Colin James Hay
The CASH BOX Radio Report

The Competitors' Edge

KRBE/Houston, Paul Christy, PD, Helene Pina, MD — "We use THE RADIO REPORT as a gauge, it helps on a national level. It's more accessible and easier to read than the other trades."

KMJK/Portland, Steve Naganuma, PD — "THE CASH BOX RADIO REPORT provides the most comprehensive analysis available anywhere. The demographic and current tour information is stuff that you can't get anywhere else. From a radio standpoint, it is very useful and complete information."

KSDO/San Diego, Greg Rolling, MD — "One of the most comprehensive charts I've seen to date. It lets you know the reason behind the chart move..."

Kayi (K-107)/Tulsa, Duncan Payton, MD — "I find THE RADIO REPORT not only extremely helpful, but I often use it in making final decisions..."

WZAT/Savannah, Brady McGraw, PD — "I think THE CASH BOX RADIO REPORT is getting more on target. I find it helpful from a radio standpoint. For me, it's the best part of the magazine."

WQUT/Johnson City, Steve Taylor, MD — "THE CASH BOX RADIO REPORT is an extremely useful tool. It gives you statistical information not seen in any other magazine of its kind. It helps us keep ahead of the competition and continue to be a market leader."

KZZB/Beaumont, Chris Baker, PD — "It has great regional breakdown information. I especially like the demographic information and the multi-format research."

KCAQ/Oxnard, Greg Williams, MD — "It's very helpful to have all the information broken down in one place. Anything you could possibly want to know is presented here in a very compact information section. It's also helpful to see the various sections of the country at one time."

CASH BOX Radio Report

IF YOU'RE NOT GETTIN' IT, YOU'RE JUST NOT GETTIN' IT.
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### TOP POP DEBUTS

**SINGLES**

| #1 | NOTHING'S GONNA STOP US | Starship |新零售/MA

**ALBUMS**

| #1 | SIGN 'O THE TIMES | Prince | Paisley Park/Warner Bros.

**B/C SINGLE**

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

**COUNTRY SINGLE**

| #1 | ROSE IN PARADISE | Waylon Jennings | 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.

---

**POP ALBUM**

| #1 | THE JOSHUA TREE | U2 | Island/Atlantic

**B/C ALBUM**

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

**COUNTRY ALBUM**

| #1 | TRIO | D. Parton, L. Ronstadt, E. Harris | Warner Bros.

**MUSIC VIDEO**

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

**12" SINGLE**

| #1 | LOOKING FOR A NEW LOVE | Jody Watley | MCA
CASH BOX TOP 100 SINGLES CHART BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PURCHASES AT RETAIL STORES.

April 18, 1982

**Title** | **Artist** | **Label** | **Pos** | **Costume** | **ESB**
---|---|---|---|---|---

**NOTHING'S GONNA STOP US NOW** | **STARSHIP** (Yellow Roses) | **RCA** | **1** | **L.O.** | **L.W.**

I KNEW YOU WERE WAITING (FOR ME) | **REO SPEEDWAGON** feat. **ANNIE MICHAEL** | **ARTIST** | **2** | **L.O.** | **L.W.**

LEAN ON ME | **T.S. WILSON** | **COUNTRY** | **3** | **L.O.** | **L.W.**

SIGN 'O THE TIMES | **MICHAEL JACKSON** | **DIADEM** | **4** | **L.O.** | **L.W.**

I DON'T WANT IT TO BE OVER | **TOM JONES** | **Capitol** | **5** | **L.O.** | **L.W.**

COME WITH ME | **EMERSON, LAKE & PALMER** | **ATLANTIC** | **6** | **L.O.** | **L.W.**

TONIGHT, TONIGHT, TONIGHT | **GENESIS** | **ATLANTIC** | **7** | **L.O.** | **L.W.**

MIDNIGHT BLUE | **LOKI** | **CHERRY Lane** | **8** | **L.O.** | **L.W.**

THE FINER THINGS | **GLEN DANzig** | **ATLANTIC** | **9** | **L.O.** | **L.W.**

WALKING DOWN YOUR STREET | **LANCASTER BAND** | **EMI** | **10** | **L.O.** | **L.W.**

JUDD IN YOUR ARMS | **SPORTS TEAM** | **ATLANTIC** | **11** | **L.O.** | **L.W.**

WHAT A DAY WITHOUT YOU | **DAN RYAN & THE NIKES** | **EMI** | **12** | **L.O.** | **L.W.**

WHAT'S GOING ON | **CYNDI LAUPER** | **EMI** | **13** | **L.O.** | **L.W.**

MANDOLIN RAIN | **ROBBIE ROCHE** | **EMI** | **14** | **L.O.** | **L.W.**

STONE 490 | **STEVE WINWOOD** | **CHERRY Lane** | **15** | **L.O.** | **L.W.**

HEAT OF THE NIGHT | **RAY MANZAREK** | **EMI** | **16** | **L.O.** | **L.W.**

SOMEBODY OUT THERE | **TOM WOLFE** | **EMI** | **17** | **L.O.** | **L.W.**

THE FINAL COUNTDOWN | **STILL THE SCORPIONS** | **EMI** | **18** | **L.O.** | **L.W.**

SERIOUS | **DONNA ALLEN** | **EMI** | **19** | **L.O.** | **L.W.**

WHAT YOU GET IS WHAT YOU SEE | **THE JACQUES** | **EMI** | **20** | **L.O.** | **L.W.**

JACOB'S LADDER | **THE FLEETWOOD MAC** | **EMI** | **21** | **L.O.** | **L.W.**

TALK DIRTY TO ME | **FLEETWOOD MAC** | **EMI** | **22** | **L.O.** | **L.W.**

THE HONEYTHIEF | **SE LA** | **EMI** | **23** | **L.O.** | **L.W.**

LIE TO ME | **REEF** | **EMI** | **24** | **L.O.** | **L.W.**

SMOKING GUN | **THE FABRICATIONS** | **EMI** | **25** | **L.O.** | **L.W.**

CASH | **THE FABRICATIONS** | **EMI** | **26** | **L.O.** | **L.W.**

ROCKIN' THUNDER | **DAVE LOMBARDO** | **EMI** | **27** | **L.O.** | **L.W.**

SAILING | **VALERIE JUNE** | **EMI** | **28** | **L.O.** | **L.W.**

REMEMBER THE TIME | **THE FLEETWOOD MAC** | **EMI** | **29** | **L.O.** | **L.W.**

STAR | **THE FLEETWOOD MAC** | **EMI** | **30** | **L.O.** | **L.W.**

ALF | **THE FLEETWOOD MAC** | **EMI** | **31** | **L.O.** | **L.W.**

GONNA GIVE YOU A LITTLE SMILE | **DONNA ALLAN** | **EMI** | **32** | **L.O.** | **L.W.**

EVERYTHING YOU OWN | **BRUCE SPRINGSTEEN** | **EMI** | **33** | **L.O.** | **L.W.**

UP IN THE STAND | **JAMIE CROFT** | **EMI** | **34** | **L.O.** | **L.W.**

DOWN IN THE COUNTRY | **BRUCE SPRINGSTEEN** | **EMI** | **35** | **L.O.** | **L.W.**

BAD | **BRUCE SPRINGSTEEN** | **EMI** | **36** | **L.O.** | **L.W.**

SUSANNAH BOGUE | **THE FLEETWOOD MAC** | **EMI** | **37** | **L.O.** | **L.W.**

TEN CENTS A BOTTLE | **THE FLEETWOOD MAC** | **EMI** | **38** | **L.O.** | **L.W.**

COOLっと | **THE FLEETWOOD MAC** | **EMI** | **39** | **L.O.** | **L.W.**

LIVE | **THE FLEETWOOD MAC** | **EMI** | **40** | **L.O.** | **L.W.**
am Goody Stores Celebrate Cal Opening With Gala In Hollywood

By订购 Dobrin

GEGE - "Goody Got It, L.A. Got it. Thank you, Johnny Rich. The music is cool. I'm happy to be here."

Johnny Rich's first Southern California appearance as a headliner was in April at Cal State, Fullerton. Rich is one of the most technically adroit drummers in the history of jazz, and his band was recently featured on the cover of DownBeat magazine. Rich has recorded with such artists as Benny Goodman, Count Basie, and Doris Day, and his influence on popular music is profound. Rich's band played a variety of music, from swing to bebop, and his drumming was exceptional. The audience was enthusiastic, and Rich received several standing ovations. Rich ended his performance with a solo that left the audience breathless. Overall, it was a great evening for jazz fans and a memorable appearance for Rich.
EXECUTIVES ON THE MOVE

Formichelli Appointed — Anthony Formichelli has been appointed vice president, operations marketing, CBS Records operations (U.S. > ) (CMU), according to Seymour Gartenberg, senior group vice president CBS/Records Group. Formichelli has been an account executive with WCSS-AM in New York since 1979 and has previously acquired extensive experience in the retail side of the music industry, as a national record buyer for the W.T. Grant chain, and as an executive for Columbia special products.

Radel Appointed — Deborah Radel has been appointed manager, national publicity, RCA Records, according to Dennis Fine, vice president of communications, RCA Records. Before joining RCA, she served as publicity coordinator for Arista Records.

Neches Simon Upped — Jayne Neches Simon has been promoted to the position of national director, single sales for A&R & M. She has been with the company for 10 years and most recently served as West Coast regional sales manager.

Title Named — Heidi title has been named to the position of manager, business affairs for Arista Records. She most recently worked for the HTH entertainment company in a combined legal-business affairs position.

DeLellis Named — Robert DeLellis has been named senior vice president, key accounts and sales for CBS/FOX Video’s consumer products division. He recently group vice president, consumer products division. He joined CBS/FOX Video in 1984 as a vice president of sales. Prior to that, he was with FedEx, conditioning USA, where he last held the position of executive vice president.

Sutter Promoted — Kevin Sutter has been promoted to senior director of national album promotion for Chrysalis Records. He joined the label in 1984 as a national album promotion from the position of East Coast sales director for Records.

Buie appointed — Kim Buie has been appointed as director, West Coast A & Island Records, Inc. She previously held an A&R position at MCA Records as assistant to Praxis management (Jason and the Scorchers).

Sides Promoted — Bob Sides has been promoted to the position of West regional marketing manager for Elektra/Asylum/Nonesuch Records. Sides formerly promotion manager for Elektra in Dallas. He has been with Elektra for several years.

Freeman Named — Roy Lee Freeman has been named director of national promotion at Black Hawk Records, according to label president Richard Bullock. Freeman joins the jazz label with some 13 years experience in the business, including stints on the air as Roy Lee at KRE-A&M & FM, KBLX-FM, KJAZ-FM, KLK-F KRKC-A&M. Freeman recently had been director of admissions at the Col School of Broadcasting in San Francisco.

Denny Joins — Judy S. Denny has joined the staff of Indianapolis-based Ripple Music International as vice president of entertainment services. Denny formerly with WBQ and Sunshine promotions.

Naimoli Named — Chris R. Naimoli has been appointed to the position of representative for the New York based indie label, Celluloid Records. Previously, Naimoli has worked as label marketing coordinator for the Midwest and Northwestern territories. She has been with the label for one and a half years.

Mitchell Joins — Clint Mitchell has joined Triad Artists as an agent in their department. Prior to joining Triad, he spent the past year and a half working as a marketing director of Great American Music Hall Presents in San Francisco as a touring coordinator for George Winston.

Gibbons Named — Axie Gibbons has been named to the post of communications associate at Praxis Media, Inc. (PMI). Prior to joining PMI, Gibbons was the music operations manager at the Palace Production Center, Praxis’ post-production facility in South Norwalk.

Three Join Zink — Benjamin Lukowski has joined M J Zink Productions, an account executive. He joins after several years as general sales manager, WVFT- TV (Roanoke, VA). Dana C. Gumanow has joined Zink Communications (New York) as assistant to the company’s executive vice president. She joins the company as an administrative assistant to the vice president of Tradex Brokerage Inc. (NY). Peter R. Morrison has joined M J Zink Productions as a staff producer. Last dozen years, Morrison has been a freelance for the film and tape industry, working with IBM, Xerox, AT&T, Avis, Seagram’s and McGraw Hill others. Betty R. Selby has been promoted to the post of director of project development for Zink entertainment, a division of Zink Communications, joined the firm 6 months ago as manager program development.

Benesch Appointed VP, Promotion, Columbia Records

LOS ANGELES — Marc H. Benesch has been appointed vice president of promotion for Columbia Records, according to senior vice president of marketing, Bob Sherwood.

Benesch will be responsible for overseeing all phases of contemporary, AOR, Adult/Contemporary and secondary market promotion for the Columbia label, including supervision of the Columbia field staff.

Benesch, who has been director of national singles promotion, has an extensive background in local promotion in key markets, having served as Columbia’s local promotion manager in the Midcentral, Midwest and Denver branches from 1978 to 1986.

He was named Columbia’s local promotion manager of the year in 1984. He joined CBS Records in the Los Angeles branch in 1976, working as an inventory specialist and single record coordinator. He is a graduate of Pierce College.

Fagot Joins Capitol As VP Of Promotion

LOS ANGELES — John A. Fagot, Jr. has joined Capitol Records as vice president of promotion, according to label president Don Zimmermann.

Fagot spent the last nine years in the CBS organization working his way through the ranks in sales and promotion. He most recently was the vice president of promotion for Columbia Records in New York.

At Capitol Fagot will be responsible for all phases of CHR, AOR, AC and secondary market promotion. Tom Gorman, director of national promotion and Roy Tudom, vice president of rock promotion will report to Fagot.

“We are delighted to have such a highly-respected executive as John Fagot join us at Capitol in Hollywood and look forward to the exciting new era fueled by his promotion leadership expertise,” said Zimmermann.

“I am very excited to join Joe Smith, Da vid Berman, Don Zimmermann and the staff of what I consider to be the ‘new’ Capitol Records,” Fagot commentted.

Miller appointed VP, Black Music, A&R, Epic/Portrait Records

LOS ANGELES — Kenneth Bernard Miller has been appointed vice president, Black Music, A&R for Epic/Portrait Records, according to Don Grierson, senior vice president A&R for the label.

Miller will have nationwide responsibility for talent acquisition, repertoire selection and recording for all black music artists signed to the Epic and Portrait labels, and will work closely with the Epic/Portrait A&R departments on both coasts.

Miller comes to CBS Records from WLUM in Milwaukee, where he was director of programming. Under his leadership, the station achieved its highest Arbitron ratings in its history, and was the highest rated station overall in the Milwaukee market in the Birch ratings. In 1985, he was named broadcaster of the year at the Wisconsin Music Awards. During his 20 years in broadcasting, he also had considerable success as a songwriter. He is cowriter of the hit "I Can’t Stand The Rain," recently recorded by Tiaa Turner on her multi-platinum album "Private Dancer."
CA Publishing Scores First
tarter Hits With Homegrown

Talent

By Brian Kasson

GELES - MCA Music Publishing
completed their most successful
in their history with 12 songs
up singles charts, 17 songs on the
charts, eight songs on the adult
many charts and seven songs on
charts.

As the beginning of the year, MCA has
top five pop singles, four top ten
tunes, with "Slow Down," by Loose-
ging to number one, three top ten
songstwo with "I'll Be Loving
Restless Heart and "Wings" by
son, climbing to number one
top singles in the adult contem-
market including the Academy
ine, "Somewhere Out There,"

cent of this is new and developing
ICA Music Publishing president
said Cash Box. "A lot of things
ter at once. 90 percent of MCA
failed in the first quarter of
got to put lady luck in there some-
is the ultimate horse race."

successes can be largely attributed
to the aggressive promotion over the
earns of new, young, develop-

The efforts of their stable of writ-

eight year spread. We wound up with an
extensive roster of producers, that was
quite unusual for this particular company,"
says Levy.

One of their most surprising successes
has been young Robbie Nevil, orignal-
signed as a writer, whose debut single as a
Manhattan Records recording artist, "C'est
La Vie," reached number two on the
cports charts.

"We signed Robbie Nevil about four
years ago. We provided him with an
advantage against future royalties, at a
studio where he could work on new songs and let
him develop as a songwriter as well as develop-
ing artist tapes for him. It was through
those demos that he got his record deal.
Meanwhile, Nevil's latest single, "Dorni-
noes," is looking promising.

Levy says MCA Music is now doing the
same type of work that A&R men of the
past had done. "Those letters are a minor-
ner today. They used to mean artists and
repertoire. Today, it's very much a function
of watching the budget and coordinating.
Selecting a producer as opposed to select-
ing material. We do a lot of that sort of pre-
production work in developing producers,
songs and artists."

BREAKTHROUGH — A prisoner of conscience 'adopted' by Amnesty International has been freed by the government of Sri Lanka, prompted, it is believed, by a postcard campaign by Simple Minds when the A&M recording act performed in San Diego last year. Pictured (fr) are: John G. Healey, executive director of American Operations, Amnesty International; Gil Friessen, president of A&M Records; Charlie Burchell, Simple Minds; Jim Kerr, Simple Minds.

Simple Minds’ Gains Prisoner Release Via Amnesty Push

LOS ANGELES — Last year’s postcard
campaign on behalf of Amnesty Interna-
tional, organized by Scottish group Simple
Minds, has yielded the release of at least one
Sri Lankan man, according to the group's
U.S. label, A&M. Simple Minds distributed
Amnesty International postcards at its con-
certs to spur letter writing campaigns on behalf of "adopted" prisoners of conscience.

P. Udaharan had been incarcerated for
up to three years according to Amnesty In-
ternational. He was a member of a religious
minority at odds with the Sri Lankan gov-
ernment and had been held without trial or
charges.

Amnesty International's San Diego office
was contacted by the government of Sri
Lanka to inform them of Udaharan's re-
lease. The prisoner was released on June
16, 1996. Simple Minds performed in San
Diego in April. The San Diego office then
informed Simple Minds Jim Kerr by letter that
Udaharan's release was as a likely re-
sult of the postcard distribution at the
group's San Diego concert. "Our chapter
here in San Diego passed out postcards on
Udaharan's behalf to every member of
the audience at your concert," the letter said.

"All of us are absolutely delighted," said
Kerr. "This is a credit to the people who
attended our show and made the effort
to fill out a postcard and mail it in," he added.

During its 1985-86 world tour, Simple
Minds endorsed the postcard campaign at
each of its concerts. In addition, the band
donated the entire proceeds of one Ameri-
can and one British concert to Amnesty
International.

John G. Healey, Amnesty International's
executive director of American Operations,
thanked Kerr and Simple Minds for keeping
"alive the spirit of our 'Conspiracy Of
Hope'" and added, "That a prisoner can be freed
as a result of a postcard campaign shows
that the effort to make peaceful change
doesn't end with the last benefit con-
cert. In fact, we are just beginning."

President of A&M Records, Gil Friessen
commented, "The release of P. Udaharan
as a result of Amnesty's and, specifically,
Simple Minds' efforts, is an event that
should be noted as an example of what can
be accomplished by membership in Amnes-
y International and active involvement in its
programs."

While some writers are somewhat artists in
a sense because they write material meant
for themselves, Levy says there are "only
a handful of writers" who write that way and
can use the material in a another situation.
"We do have some writers who give us ma-
terial and say, 'What do you think?' but
more often than not, we are working with
writers just like an editor would sit down with
a book writer and say 'the market tells us we
can sell romance novels to the following de-
ographic with these types of characters and
x amount of pages.'" The writer says "gochics" go and knocks it out." Often, says Levy, the artist may be a great lyricist but need melodic input or vice versa.
"We try to put those marriages together as
well."

Several of MCA Music's writers who
were signed several years ago have since
become established producers or recording
artists. Writer/producers include Glen Bal-
lard, who has worked with The Pointer Sis-
ters, Jack Wagner, Thelma Houston and
Teddy Pendergrass; Tom Keane, who has
worked with Julio Iglesias, Chicago and Al
Jarreau; Ron Kenly, who has worked with
Janice McClain, Gladys Knight and Steph-
anie Mills; Kashif, who has worked with
Whitney Houston, Stacy Lattisaw, George
Benson, Howard Johnson, Melto Moore
and Dionne Warwick; Lala, who has worked
with Glen Jones, Stephanie Mills and Gior-
gio; and Carl Sturkan and Evan Rogers who
have worked with Jeff Lorber, Chico De-
lange and Evelyn King.

Some of their writer/producers who
(continued on page 25)

NG — Lees Levy, president of MCA Music Publishing, recently announced the re-
tirement/producer team Carl Sturkan and Evan Rogers to a worldwide publishing agree-
ment with MCA. Also, (l-r): Scotty Kerr, vice president N.Y.,
Rogers; Carol Ware, director of creative services L.A., and Rick Shoemaker, vice-

Much like the Kieschner and Nevin era,
where the likes of Goffin and King, Mann
and Weil, and Neil Sedaka learned their pro-
duction skills in house, MCA Music has also
developed many of its writers into pro-
ducers in their own right. Of Nevin, Levy
says, "He was creating little production
teams within a production house. I think he
started that concept. There's nothing new in
terms of what we're doing. It's just new for
MCA and it's been something we've con-
ected with in terms of our customers
whether they are A&R people or
managers. They seem to like our work a
lot."

When searching for material, many
times, artists and A&R people from record
companies sometimes approach MCA Mu-
sic. "Our job is to keep constant contact
with everybody and anybody who uses out-
side material or is looking for a producer,
co-writer or collaborator," says Levy but he
added, "We're making calls more often than
they're calling us."

April 18, 1987
ALBUM RELEASES

OUT OF THE BOX

THE CULT—Electric—Site 25555 —Producer: Rick Rubin —List: 8.98 — Bar Coded
The CULT has refined its sound to a bare bones rock assault. With the assistance of Beastie's producer Rick Rubin, the English group has succeeded in capturing its AC/DC guitar-bass vision in a modern sonic thunder. All of this is delivered with the CIAU's way irreverence.

MONDO ROCK—Boom Baby Boom—Columbia BFC 40470 —Producer: Bill Drescher—No List — Bar Coded
Debut from latest Australian import is a clever dance-rock outing full of potential singles. Enough quirky, progressive elements to interest modern-leaning musos; enough pop craftsmanship and crisp song writing to catch traditionalists.

NEW AND DEVELOPING

This one strikes out on his own again with an RCA debut. His genuine craftsman approach is refreshing. He’s teamed with song writer Martin Page for the music and production. DEBORAH ALLEN—Telepathy—RCA 6239 —Producer: Greg Mathieson —List: 8.98 — Bar Coded
Former country artist proves you can change horses mid stream. She throws herself into the danceable rock and rhythm arena here with solid results.

ROBYN HITCHCOCK—Invisible Hitchcock—Relativity/Glass Fish 88561-8089 —Producer: not listed —List: 8.98 — Bar Coded
This one’s nearly indiscernible imagination of former Soft Boy Hitchcock is collected here. His clever, often psychotic ruminations are making an impact in alternative markets.

The latest in Windham Hill’s series for children is this Nicholson narration of the Rudyard Kipling tale. The music is provided by jazz vocal sensation McFerrin. Good news: the music plus narration occupies Side One, while the music alone fills Side Two, so you can have it either way.

JACK WAGNER—Don’t Give Up Your Day Job—Qwest 25562 —Producers: Various—List: 8.98 — Bar Coded
Wagner’s day job is as an actor on the soaps, but he’s likely to find his way back on to the pop charts with this collection of shimmering pop. Great production from a number of contributors, including John Farrar and Glen Ballard, and Wagner’s pleasant, listenable voice balances gently on each cut.

Sixties pop done with fresh zeal. These guys do it, albeit from the garage point of view, like they might have been there. The Byrds, Turtles, CSNY and other influences find their way into the mix.

FEATURE PICKS

EZO—Geffen GHS 24143 —Producers: Gene Simmons-Val Garay—List: 8.98 — Bar Coded
EZO, a Japanese quartet, produces a thick and crunching heavy metal. They get genre advice from their producer, Kiss’ Gene Simmons.

ATMOSPHERES—Various Artists—CBS/FM FXM 42313 —Producers—No List —Bar Coded
Atmosphere is a collection of the CBS Masterworks and FM labels’ stable. It Grammy winner Andreas Vollenweider, Philip Glass and others in a largely New setting.

MONTROSE—Mean—Enigma ST-73264 —Producer: Ronnie Montrose—8.98 —Bar Coded
Rock guitar legend Montrose unleashes successive volleys of blinding power chord record sure to sell well to his faithful.

GOWAN—Great Dirty World—Columbia BFC 40754 —Producer: David Young —No List —Bar Coded
Classy pop/rock from gifted Canadian singer/performer. His songs are interesting Split Enz-like pop charm.

JOCELYN BROWN—One From The Heart—Warner Bros. 25445 —Producers: Various—List: 8.98 — Bar Coded
Smart and snappy dance/R&B with street savvy from the gifted singer Brown.

WIPERS—Fellow Blind—Restless 72194 —Producer: Greg Sage—8.98 — Bar Coded
Wipers, led by guitarist/singer Greg Sage, produce a dark, psychotic, but ut engaging rock and roll. Worth checking out.

OUT OF THE BOX

TIM SCOTT—The High Low Sound—Geffen GHS 24137 —Producer: Mitchell Froom—List: 8.98 —Bar Coded
Scott, former Rockat, had a definitive hit a couple years ago with “South Easton. He has focused his energies on a more roots-rock sound—so a sort of Chris Leaak. Froom (Crowded House) has given the record an uncluttered authenticity.

Red hot British duo have been building up the charts with its classy dance-pop. The music, like the women, is fully, classy and sexy. There is a sophistication and soulfulness that hearkens an era when playists were less regime. This is soul music that ought to cross the boundaries.

RECORDS TO WATCH

TESTAMENT—The Legacy—Atlantic/Megaforce 81741 —Producer: Alex Patakas—List: 8.98 —Bar Coded
POLICE ACADEMY 4: CITIZENS ON PATROL—Music From The Motion Picture Soundtrack—Motown 6235ML —Producers: Various —List: 9.98—Bar Coded
PHIL MANZANERA—Guitarissimo 75-82—EG EGPL 69 —Producer: Phil Manzanera—List: 8.98—Bar Coded

ANTHEM—Bound To Break—Medusa 72202 —Producer: Chris Tsangarides—List: 8.98—Bar Coded
TYTON—Mind Over Metal—Medusa 72190 —Producer: Ron Goodie—8.98 —Bar Coded
LIZZY BORDEN—Terror Rising—Enigma/Metal Blade SQ-73254 —Producers: Lizzy Borden—List: 8.98 —Bar Coded
BITCH—The Bitch Is Back—Enigma/Metal Blade ST-73256 —Producers: Romerosa—List: 8.98 —Bar Coded
D.C. LA CROIX—Crack Of Doom—Medusa 72197 —Producer: Dan Chapherson—List: 8.98 —Bar Coded

Cash Box April 20th, 1988
SINGLE RELEASES

OUT OF THE BOX

SYS (Atlantic 7-89316)
Dee (4,559) (Anthony Banks — Collins — Michael Rutherford) (A. P. Collins-M. Rutherford) (Producers: Hugh Padgham)

Collins’ latest single is a quiet, gentle Collins’ impassioned vocal graces folk song. A band of Genesis’ stat- take a sweet song like this right to watch for immediate acceptanceiple formats.

IN DURAN (Capitol B-44001)
El Presidente (3:38) (Sintracade — Em/E. ASCAP) (Taylor Rhodes- pesha) (Producer: Phil Marker)

Em’s association with crack producer ters has yielded palatable soulful his smooth, sophisticated groove at and should score another chart ort the British group. LeBon’s vocal its whine and he has learned to get lower range of his voice without emotional intensity.

JOURNEY (Columbia 38-07043)
Why Can’t This Night Go On Forever (3:38) (Street Talk — Frisco Kid adm by Colgems/EMI/ASCAP) (S. Perry-J. Cain) (Producer: Steve Perry)

From Journey’s latest platinum voy- age, “Raised On Radio,” comes this spark- ling ballad that features Steve Perry’s bracing, high-wire vocal. The rousing, emotional ballad is pure Journey — can- non-like drums, waterfalls of shimmering guitars and keys, big choruses and simple, memorable melodies.

COLIN JAMES (Columbia 38- 07042)

Former Man At Work front man has his best shot of launching a solo career with this sparkling, infectious pop single. His high, clear, elastic voice cuts through with searing intensity to deliver the songs hook-laden melody. Miller’s (Sade) production help is smooth and highlights all of the song’s natural appeal.

OUT OF THE BOX

FEATURING PICKS

RUSSELL HITCHCOCK (Arista ASI-9581)
The River Cried (3:59) (Billy Steinberg/Debra Barry/ASCAP) (B. Steinberg-T. Kelly) (Producer: Keith Olsen)

Air Supply singer taps rock producer Keith Olsen (Heart, Whitesnake, Fairbient) to give his first solo shot a boost. While the melodic, sweet hooks persist, the production has a far greater rock edge than his previous Air Supply efforts.

JILL JONES (3:38) (White Fox — Controversy/ASCAP) (Jill Jones-Prince) (Producers: Da- vid Z, Jill Jones-Prince)

Exotic singer Jones co-wrote this sexy dance groove with Prince. It has its inimitable touch, and should make a splash on the airwaves.

4 BY FOUR (Capitol B-5690)
Want You For My Girlfriend (3:59) (Baby Love — Clarity/ASCAP — BMI) (C. Jackson-C. Dixon) (Producers: Chuck Jackson-Chris Dixon)


ALVIN LEE (21 Records 7-95901)

Former Ten Years After guitar wizard sets his sights on this classic-sounding rockabilly romp.

GOWAN (Columbia 38-06995)
Moonlight Desires (4:11) (Mark Cain — Anthem Entertainment/CAPAC) (L. Gowen) (Pro- ducer: David Tickle)

Canadian band made solid inroads with their Columbia debut last year. They lift off 1987 with this dramatic and emotional mid-tempo pop song.

PATERSC RUSHEN (Arista ASI-9562)
Watch Out (3:59) (Baby Fingers — Shown Bless/ASCAP) (Rushen-Brown) (Producers: Charles Mims-Patrice Rushen)

Rushen puts a charming, whispy touch to this dusty soul track. A perfect BC, AC, soft jazz add.

OUT OF THE BOX

RECORDS TO WATCH

LICA CAPHAGN (Mercury RO 489-7)
Go Else (3:26) (CBS — April — Science Lab/ASCAP) (Mic Murphy- Ian Prince) (Pro- MurpMy)

STLEV (Atlantic 7-89258)
Getting Serious (4:20) (A Sharp/PRS) (Jon Asley) (Producers: Phil Chapman- Paul Peterson)

WARD BROTHERS (A&M AM-2928)
To You Run (4:40) (Virgin Nymph/ASCAP) (Harmon Ward) (Producer: Mike Howlett)

URLETS (Rhino RNR 74406)
Together (2:54) (Hudson Bay/BMI) (Bonner-Gordon) (Producer: Joe Wissert)

FIRST CHOICE (ECI America B-8384)
You’re On My Mind (3:51) (One To One/ASCAP) (R. Muller) (Producer: Randy Muller)

BIG TROUBLE (Columbia 38-07045)
All I Need Is You (3:56) (GMC — Go-Glo/ASCAP) (G. Moroder-T. Whillock) (Producer: Giorgio Moroder)

SKIN (1 Dimensional DS-2001)

CLARENCE CARTER (Elektra Records 87-116)
Dr. C.C. (4:03) (Future Stars/BMI) (Clarence Carter) (Producer: Clarence Carter)
ELTON TO MCA—Back in good health after his throat cancer scare, Elton John has officially made the much talked about return to his former label, MCA Records.

HOMECOMING—Elton John has returned to MCA, home of his mega '70s successes.

The move is a homecoming: MCA is where he was signed from 1973 to 1980—a rather phenomenal period for the guy with the palm trees growing out of his horn rims (his "Captain Fantastic" and "Greatest Hits" albums, MCA titles each, both jumped to the top of the charts upon their release. His record sales in a one year period back then reportedly made up an unprecedented 2 percent of global record sales). John’s multi-record deal with MCA kicks off with "Elton John Live In Australia With The Melbourne Symphony Orchestra," recorded during his Australian concert tour late last year. The album’s due date is July. Also in July, the Showtime Cable Network will air a live concert special taped during the final performance of John’s Aussie tour (the special is also slated for home video release in July, with U.S. distribution by L.A.-based 2 Communications. Virgin Video will distribute it internationally).

PSYCHIATRIC FUND—Ozzy Osbourne, a guy who’s been incessantly attacked by the “moralists” of our fair nation (some of whom seem to be just itching to get their own chin pattern onto the White House dining table once Nan gives up the ghost) has sent a monetary contribution of his own to Oral Roberts after hearing of the ever so saintly evangelist’s delivery from an early trip to heaven—now that he’s managed to cough up $8 million to the Big Guy In The Sky (a heavy phone bill) for the divine hot line. Our question is this: if “going home” is gonna’ be such a pleasure for ya’, why the big stink, Ozzy? Anyway, Ozzy Osbourne, sensitive to Oral’s passion for the green stuff, sent Roberts a one dollar bill (a blow to anyone who just loves money—and plenty of it, the way Oral apparently just loves money) accompanied by a note, which read: “I’m glad that you didn’t have to die in the name of raising money for your cause, but now that you’ve emerged from your ‘Prayer Tower,’ I’m sure you’ll be able to make use of my enclosed donation: a one dollar bill. It is for your psychiatric treatment fund.” Good to see someone who the Washington Steptoe Waves seem to think an absolute looney tunes helping out someone who apparently is. Incidentally, Osbourne’s song, “Suicide Solution,” the one that caused his widely reported lawsuit, is said to have been written about AC/DC’s Bon Scott and his alcohol-related death. Osbourne’s publicists say it is an anti-alcohol tune (“Suicide Solution” — as in liquid). Makes sense to us.

MORE DOOBIES—The Doobie Brothers, a band which seems to be reuniting all over the place to play hence these days, has planned a date (May 25) at the Bay Area’s Shoreline Amphitheatre to benefit the Children’s Hospital at Stanford. Funds from the concert go toward building a new Children’s Hospital next to the Stanford University Medical Center. The concert takes place two days after the Doobies reunite to benefit Vietnam War veterans at the Hollywood Bowl May 23 (see last week’s column).

POCKET CHANGE—Ozzy Osbourne turns the other cheek and forks over a dollar to the Oral Roberts Psychiatric Fund.

IN PARTING—Jello Biafra and friends’ arrangement for their suit involving that bad luck record sleeve has been set for April 13 in L.A. court (a writ of probition was filed April 3, the day of Biafra’s appearance at the Music Business Symposium on the censorship panel). Biafra says the suit has cost $70,000 to date... Members of Fleetwood Mac played some impromptu club dates in Hawaii recently (where the band was shooting its video for “Big Love”), performing with his band Mick Fleetwood’s Zoo, was joined by Stevie Nicks for two small club dates there, we told ’em... The Everly Brothers are producing their forthcoming Polygram LP... Sire’s K.D. Lang played an industry-filled house at the Roxy recently, giving L.A. an earful of her Canadian western swing/polka/rockabilly style—a show that included plenty of intentional laughs along with Lang’s awesome vocals... Air Supply lead singer Russell Hitchcock’s forthcoming solo debut LP for Arista, produced in part by Keith Olsen (Pat Benatar, Starstruck), includes songs by Billy Steinberg and Tom Kelly (“Like A Virgin” et al). Heart’s Denny Carmassi and Mike Baird of Journey play on the album... Micro Plant, a new computerized MIDISynth room has been opened at L.A.’s Record Plant by session player and synthesizer wizard Steve Deutsch.

NEW FACES TO WATCH

K.D. Lang has descended on the U.S. from her native Canada with all the force of a northern blizzard. Armed with a unique blend of country, pop, western swing and rockabilly/pop, Lang and her band The Reclines recently released their debut Sire LP, “Angel With A Lariat,” produced by Dave Edmunds.

Having already released one indie album, “A Truly Western Experience” to raves in the Canadian market in 1984, Lang has gained a large Canadian following. For Americans, however, she’s been something of a well-kept northern secret.

In the tiny prairie berg of Consort, Alberta (population 650), Kathy Dawn Lang didn’t grow up in a country music household (her earliest influences were Broadway and rock’n’roll), though her environment was filled with it. She started playing guitar at age ten, writing original tunes while still in her early teens, and eventually majored in music in college. She then got into painting and performance art, which also included her music.

In her teens, Lang went through a period in which she “disliked” country music. In 1982 found her self returning to country—a genre very much a part of her cultural perspective, if not her upbringing. She was soon writing straight country songs, and by late 1983 began putting together her present band. In 1984 they put out a single (written by Lang), “Friday Dance Paradise,” followed by the album “A Truly Western Experience” in February of that year. The album sold 13,000 units in the first week of its release (a lot for Canada), winning her the Canadian equivalent of the Grammy for Best New Artist.

While playing a date at New York’s Bottom Line, Lang was seen by Sir president Seymour Stein, who signed her. Edmunds was chosen from a list of possible producers, based on his experience with such country greats as Johnny Cash and Carl Perkins, as well as his rock sensibility.

The resulting LP encompasses a variety of styles—from country pop to polka spearheaded by a rockabilly cover of the Joe South classic “Rose Garden,” recently released as a country single (the album is being worked both pop and country, though a pop single has yet to be named.

The album, which includes several Lang compositions, has a homey edge that deals playfully with cow corn. It is just such playfulness that led critics to question Lang’s credit as a country artist, a view she and band (keyboardist Michael Cross, bassist Dennis Merchonko, gui- ustie Mathews, stringman Ben and drummer Michel Poulot) are trying to dispel on their current U.S. nadian tour. “People have a hard time believing what my intents and- till they see me live,” Lang told Box. “I think live the integrity comes out.”

Unfortunately country has to earn its air of sophistication and the lost their sense of humor about itself. I’m not making fun of country. If I am, I’m making fun of myself.”

At age 20, Lang played a coast to coast western star patterned after the late Patsy Cline in an Edmonton the piece, beginning a close appreciation the late singer’s style. Lang is consti- compared to Cline by the media voice shares a certain depth and pep, with Cline), a thing she says can’t be mind as long as it’s not taken as a click. Cline’s influence has been a sonable.

Meanwhile, Lang and her band busy collecting converts down her the states, duplicating the excited already abound in Canada.

Gregory Dobrin

Platoon Soundtrack March 98

"To Its Own Drummer"

By Peter Berk

LOS ANGELES—For the emotionally unshackled, war-damaged man, the musical score of Stone’s multiple Oscar-winning Platoon, songs are far more than simply a few odd notes and words strung together. They are instead nothing less than a life-ache, a profoundly cathartic remembrance of sanity in a world gone insane; an escape back to a time when death seemed a million years away instead of just around the corner.

Watching Platoon, one can see that careful attention was paid to the role of music; how brilliantly Stone employs both songs and orchestral pieces to juxtapose the aural (continued on page 24)
**OCTOBER 1987**

**EAST COASTINGS**

ANY AWARDS program that closes with a set of fine gospel music (performed by the cast of Mama, I Want To Sing) has got plenty going for it already. Add to that Ronnie Spector singing "Be My Baby," Lou Reed playing "Rock 'n Roll," and Buster Pinto- dexter hugging Cissy Houston on the stage of the Beacon Theatre and you've got a major event. The second annual New York Music Awards (NYMA) was just that.

In most part, the NYMA consis- tently gave awards to worthy local acts that don't get much recognition elsewhere. It was refreshing to see Peter Stampfel and the Bottlecaps win for Best Indie Album, Greg Trooper get the nod for Best New Male Vocalist, the Dancing Hoods win for Best New Band, and country singer Kristi Rose get as many awards (two) as Paul Si- mon, Whitney Houston, and Billy Joel. It was also heartening to see The Smithereens win three awards; after- wards they played an exciting mini-set that showed why they deserved to win.

The big surprise, though, is that the Beastie Boys were completely shut- out. They were nominated in six catego- ries, and lost to Run-DMC in three, while losing to the Smithereens, Gregory Abbott, and the Bad Brains in the other three. What gives? "Licensed To Ill," the fastest selling de- but album in Columbia Records history, is one of the few LPs that is both critically acclaimed and commercially successful. On paper, it looked as if they'd sweep the awards.

Why the shut-out? The reason is probably that voters had difficulty cate- gorizing them. People know that Run- DMC are rap and the Smithereens are rock, but the Beasties are a little bit of both. To add further to the genre confu- sion, they were nominated in the hard core division as well, and were beat by a band that does that full-time, the Bad Brains. Other important acts, such as The Ordinaires, Mofungo, Lou Reed, The Feelies, Glenn Morrow's Rage To Live, LL Cool J, They Might Be Giants, The Del-Lords, the Golden Palominos, and others

**SPINNING' PARTY — That's Buster Pinto- dexter talking with Eek-A-Mouse at Spin magazine's second anniversary party (5/19). Performing were Eek-A-Mouse and Soul Asy- lum.

But Griffith writes her own material far from the comfort of a living room. "I'm a road writer. I write all of my mu- sic on the road. It's a therapy I think. It keeps me company on the road and gives me something to do. I don't know what I'd do if I ever stopped going on the road because I wouldn't have any- thing to write about anymore." "I never write anything down — nev- er write down the music, never write down the lyrics," she says. "Because I always figure if I can't remember it, it wasn't worth it."

**THOUGH SOME are trying to maxi- mize and others are trying to mini- mize the disturbance that followed an Iron Maiden show at the Beacon in April 29, some facts are not in dispute: two cars were burned and overturned, fire- men were hit with bottles, someone backed his car into a police detective, and thirty-three people were arrested. Iron Maiden's manager commented on the incident in a statement: "Iron Maid- en regrets the incident. We express our concern for the fireman who each received minor injuries as a result of the irresponsible actions of a handful of those who attended. Be- cause of the unfortunate incident at the Meadowlands it is unlikely that Iron Maiden will play that facility again un- less the specific problems relating to the parking lot are eliminated. It would be wrong to attribute such incidents to rock 'n' roll. Sports fans have become increasingly abusive and violent over the years. Look at what happened with the riots in Detroit in 1984 after the Eagles won the World Series. Music is not the cause of fan rowdyism. Iron Maiden] has played to more than one million fans in more than twenty coun- tries in the last six months without any negative incidents whatever."

**NANCY GRiffith — Nancy Griffith re- cently brought her brand of 'folkabilly' to the Bottom Line. Her first album for MCA, "Lone Star State Of Mind," follows a string of successful releases on Rounder.

were also overlooked. But this awards ceremony was more inclusive than any in recent memory, and that's what made the difference.

**NANCY GRIFFITH, who recently played the Bottom Line, has a new al-

**Paul Lorio**
THE ROXY, L.A. — The kid’s got talent. Does she ever! Sire’s R.D. Lang has a voice that can prod cattle to polka or make otherwise composed folk get all dream-eyed. Is the country, is she pop — is she building? These and other questions permeated the pre-show buzz here recently. The answer, delivered with raucous energy by Lang and her frolicking band The Reclines, was the above—the above and none of the above: Yes, the sound is country, but not purely; and yes the sound has a rock/pop edge, but not much, and yes, Lang does have her with the corner aspects of country, but her heart seems to be in the right place while she’s doing so.

What Lang and her band proved here was that there is indeed an intersection where Patsy Cline’s country blues, Frank Yankovic’s polka, Rose Maddox’s western swing and Gene Vincent’s rockabilly can meet and intertwine in a barn-shaking square dance of styles.

ROXY ON STAGE

AJAYE IN LOTUS LAND—EMI America recording artist, Ajaye recently visited Los Angeles while on tour. Pictured at a special reception are (fr): Colin Stewart, vp, marketing, EMI; Noll Portnow, vp, A&R; EMI; labeled president, Jim Mazza; Ajaye and Tony Smith, vp, promotion, EMI.

D on Pullen

THE PUBLIC THEATRE, N.Y.C. — Don Pullen, the volcanic modern jazz pianist and co-leader, with George Adams, of one of the finest bands in jazz, turned to his roots last Monday night for a terrifically entertaining evening at the Public Theatre. Nancy Weiss Hanrahan, who initiated a series of New Jazz at the Public Theatre commissions last year, had the ingenious idea of having Pullen organize a band around his organ playing — an instrument he used quite a bit in the organ-heavy '60s but had ignored in recent years.

From the first notes of the first tune, “Jet,” Pullen made it clear where he was coming from — he was coming from the jukeboxes of the 1960s. For the most part, Pullen and his bandmates could have been recording for the Blue Note of 20 years ago. It was a refreshing, exceptionally enjoyable night of music.

Opening with a septet — drummer Bobby Battle, guitarist Melvin Sparks, trumpeter Joe Gardner, pianist Jeremy Bacon, alto saxophonist Charles Williams, and trombonist Frank Lacy — that was vintage Blue Note, Pullen churned out swirling, thick organ chords, stomped-off fine sturdy organ bass, and generally unleashing the down-home organ sound this side of Brother Jack McDuff. Right in there with him were Sparks, who looked like crazy on “Blues at Hanna’s House;” Williams, who looked like crazy on a deep-fried “Send Me Someone To Love,” and Battle, who looked like crazy every second of the way. The big-toned Lacy also got in handy licks in its group segment.

By the end of the first set, and of the second set, the band swell “organorchestra,” as tenor saxophonist Saxton, baritone saxophonist Bluet, trumpeter Kamau Adu (Charles Sullivan), and conductor, a sional electric bassist, Cameron, joined the proceedings. Everybody, to be in the spirit of things and, the proceedings did begin to get a bit adventurous during the second set body was in a '60s kind of mood — old-fashioned ball.

For some reason, organs have a sound better and better to me. While not breaking any new ground, Pullen proved here that he might be to bring the charming, unfashioned, so the big bad Hammond organ into the arena. The night wasn’t an old-fashioned ball.

RATT ‘N’ ROLL—As part of their Dancing Undercover World Tour, according band Ratt recently performed their first headlining engagement at N.C. City’s Madison Square Garden. The arena coincides with the current album, “Dancing Undercover,” third consecutive RIAA platinum album. Atlantic took the opportunity post-concert to present a show.Shown at the festivities are (fr): Ratt Crosby & Stephen Pearcy; and Atlanna Ahmet M. Ertugan.

T he Pretenders

RADIO CITY MUSIC HALL, NYC Pretenders are starting to reemerge in the personnel turnover. Except for vocalist Chrissie to the original band members are either elsewhere, and even the new group has undergone changes. No really matters when you’re dealing with a band that has always been the Pretenders anyway. But a backing band still’s big difference, and the one she plays here (3/2) was even better live than in the one she played here previously.

That’s a big claim. But “Hymn 11 ‘Mythology Achievement,‘ and half others left no doubt that this group texture, dimension, and funk the old lady.

I was skeptical at first. The opening were buried in sludge and I thought product. But by “Kid,” the band cured. Hynde’s vocals had a certain quality, full of sob and quaver, — sound was as clear as that famous near the end of the song.

The Cushin chidren — literally “Light Of The Moon” (“Get Cool Sire”) she went into the audience, into some guy’s lap, and sung a co-

CONTINUED ON BACK
The Golden Palominos

THE PALACE, L.A. — The latest incarnation of Anton Fier’s All-Star Travelling Road Show (known as The Golden Palominos) came galloping into Los Angeles last week and put on a stunning performance at the Palace.

Led up front by the vivacious vocalist Syd Straw, and grounded by drummer/founder Fier’s relentless drive, the Palominos raced through a breathtaking two-hour set showcasing material from their latest Celluloid release, “Blast Of Silence.” The energy was tangible throughout the hall as the L.A. crowd found itself caught up in the magic woven by these powerful and impassioned musicians.

Opening with Lowell George’s exquisite “I’ve Been The One,” then romping through Peter Holkapple’s hokey “Dixie Mond,” the band quickly set the tone for the evening. Singer Straw proved her mettle early. With pigtailed flying she dropped her sweet voice against the pedal steel tones of the opening number, working so hard her glasses flew off during the second song. Hardly pausing for breath, the Palominos

POWER PARTY — Pictured at A&M’s listening party for Joe Jackson’s all instrumental "Will Power," are (left): Michael Lean, sr., VP east coast operations; A&M Joe Jackson; Paulin, co-engineer on “Will Power”; and music conductor, George Marshall. The reception at RCA studios in NYC, where Jackson recorded the album with an orchestral ensemble of more than 50 musicians.

best song from the new album was "To Her.” Hynde even acted out the lyrics (falling to the floor while "lay me beside you/Down on the whipped up real momentum catchy, melodic chorus.

ast third of the set was packed with even their best-known songs and overplayed to death, the band shrank spin on each one. "Back On The Lang," was crisp and "Middle Of The was jangly. "Brass In Pocket" was up and "Mystery Achievement" was a new brand new song. (Then again, I'm who'll give a blank check to anyone Kirk's "Stop Your Sobbing" (a Pop hit).) the magic is that Hynde's song that is intricately and structurally over-ended, so he rearranged without doing dam.-the essential spirit of the song. This Pretenders simultaneously fresh slurry, with the accent on the former share on eye on the latter.

Paul Lorio then unveiled one of their two trumpet cards of the evening — the addition of Matthew Sweet on bass and vocals, whose debut solo album, a true masterpiece of pop craft, was one of last year's unrecognized gems. His appealing, smooth voice, so silken on vinyl, translates well to the live setting, and he provides the band with a matchless repertoire.

TO EUROPE WITH TINA — MTV recently gave out the grand prizes in their "If This Is Tina, It Must Be Europe" contest. Five contestants won a trip to Hamburg, Germany and Stockholm, Sweden to see the opening dates of Tina Turner's European tour. Turner is pictured here with the winners.

PLATINUM PLAQUES — During their L.A. release-week schedule recently, Capitol recording group Duran Duran were presented with plaques by label executives for platinum sales of the top-15 "Notorious" album in the U.S. Pictured at the champagne toast (standing, l-r) are: Capitol Records executives Joe Marshak, vice president of sales; Joe Smith, vice chairman and coo; Capitol Industries EMJ Inc.; Joe McFadden, national sales director; Jeremy Hammond, artist and product development director; and Bill Burke, vice president, artist and product development. Steve Ferrone, Duran Duran drummer, Tom Whalley, Capitol's vice president, A&R, Ron Carroll, Capitol's vice president of marketing and Simon Le Bon. Kneeling (l-r) are: John Taylor, Don Zimmermann, president of Capitol Records, and Nick Rhodes.

To the Ocean” to finish out the night, complete with background "oooh-ooohs" and enough raucous guitar/drum grunge for any self-respecting headbanger.

The Golden Palominos best asset on vinyl is the taut, sum total of their collective parts — especially visible on Blegvad’s and Kidney’s contributions and on Michael Stipe’s work on the previous album. Stipe was conspicuously absent here, but that intense, dynamic edge nonetheless became downright dangerous in a live situation. The Palominos combine superior rock and roll instincts with blues and country influences, and the backbeat of one rock’s best drummers, to create a deadly mix of intoxicating and provocative music guaranteed to please.

Rob Yvardman

SUCCESS — Celebrating the world success of "Hal Jackson's Sunday Morning Classics" concert at the Apollo Theatre are (l-r): vice chairman of Innercity Broadcasting, Hal Jackson; recording artist Ben E. King and New York radio personality G. Keith Alexander. Photo: Janis M. Cole.
SILVERMAN SIGNS—Jeff Silverman recently signed an exclusive worldwide publishing agreement with Stone Diamond Music (BMG). Pictured at the signing celebration at Jobete's Los Angeles offices are (l-r): Jobete/Stone Diamond president Lester Still, Jeff Silverman, and Vince Perrone, vice-president and general counsel, Motown Industries. Standing (l-r): Frank Ban- yai, Jobete vice-president of administration and international operations; Ivan Chandler, general manager and European professional coordinator; Jobete Music U.K.; Holly Greene, director, east coast operations; Roger Gordon, vice-president, Nashville operations; Brendan Okrent, general professional manager west coast; Wendy Prove, catalog manager, Jobete U.K.; Jamie Prober, east coast professional manager, and Rodney Gordy, west coast professional manager.

Graham Appointed, European Relations In Expansion of BMI's London Office.

LOS ANGELES—Phil Graham has been appointed as director of European relations for the London office of BMI. Graham will assist Robert Musel, chief of European relations for the Washington, D.C. office, in performing the duties of the new post.

The announcement came from BMI president and CEO, Frances Preston, who said, "The growing importance of the European market makes this move increasingly important. The company's strong presence in this area is vital to the continuing success of BMI's international operations."

Prior to joining BMI, Graham worked as an independent consultant, advising publishers on a variety of topics, including music publishing and digital rights management.

Graham has served in the music business for more than 15 years, working for major publishers such as Sony/ATV and Universal Music Publishing Group. He has experience in both the U.S. and international markets.

Graham will focus on expanding BMI's presence in Europe, developing new revenue streams, and establishing strategic partnerships with the company's clients.

For more information, please contact BMI's London office at info@bmi.com.

Top Ten
1. Let It Be—Ferry Aid—Sun
2. Let's Wait Awhile—Remix—Janet Jackson—Breakout
3. La Isla Bonita—Madonna—Sire
4. Respectable—Mel 'N' Kim—Supreme
5. With or Without You—U2—Island
6. Lean On Me—Club Nouveau—King Jay
7. Sign 'O' The Times—Prince—Paisley Park
8. Weak In The Presence Of Beauty—Alison Moyet—CBS
9. If You Let Me—Terrance Trent D'Arby—CBS
10. Everything I Know—Boy George—Virgin

Top Ten LP's
1. The Joshua Tree—U2—Island
3. Running In The Family—Various Artists—EMI
4. Move Closer—Various Artists—Polydor
5. The Very Best Of Hot Chocolate—Various Artists—Polydor
6. The Phantom Of The Opera—Various Artists—Polydor
7. Move Closer—Various Artists—Polydor
8. Grace—Paul Simon—CBS
9. Sign 'O' The Times—Prince—Paisley Park
10. The World Won't Listen—Smiths—Rough Trade

Melody Maker Chart

ITALY'S TOP TEN

Top Ten 45's
1. Si Puoi Dare Di Più—Morandi/Ruggieri/Tozi—CBS
2. Io Amo—Feausto Leali—CBS
3. The Final Countdown—Europe—CBS
4. The Right Thing—Simply Red—WEA/Elektra
5. All At Once—Whitney Houston—RCA/Arista
6. Electric Salsa—Off—EMI/Fea
7. Walk Like An Egyptian—Bangles—CBS
9. Figgio—Toto Cutugno—EMI
10. Will You Remember—Eight Wonder—CBS

Top Ten LP's
1. Men And Women—Simple Minds—WEA/Elektra
2. Whitney Houston—Whitney Houston—RCA/Arista
3. The Joshua Tree—U2—Island
4. C'E Chi Dice No—Vasco Rossi/Caroselli—CBS
5. The Final Countdown—Europe—CBS
6. Graceland—Paul Simon—CBS
7. Signorita Bovary—Franco Citti—EMI
8. Sanremo '87—Various Artists—Sanremo '87
9. Le Italiane Sono Belle—Morandi—RCA
10. Sanremo '87—Various Artists—Sanremo '87

CANT HOLD BACK THE GOLD—Private Music recording artist David Van Tieghem recently recorded with Japanese pop star Ryuchi Sakamoto for his soon-to-be-released CBS LP. Van Tieghem's Private Music debut LP, "Safety In Numbers," was recently released. Pictured (l-r) are Sakamoto and Van Tieghem.

COLLABORATORS—Private Music recording artist David Van Tieghem recently recorded with Japanese pop star Ryuchi Sakamoto for his soon-to-be-released CBS LP. Van Tieghem's Private Music debut LP, "Safety In Numbers," was recently released. Pictured (l-r) are Sakamoto and Van Tieghem.
ON JAZZ

HAPPY MILES!—Miles Davis fashions a grim backstaging at the New York Music Awards where the double-award-winning trumpeter was greeted by BMI's Mark Fried (l) and Allan Fried (r).

FURTHER FESTIVITIES—Well, as was detailed in the news pages just last week, the upcoming JVC/New York Jazz Festival looks like a good one. The programming is relatively imaginative, and I'm already looking forward to such treats as the reunion of the original Ornette Coleman Quintet, the debut of the star-filled Sam Rivers, James Williams, Daniel Ponce, Frank Wess, Jon Faddis, Britt Woodman, etc. Dizzy Gillespie Big Band (Ornette and Dizzy are on the same night, at the same time — can you believe that? — but, hopefully, a late show will be added to one of them), the touring of Sarah Vaughan and Bobby McFerrin (if they don't do a number together, I'll cry), Sun Ra's solo piano concert, and the evening in tribute to Hank Jones. Last year, JVC didn't commit to the New York affair until rather late, but this year their commitment seems strong and, according to Festival producer George Wein, they're committed to at least a couple of years in New York. Bravo!

JVC, which also sponsors several of Wop's other festivals around the world, is stepping up that department as well. Three cities have been added to the U.S. JVC Jazz Festival Tour: Minneapolis, Madison, Wisconsin, and Houston. They will be joining Chicago, Atlanta, Newport, Concord, California, and Los Angeles. And JVC will do another PBS special from the Newport Festival. JVC also sponsors major jazz festivals in The Hague, Holland, Nice, and London. A very impressive commitment to jazz that may not last forever — what does? — but it's good to have it as long as it's here.

Other festivals on the slate are the Jazz on the Lake Festival, set for June 27 in Garverville, California and headlining Pete Escovedo, and Gresham, Oregon's Mt. Hood Festival of Jazz, set for Aug. 1 & 2 and featuring Doc Severinsen and the Tonight Show Orchestra, Mel Torme, George Shearing and Wynton Marsalis. BOPPING AROUND—Hey, good for Herbie Hancock. Not only did he win an Oscar for "Round Midnight," but he made a damned fine acceptance speech. It's not everyday that Charlie Parker, Thelonious Monk, Bud Powell, Lester Young and, for that matter, Dexter Gordon got turned in front of a billion people...Outa space, get ready. New York's WKTU-FM (89.9), coming off impressive marathons of the blues and the music of Billie Holiday, is about to unloose 116 hours — that's 116 hours non-stop — of the music of Sun Ra and his various Arkestra. It all begins on April 16 at noon and continues through April 21 at 1 a.m. A cosmic time is guaranteed for all. And speaking of the former Her- man Blount, the Brooklyn Academy of Music will host Sun Ra with a 100-plus piece Arkestra, playing the music of Basie, Henderson, Ellington, and Ra, some time this fall. WBGO FM, the other jazz voice in town, has been holding Friday night jazz concerts at Newark's Symphony Hall, sponsored by Gilby's Gin. Coming up are Arthur Prysock (4/23), the Art Farmer/Benny Golson Jazztet (5/8), Tito Puente (5/22), and Abbey Lincoln (5/29)...I guess I've heard of stranger ideas, but New York's Blue Note — the jazz club that thinks of itself as some sort of jazz kingdom — has inaugurated a series of star tables. That's right, you are very, very lucky to be sitting at a table imbedded with the name of a Blue Note headliner — sort of like Graumann's Chi- nese Theatre on four legs — and, if you turn out opening night, you can witness the elaborate presentation of the table ceremony...The Illinois Jacquet Big Band, a rowdy and humbling ensemble if there ever was one, is about to head off for a European tour: they open in Lyon on May 4th...Books, books, books. I will be going on at length about these in a couple of weeks, but, in the meantime, I'd like to point out that the following jazz books have recently been issued: Jazz: Myth and Religion by Neil Leonard ($16.95, Oxford University Press), Buck Clayton's Jazz World by Buck Clayton ($19.95, Oxford University Press), Queen of the Blues: A Biogra- phy of Dinah Washington by James Haskins ($16.95, William Morrow), Alberta Hunter: A Celebration in Blues by Frank C. Taylor ($17.95, McGraw Hill), and I Remember Jazz: Six Decades Among the Great Jazzmen by Al Rose ($24.95, Louisiana State University Press).

THE CASINO TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

CASH BOX JAZZ ALBUMS

SONY—Sonoya Robinson—Columbia FC 40251—Producer: Jean-Paul Bourreil

A spiky blend of styles — there's a bit of everything here — enhances this de- but album from a violinist whom Miles Davis, on the cover, compares to Stuff Smith and Ray Nance. A bright, contemporary electronic brew has been cooked up here by guitarist/composer/ producer Bourreil, who has enlisted Gerri Allen, Vincent Herring and other modern corners for the date.

MULTI EXPRESS—Carla White—Milestone M-9147—Pro- ducer: Carla White

Solid mainstream jazz singing from a New York club veteran with an attrac- tive voice and delivery.

CAN'T TAKE YOU NOWHERE—David Frishberg—Fantasy F- 9651—Producer: David Frishberg

The munchkin-voiced singer, briskly swinging pianist and wry lyricist in a refreshing late date mixing originals and standards.

SHOW NO. 1—New Air—Saint 0099 (dist. by PSI)—Pro- ducer: Giovanni Bonandrin

Air (Henry Threadgill, Fred vs, Phereon aLab) plus vocalist dl Wilson in a gritty LP that's shining performances and would- have been a top-10 contender.

TLY BLUES...AND SOME...ECRS—Count Basie Sep- tet—Pablo 2310-919—Produc- erman Granz

It's back and Fatigue's got it. We now what a Septet it, but this is jing small group date recorded a few after Basie's death, featuring y Young, Lockjaw Davis, Freddie and others.

ELLEINGTON IN THE UNI- SONS MARKET—Pablo 256—Producer: Norman Granz

A great man, and his great band, in his-issued live tracks, including trio sides, from a mid-60s tour.
GROOVE UNDISTURBED—Atlantic recording group The System recently performed New York City’s Red Parrot in support of “Don’t Disturb This Groove,” their first album. Atlantic label. The LP’s title track and first single has bulleted into the top 10 on the R&B chart, and has just crossed over onto the Cash Box pop chart. A video of the song, by Jim Hirschfield, is being enjoyed television exposure. Shown backstage at the Red Parrot, The System’s David Frank, songwriter Lalo, CBS recording artist Johnny Kemp, producer Timmy Allen, and The System’s Mac Murphy.

SHE GETS RESPECT—While taping her PBS/BBC documentary, Aretha Franklin, First Lady Of Soul, for the American Masters series, Franklin was presented with a gold album for her “Aretha” LP (Atlantic). Pictured (l - r) Prudence Arndt, associate producer, Calie Neukum, dir, Louisa Williams, interviewer, Aretha Franklin, William Wilkerson (standing behind Franklin), friend of the singer, Bill Megolas, cinematographer, Kirk D’Amore (behind Megolas), producer, Trace Jordan, dir R&B development, Artists.

BLACK CONTEMPORARY

IN THE STUDIO—Songwriters/producers Reggie and Vincent Callaway have just completed producing three tracks for Natalie Cole’s debut album for Manhattan Records. Pictured above (l-r) at Lanbee Studios in Los Angeles are: Vincent Callaway, Natalie Cole, and Reggie Callaway.

HOUSTON, JOEL AWARDED—BMI’s Allen Fred (r) congratulates BMI songwriters Casey Houston (l) and Billy Joel at the New York Music Awards. Houston tied with Buster Poindexter, also a BMI writer, for Best Cabaret Act. Joel won two awards and was inducted into the Hall Of Fame.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>W</th>
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<tr>
<td>CASH BOX TOP BLACK CONTEMPORARY ALBUMS</td>
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</tbody>
</table>

The Cash Box top 75 Black Contemporary Album Chart is based on solely on actual pieces sold at retail stores.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label, Number, Distributor</th>
<th>Peak Position</th>
<th>Weeks on Top</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>32</strong> MEN AND WOMEN</td>
<td>SIMPLY RED</td>
<td>Elektra 607723W</td>
<td>37</td>
<td>4</td>
</tr>
<tr>
<td><strong>34</strong> CHARTBREAKER</td>
<td>O-THE-TIMES</td>
<td>Polydor 25077-1</td>
<td>DEBUT</td>
<td></td>
</tr>
<tr>
<td><strong>36</strong> BROADCAST</td>
<td>CUTTING EDGE (Virgin)</td>
<td>Atlantic 9059373B</td>
<td>56</td>
<td>5</td>
</tr>
<tr>
<td><strong>37</strong> SHIRLEY MURDOCK!</td>
<td>SHIRLEY RED EYES (A&amp;M 9493103K)</td>
<td>RCA</td>
<td>38</td>
<td>14</td>
</tr>
<tr>
<td><strong>38</strong> INTO THE FIRE</td>
<td>BRYAN ADAMS (A&amp;M SP 39077K)</td>
<td>RCA</td>
<td>32</td>
<td>31</td>
</tr>
<tr>
<td><strong>39</strong> WORD UP</td>
<td>CAMéo (Atlantic 830 260PG)</td>
<td>RCA</td>
<td>40</td>
<td>28</td>
</tr>
<tr>
<td><strong>40</strong> THIRD STAGE</td>
<td>BOSTON (Atlantic RCA)</td>
<td>RCA</td>
<td>34</td>
<td>19</td>
</tr>
<tr>
<td><strong>41</strong> BY THE LIGHT OF THE MOON</td>
<td>LOUIS LOMO (Verve)</td>
<td>Warner Bros. 25524 1</td>
<td>30</td>
<td>11</td>
</tr>
<tr>
<td><strong>42</strong> PRIVATE REVOLUTION</td>
<td>WORLD PARTY (Capitol/Rykodiff)</td>
<td>RCA</td>
<td>35</td>
<td>11</td>
</tr>
<tr>
<td><strong>43</strong> DANCING ON THE CEILING</td>
<td>LIONEL RICHIE (Motown 61356)</td>
<td>RCA</td>
<td>41</td>
<td>34</td>
</tr>
<tr>
<td><strong>44</strong> SHEILA E</td>
<td>PJ CHERRY (Philips 25048K)</td>
<td>RCA</td>
<td>44</td>
<td>6</td>
</tr>
<tr>
<td><strong>45</strong> AUGUST</td>
<td>ERIC CLAPTON (Raw)</td>
<td>Warner Bros. 25476-1</td>
<td>46</td>
<td>38</td>
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<tr>
<td><strong>46</strong> THE THIN RED LINE</td>
<td>GLASS TIGERS (Madison 5203)</td>
<td>RCA</td>
<td>43</td>
<td>18</td>
</tr>
<tr>
<td><strong>47</strong> TOUCH ME</td>
<td>SAMANTHA FOX (Ultra 10213K)</td>
<td>RCA</td>
<td>42</td>
<td>108</td>
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<tr>
<td><strong>48</strong> WHITNEY HOUSTON</td>
<td>AMEA 88111K</td>
<td>RCA</td>
<td>49</td>
<td>33</td>
</tr>
<tr>
<td><strong>49</strong> CAN'T HOLD BACK</td>
<td>EDDIE MONEY (Columbia 6009K)</td>
<td>RCA</td>
<td>50</td>
<td>53</td>
</tr>
<tr>
<td><strong>50</strong> KEEP YOUR ONE EYE ON</td>
<td>HERB ALBERT (A&amp;M SP 39053K)</td>
<td>RCA</td>
<td>51</td>
<td>58</td>
</tr>
<tr>
<td><strong>51</strong> TRUE COLORS</td>
<td>CYNDI LAUPER (Portrait 553 4033K)</td>
<td>RCA</td>
<td>51</td>
<td>50</td>
</tr>
<tr>
<td><strong>52</strong> A CHANGE OF HEART</td>
<td>DAVID SANBORN (Warner Bros. 27474W)</td>
<td>RCA</td>
<td>51</td>
<td>54</td>
</tr>
<tr>
<td><strong>53</strong> RAISED ON RADIO</td>
<td>JOURNEY (Columbia 39939K)</td>
<td>RCA</td>
<td>52</td>
<td>55</td>
</tr>
<tr>
<td><strong>54</strong> WHITESNAKE</td>
<td>(Columbia 40918W)</td>
<td>RCA</td>
<td>53</td>
<td>48</td>
</tr>
<tr>
<td><strong>55</strong> MAD, BAD AND DANGEROUS TO KNOW</td>
<td>DEAD OR ALIVE (Epic 40572K)</td>
<td>RCA</td>
<td>54</td>
<td>63</td>
</tr>
<tr>
<td><strong>56</strong> NEVER ENOUGH</td>
<td>PATTY SMITH (Columbia 40182K)</td>
<td>RCA</td>
<td>55</td>
<td>57</td>
</tr>
<tr>
<td><strong>57</strong> DANCING UNDERGROUND</td>
<td>BATTY MANCHESTER (Epic 40546K)</td>
<td>RCA</td>
<td>56</td>
<td>65</td>
</tr>
<tr>
<td><strong>58</strong> HIPSWAY</td>
<td>(Columbia 40322K)</td>
<td>RCA</td>
<td>57</td>
<td>53</td>
</tr>
<tr>
<td><strong>59</strong> THE HOUSE OF BLUE LIGHT</td>
<td>DEEP PURPLE (Mercury 831 318)</td>
<td>Epic</td>
<td>58</td>
<td>57</td>
</tr>
<tr>
<td><strong>60</strong> TO HELL WITH THE DEVIL</td>
<td>STRIFFER (Enigma PIA 7375)</td>
<td>Epic</td>
<td>59</td>
<td>52</td>
</tr>
<tr>
<td><strong>61</strong> BREAK EVERY RULE</td>
<td>TONY TANZER (Capitol 21239K)</td>
<td>RCA</td>
<td>60</td>
<td>63</td>
</tr>
<tr>
<td><strong>62</strong> MOSAIC</td>
<td>WANG CHENG (Kerlix 24115K)</td>
<td>RCA</td>
<td>62</td>
<td>62</td>
</tr>
<tr>
<td><strong>63</strong> THE BRIDGE</td>
<td>BILLY JOEL (Columbia 50406K)</td>
<td>RCA</td>
<td>48</td>
<td>36</td>
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<tr>
<td><strong>64</strong> LONG TIME COMING</td>
<td>READY FOR THE WORLD (MCA 58294K)</td>
<td>RCA</td>
<td>66</td>
<td>20</td>
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<tr>
<td><strong>65</strong> WATCH OUT</td>
<td>PATRICE BENNET (Atlantic 84019K)</td>
<td>RCA</td>
<td>75</td>
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<tr>
<td><strong>66</strong> BIG LIFE</td>
<td>NIGHT RANGER (MCA 56992)</td>
<td>RCA</td>
<td>75</td>
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<tr>
<td><strong>67</strong> FAMOUS BLUE RAINCOAT</td>
<td>JENNIFER WENIM (Virgin FE 661 111)</td>
<td>RCA</td>
<td>75</td>
<td>42</td>
</tr>
<tr>
<td><strong>68</strong> RIPTIDE</td>
<td>ROBERT PALMER (Island 9470)</td>
<td>RCA</td>
<td>75</td>
<td>42</td>
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<tr>
<td><strong>69</strong> ARETHA</td>
<td>ARETHA FRANKLIN (Arista 6442K)</td>
<td>RCA</td>
<td>75</td>
<td>42</td>
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<tr>
<td><strong>70</strong> WHAT PRICE PARADISE</td>
<td>CHINA CRISIS (Virgin/A&amp;M SP 51483K)</td>
<td>RCA</td>
<td>75</td>
<td>42</td>
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<tr>
<td><strong>71</strong> THUNDER</td>
<td>ANDY TAYLOR (MCA 56933K)</td>
<td>RCA</td>
<td>75</td>
<td>42</td>
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<tr>
<td><strong>72</strong> BY REQUEST (THE BEST OF BILLY VERA &amp; THE BEATERS)</td>
<td>BILLY VERA &amp; THE BEATERS (RNR 70856K)</td>
<td>RCA</td>
<td>75</td>
<td>42</td>
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<tr>
<td><strong>73</strong> SENSATIONAL</td>
<td>STARPOINT (Elektra 60722W)</td>
<td>RCA</td>
<td>85</td>
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<tr>
<td><strong>74</strong> CHICAGO (RI)</td>
<td>CHICAGO (Warner Bros. 25546W)</td>
<td>RCA</td>
<td>72</td>
<td></td>
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<tr>
<td><strong>75</strong> INFECTED</td>
<td>THE THE (EPIC 40470K)</td>
<td>RCA</td>
<td>77</td>
<td></td>
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<tr>
<td><strong>76</strong> GET CLOSE</td>
<td>PRETENDERS (Columbia 25488W)</td>
<td>RCA</td>
<td>68</td>
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<tr>
<td><strong>77</strong> FREEDOM</td>
<td>SANTANA (Columbia 40220K)</td>
<td>RCA</td>
<td>71</td>
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<tr>
<td><strong>78</strong> NAJEE'S THEME</td>
<td>NAIJEE (Epic &amp; MCA 9740K)</td>
<td>RCA</td>
<td>69</td>
<td></td>
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<tr>
<td><strong>79</strong> BOOMTOWN</td>
<td>DAVID &amp; DAVID (A&amp;M SP 65348K)</td>
<td>RCA</td>
<td>67</td>
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<tr>
<td><strong>80</strong> UNDER THE BLUE MOON</td>
<td>NEW EDITION (MCA 912K)</td>
<td>RCA</td>
<td>82</td>
<td></td>
</tr>
<tr>
<td><strong>81</strong> LIVE ALIVE</td>
<td>STEVE VAUGHN AND DOUBLE TROUBLE (EPIC 4031)</td>
<td>RCA</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td><strong>82</strong> TOP GUN</td>
<td>ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40232)</td>
<td>RCA</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td><strong>83</strong> THE MISSION</td>
<td>ORIGINAL SOUNDTRACK FROM THE FILM Scrooge 9567567</td>
<td>RCA</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td><strong>84</strong> BREAKFAST CLUB</td>
<td>MCA 563K1A</td>
<td>RCA</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td><strong>85</strong> SHELTER</td>
<td>LIONEL JONES (Capitol 24122K)</td>
<td>RCA</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td><strong>86</strong> AN AMERICAN TAIL</td>
<td>ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 39589K)</td>
<td>RCA</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td><strong>87</strong> ROCKIN' WITH THE RHYTHM</td>
<td>THE ALIEN/KMA/ARIA 111784K</td>
<td>RCA</td>
<td>93</td>
<td></td>
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<tr>
<td><strong>88</strong> DUOTONES</td>
<td>KENNY CLARK (Arista 64728K)</td>
<td>RCA</td>
<td>94</td>
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</tr>
<tr>
<td><strong>89</strong> CURVING UP</td>
<td>VANGELIS (Polydor 829 663)</td>
<td>RCA</td>
<td>104</td>
<td></td>
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<tr>
<td><strong>90</strong> COME AS YOU ARE</td>
<td>PETER WOLF (EMI America 571230K)</td>
<td>RCA</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td><strong>91</strong> ZAGORA</td>
<td>LOOSE ENDS (MCA 574594K)</td>
<td>RCA</td>
<td>109</td>
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</tr>
</tbody>
</table>

**THE CASH BOX TOP 200 ALBUMS CHART** is BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

April 16, 1983

**THE CARTBRECKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
MCA's Jody Watley has parleyed her Top Five dance floor hit, "Looking For A New Love," into a crossover smash. Number One on the BC chart, she's headed for paydirt on the pop chart as well.
FEEL THE POWER

Put Your Hand On The Radio And TESLAfy

"Little Suzi"
The First Single From Tesla

From Their Smash Debut Album MECHANICAL RESONANCE

Produced By STEVE THOMPSON And MICHAEL BARBIERO On Geffen Records. Cassettes and Compact Disc.
ON DECK

MULTI FORMAT PLAYLIST
ON THE CIRCUIT

 Arbitron Adds Two Markets

 Arbitron Ratings Company once

 recently that radio audiences

 owning, and Salinas-Seaside-

 vity, CA, will be measured four

 as a result, they will

 Arbitron’s 78th and 79th con-

 market surveys. Prior to

 both markets were surveyed twice

 FM On The Charitable I-A-Wagon ... More than 3,000 was raised for the Blind

 Adrens Center on March 17

 runners participated in the 8th annual Tom Sullivan St.

 erick’s Day 10K held on the sta-

 the area. The event was

 part in Los Angeles’

 and emceed by KIIS’ air per-

 lity Paul Freeman.

 Then They Helped Get The

 Lee Ranger A Star ... As a re-

 an overwhelming response to a

 campaign initiated by KIIS-

 Rick Dees, Clayton Moore,

 Benson’s original Lone Ranger, will

 a star on Hollywood’s fabled

 Ik Of Fame” on Friday, June 5.

 crusade began in January, when a

 holapalooza D.J. became

 we that the legendary actor had

 not been honored with a place an

 nia’s most famous walk

 re’s sidekick, Jay Silverheels -

 “Tanto,” got his star in 1979; he

 himself has committed to con-

 the $3,500 fee required for the

 Good goin’ Rick and congrats

 M Stereo Shows 40% In-

 ... The number of AM radio

 broadcasts in stereo in-

 more than 40% in the last

 months - from approximately

 August at 1986 to more than

 700 at the end of March, 1987 ac-

 cording to surveys conducted for the

 National Association of Broad-

 casters. Among FM stations, nearly

 45% say they intend to use the FMX

 cuitry to enhance the clarity of their

 stereo signals in outlaying areas.

 Condom Advertising Accep-

 be by 19% Of Stations ... Ac-

 cording to a survey conducted for the

 National Association of Broadcasters, nineteen percent of the nation’s radio

 television stations are accepting

 advertising for condoms. Of those not

 accepting the spots currently, 58% of

 the surveyed radio stations and 67% of

 the television stations said they may

 da so in the future. 87% of those sur-

 ved said they are currently broad-

 casting public service announcements

 concerning the AIDS epidemic.

 Converse Sneakers And Air-

 borne Talent Sponsorship Link

 ... Converse sneakers and Airborne

 Beara Corporation recently joined

 forces to sponsor a series of bands in

 the United States and Canada. The

 agreement entails providing the bands

 with merchandise materials (sneak-

 ers, banners, posters, table tents and

 T-shirts) to be displayed at shows

 throughout the U.S. and Canada. In

 total, 24 artists from Airborne Talent

 are being sponsored by this promo-

 including: Kristi Rose and The

 Midnight Walkers, Roy Rogers

 & The Delta Rhythm Kings, John-

 Copeland, Sleepy La

 e, Marsha Ball, AC Reed &

 The Sparkplugs, and Tom Prin-

 cipato. Details? Call Gaynell

 Rogers at (415) 526-5166.

 Puttin’ On The Ritz ... Jim

 Lange will host a three-hour tribute to

 the renowned ballrooms, night-

 clubs, and hotels that housed the leg-

 endary stars of the Big Band era

 during the 1930’s and 40’s. The pro-

 gram, “Puttin’ On The Ritz,” is to be

 broadcast the week of April 20 on the

 Westwood One Radio Net-

 works, and will revisit such historic

 nightspots as New York’s Glen Island

 Casino, Harlem’s Cotton Club, the

 Steel Pier in Atlantic City, and The Hol-

 lywood Palladium for a musical trip

 back to the days of Big Band radio

 remotes. Performers featured include

 Tommy and Jimmy Dorsey,

 Duke Ellington, Glenn Miller,

 Guy Lombardo, and Benny

 Goodman.

 Congrats To ... Gwen Rob-

 erts, recently named Assistant Pro-

 gram Director and Patricia Bock,

 newly appointed Assistant Music Di-

 rector at KIIS-FM in Los Angeles ...

 Sandra Poulin, general sales man-

 aged for WRR-FM, Dallas, has been

 named Account Executive by KRLD

 Newsradio 1080, Dallas ... K-LITE

 97FM (KJKI/Oregon) recently named

 Dave Paull as the station’s News Di-

 rector ... Art Laboe has been ap-

 pointed to a newly named position as

 Program Strategist at Los Angeles ra-

 dio station KRLA-AM ... Eric Davis

 has been appointed to the past of As-

 sociate Director of Creative Services of

 Philadelphia radio station WAND-AM

 and WWJ-KFM ... WLGA (FM 96) re-

 cently announced both the arrival of

 Phil Stevens as Music Director and

 Doug Houston’s promotion to Asst-

 tant Program Director, and the station

 also welcomes new midday air person-

 ality Rick Allen ... Los Angeles’ Power

 106 (KPWR) have recently

 made vast additions to their staff. Jil

 Lofton has been named Co-op Coor-

 dinator of the station; Nancy Brazil

 has joined Power 106 as Account Ex-

 ecutive; Charlene Richardson has

 been named KPWR’s new Traffic Man-

 ager; Alma Romo has been promot-

 ed to Continuity Director at Power; and

 Sheri Chinen-Biesen has been ap-

 pointed Sales Assistant at the

 station ... and finally, Casey Ka

 sem (“Mr. Rock and Roll”), will re-

 ceive the distinguished Alumni Award

 from Wayne State University in Detroit

 on April 23, and you can be sure we’ll

 keep you pasted ...

 Powerhouse III ... As promised a

 couple of issues back, we proudly pre-

 sent a full report on the recent Power

 106 (KPWR-FM) birthday bash. Held

 at Hollywood’s famed Palace, the fes-

 tivities featured live concert perfor-

 mances and special guests celebrating

 KPWR’s birthday. Luminaries spattered

 at the festivities (modestly excluding

 ourselves, of course) included a dapper

 Herb Alpert, Vesta Wil-

 liams (not Vanessa as originally

 promised), Richard Moll (at Night

 Court), Stacey Q., party girl E.G.

 Daily, Jesse Johnson, and (for-

 mer MTV veejay) Nina Blackwood.

 The evening was highlighted by live-to-

 track performances from such KPWR

 mainstays as The Cover Girls,

 Nancy Martinez, Jeff Lorber

 with Karyn White, Expose,

 Howard Hewett, and Georgio.

 The food was terrific, the beers were

 free, and the event was dedicated to

 the T.J. Martell Foundation for

 Cancer Research. P.S.: Many

 thanks to Linda Glick from TSR

 Records for the Dr. Dave single.

 Speaking of Power ... And

 we were, Cleveland’s Power 108

 (WDMT-FM) will change its format

 (from B/C to Power) and its calls (to

 WPHR) on April 9. After the ah-so-

 quick demise of Urban-slammed

 WNCK, it appears that the Buzzard

 is primed for another challenge. Best of

 luck to Calvin Hicks and the rest of

 the WPHR staff.

 Bob Geldof recently stopped by

 Source Studios in New York to speak

 with Source Music correspondent

 Lisa Karlin. Geldof talked about his

 new autobiography “Is That It,” and

 the difficulty in keeping up his im-

 age as a rock musician when the

 rest of the world regards him as a

 “saint.” Pictured (l to r): Michael

 Hughes, Source Program Manager;

 Geldof; Karlin; Mike Bau, NBC Radio

 Intern; and Betzy Torres, Source

 Engineer.

 And finally ... Peter Holm,

 seeking divorce from Joan Collins,

 is claiming that $80,000 per month al-

imony is not enough to support him.

 We wish we had such problems. Any-

 way, WNBC evening drive personality

 Alan Colmes feels badly for the

 poor guy, so he’s running a Radda-

 during his show to raise goods and

 services to help him out. Collins’ law-

 yer, Marvin Mitchelson, was the

 first to pledge: he donated his old

 leather jacket.

 Tom De Savio
**REGIONAL BREAKOUTS**

<table>
<thead>
<tr>
<th>NORTHEAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 BRUCE WILLIS — Youngblood — Motown</td>
<td>Charts this week at #88 bullet. WGFM and WKRR are among the early adds.</td>
</tr>
<tr>
<td>2 CINDERELLA — Somebody Save Me — Mercury / PG</td>
<td>Latest single from band's debut LP added at WKSE and WPHD.</td>
</tr>
<tr>
<td>3 NEW CITY ROCKERS — Block Dog — Critique / Atl.</td>
<td>This week's CHARTBREAKER at #86 bullet. Early adds include WPHD and WZOU.</td>
</tr>
<tr>
<td>4 THE OTHER ONES — We Are What We Are — Virgin</td>
<td>WBNM and WWRZ have added in the EAST. Picking up nicely everywhere.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOUTHEAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 GINO VANNELLI — Wild Horses — CBS Associated</td>
<td>Vannelli's single picking up adds at both WQXI and WBQQ. Could be a sleeper hit . . .</td>
</tr>
<tr>
<td>2 CINDERELLA — Somebody Save Me — Mercury / PG</td>
<td>WGH and WNOK add this week. LP still in Top 20.</td>
</tr>
<tr>
<td>3 TESLA — Little Suzi — Geffen</td>
<td>Tesla's latest added at WNNK and WNOK. Should do tremendous AOR.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOUTHWEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 JOURNEY — Why Can't This Night Go On Forever — Columbia</td>
<td>KTBS, WRNO, and WHH add the latest release off &quot;Raised On Radio&quot; LP.</td>
</tr>
<tr>
<td>2 BLOW MONKEYS — Doesn't Have To Be This Way — RCA</td>
<td>U.K. hitmakers offer overseas listeners this dandy little tune. KRBE and KITV add.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MIDWEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 TOM PETTY — Jammin' Me — MCA</td>
<td>Advance single from forthcoming LP added at WMMS, WNCL and WYTZ in the MIDWEST.</td>
</tr>
<tr>
<td>2 THE OTHER ONES — We Are What We Are — Virgin</td>
<td>Charts this week at #87 bullet, adds @ WMMS and WLOL . . . another big hit for Virgin?</td>
</tr>
<tr>
<td>3 JOURNEY — Why Can't This Night Go On Forever — Columbia</td>
<td>WMMS and WKDD are among the earliest adds - single should chart soon.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 THE OTHER ONES — We Are What We Are — Virgin</td>
<td>KWSS and KMJK adding first single off new self-titled LP.</td>
</tr>
<tr>
<td>2 CAMEO — Back And Farther — Atlantic Artists / PG</td>
<td>KYNO and KCAQ adding the funksters out WEST. Already hot B/C . . .</td>
</tr>
<tr>
<td>3 FROZEN GHOST — Should I See — Atlantic</td>
<td>KITS and KMJK are the latest WEST COAST stations to add. Enters chart at #90.</td>
</tr>
<tr>
<td>4 DEAD OR ALIVE — Something In My House — Epic</td>
<td>Follow up to &quot;Brand New Lover&quot; added at KYNO and KHTX with more to come . . .</td>
</tr>
<tr>
<td>5 JOURNEY — Why Can't This Night Go On Forever — Columbia</td>
<td>KCFX and KZZU adding the famed Bay Area band's latest.</td>
</tr>
</tbody>
</table>

**FLASH BOX**

**HEY, NICE PINEAPPLE . . .** Finally, the picture that you, the reader, have been clamoring for. It's beautiful Jo-Jo, the high way dancer, in the midst of a national promotional tour to support the band. Here she poses at Detroit's WKIZ-FM to discuss nuclear physics. Darwin's theory of evolution, and the coming was a rich fruit. With her at the station are (L-R): Doug Ruck, Bill Ruck, V.P. of Promo; the illustrious Jo-Jo, Jim Pemberton, WLLZ M.G.; and Chris Feltner, Local Promotion Manager for Detroit Mack Wesson, contest referee.

**GRACEFUL!** The legendary Grace Slick stopped by Westwood One's Los Angeles studios to appear on Line One with David Perry. The occasion was the 20th anniversary of the Jefferson Airplane's seminal band from the late 60's. Shawn here cutting the cake are (L-R): Line One's producer Mary-Pat Carney, Grace, and David Perry. Careful with that knife, Grace . . .

**CHEEEESE!** San Francisco's KFOG-FM presented a live broadcast of the Bay Area Music Awards (the Bammies) over its airwaves on Saturday, March 21st. The live broadcast has become a tradition, and this year was especially noteworthy with the tenth anniversary of the award. Sure looks like they're having a good time . . . Pictured at the show are: Dave Angress, V.P. of Pro Media (who contributed more $30,000 worth of equipment to help the program); "MA," KR Morning DJ; Bill Ruck, KFOG's Chief Engineer; and Jim Marley, KFOG DJ.
MARKET AT A GLANCE

MOST ADDED Out Of A Possible 125 Stations
119 Stations Reported This Week

Wanted Dead Or Alive
Bon Jovi—Mercury/PG
26 Adds

Diamonds
Herb Alpert—A&M
20 Adds

Always
Atlantic Starr—WB
23 Adds

Head To Toe
Lisa Lisa And Cult Jam—Columbia
19 Adds

You Can Call Me Al
Paul Simon—WB
19 Adds

#1 SINGLES

I Knew You Were Waiting (For Me)
A. Franklin/G. Michael—Arista

Lean On Me
Club Nouveau—King Joe/WB

Never Say Goodbye
Bon Jovi—Mercury/PG

With Or Without You
U2—Island/Atlantic

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

RETAIL

Nothing's Gonna Stop Us New
Starship—RCA

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

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

Lean On Me
Club Nouveau—King Joe/WB

La Isla Bonita
Madonna—Sire/WB

REQUESTS

I Knew You Were Waiting (For Me)
A. Franklin/G. Michael—Arista

Lean On Me
Club Nouveau—King Joe/WB

Never Say Goodbye
Bon Jovi—Mercury/PG

With Or Without You
U2—Island/Atlantic

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

CROSSOVER POTENTIAL

Jammin' Me—Tom Petty—MCA
AOR-T40

Always—Atlantic Starr—WB
B/C-A/C-T40

Why Can't This Night Go On Forever—Journey—Col.
T40-A/C

Head To Toe—Lisa Lisa And Cult Jam—Col.
B/C-T40

Little Suzi—Tesla—Geffen
AOR-T40

Fascinated—Company B—Atlantic
B/C-T40

HIGH PRIORITY

MARC BENESCH
Columbia

Breakthrough week for The Psychedelic Furs. Sales and airplay for the week have made this the biggest selling Furs' LP and single to date. This band can no longer be considered a cult group, as they have obviously broken through to a mass audience. Major American tour scheduled for mid-May. Last year's "All Cried Out" has paved the way for the phenomenal immediate acceptance at CHR radio for Lisa Lisa's "Head To Toe." Immediate debuts, giant chart moves and huge requests will make this the first #1 record for Lisa Lisa.

DAVID URSO (.. honest, folks.)
Elektra

Simply Red is seeing impressive airplay and retail action. Stations playing "The Right Thing" are reporting strong listener response. Grammy winner Anita Baker's "Same Ole Love (365 Days A Year)" is picking up all over.

Georgia Satellites' "Battleship Chaino" is a slow but steady mover. This great song should follow in the footsteps of "Keep Your Hands To Yourself."

The Hoodoo Gurus' latest, "Good Times," is already established at AOR and college - watch for it to explode CHR next! Listen for guest the Bangles on backing vocals.
OUT OF THE BOX
AND INTO THE CONTROL ROOM

JOURNEY
"Why Can't This Night Go On Forever"

Colin James Hay
"Can I Hold You?"

Taken from the Columbia LP
"RAISED ON RADIO" © 1986

Produced by Robin Miller for Multimedia London Limited

© 1987, CBS Inc.
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>12-17</th>
<th>Popularity Factor</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current Tour</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>STARSIP—Nothing’s Gonna—Grant/RCA</td>
<td>1</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>91%</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>FRANKLIN/MICHAEL—I Knew You Were...—Arista</td>
<td>3</td>
<td>19</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>92%</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>CLUB NOUVEAU—Lean On Me—King Jay/WB</td>
<td>2</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>73%</td>
<td>3</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>PRINCE—Sign ‘O’ The Times—Paisley Park/WB</td>
<td>6</td>
<td>7</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>85%</td>
<td>11</td>
<td>3</td>
<td>33 DEBUT</td>
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<tr>
<td>5</td>
<td>CROWDED HOUSE—Don’t Dream It’s Over— Capitol</td>
<td>7</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>89%</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>EXPOSE—Come Go With Me—Arista</td>
<td>5</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>77%</td>
<td>14</td>
<td>9</td>
<td>Y</td>
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<tr>
<td>7</td>
<td>GENESIS—Tonight, Tonight, Tonight—Atl.</td>
<td>4</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>79%</td>
<td>13</td>
<td>31</td>
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<tr>
<td>8</td>
<td>LOU GRAMM—Midnight Blue—Atlantic</td>
<td>11</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>84%</td>
<td>21</td>
<td>20</td>
<td>28</td>
</tr>
<tr>
<td>9</td>
<td>STEVE WINWOOD—The Finer Things—Island/WB</td>
<td>13</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>86%</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>10</td>
<td>BANGLES—Walking Down Your Street—Columbia</td>
<td>12</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>83%</td>
<td>18</td>
<td>23</td>
<td>15</td>
</tr>
<tr>
<td>11</td>
<td>CUTTING CREW—(I Just) Died...—Virgin</td>
<td>17</td>
<td>7</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>97%</td>
<td>6</td>
<td>8</td>
<td>16</td>
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<tr>
<td>12</td>
<td>MADONNA—La Isla Bonita—Sire/WB</td>
<td>16</td>
<td>5</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>86%</td>
<td>16</td>
<td>6</td>
<td>*</td>
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<tr>
<td>13</td>
<td>JODY WATLEY—Looking For A New Love—MCA</td>
<td>15</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>89%</td>
<td>17</td>
<td>7</td>
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<tr>
<td>14</td>
<td>WANG CHUNG—Let’s Go—Geffen</td>
<td>10</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>74%</td>
<td>11</td>
<td></td>
<td>64</td>
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<tr>
<td>15</td>
<td>U2—With Or Without You—Island/Atlantic</td>
<td>22</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>93%</td>
<td>5</td>
<td>10</td>
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<tr>
<td>16</td>
<td>JANET JACKSON—Let’s Wait Awhile—A&amp;M</td>
<td>8</td>
<td>13</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>41%</td>
<td>26</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>17</td>
<td>ROBBIE NEVIL—Dominae—Manhattan</td>
<td>19</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>73%</td>
<td>27</td>
<td>21</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>PETER WOLF—Come As You Are—EMI America</td>
<td>20</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>70%</td>
<td>22</td>
<td></td>
<td>97</td>
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<td>19</td>
<td>CYNDI LAUPER—What’s Going On—Portrait/Epic</td>
<td>23</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>82%</td>
<td>19</td>
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<td>20</td>
<td>BRUCE HORNSBY—Mandolin Rain—RCA</td>
<td>9</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>42%</td>
<td>28</td>
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<td>21</td>
<td>KOOOL THE GANG—Stone Love—Mercury/PG</td>
<td>24</td>
<td>10</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>75%</td>
<td>24</td>
<td></td>
<td>84</td>
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<td>22</td>
<td>BRYAN ADAMS—Heat Of The Night—A&amp;M</td>
<td>27</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>85%</td>
<td>19</td>
<td>14</td>
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<td>23</td>
<td>RONSTADT/INGRAM—Somewhere...—MCA</td>
<td>14</td>
<td>18</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>31%</td>
<td>16</td>
<td></td>
<td>6</td>
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<td>24</td>
<td>EUROPE—The Final Countdown—Epic</td>
<td>18</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>48%</td>
<td>17</td>
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<tr>
<td>25</td>
<td>FLEETWOOD MAC—Big Love—Warner Bros.</td>
<td>29</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>26</td>
<td>18</td>
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<td>26</td>
<td>DONNA ALLEN—Serious—21/Atoce</td>
<td>31</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>69%</td>
<td>24</td>
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<td>32</td>
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<td>27</td>
<td>TINA TURNER—What You Get—Capitol</td>
<td>21</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>38%</td>
<td>48</td>
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<td>28</td>
<td>HUEY LEWIS—Jocobo’s Ladder—Chrysalis</td>
<td>25</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>31%</td>
<td>43</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>29</td>
<td>BOSTON—Can’tcha Say (You Believe In Me)—MCA</td>
<td>32</td>
<td>7</td>
<td>X/M</td>
<td>X/M</td>
<td>X/M</td>
<td>58%</td>
<td>34</td>
<td></td>
<td>NV</td>
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<tr>
<td>30</td>
<td>POISON—Talk Dirty To Me—Enigma/Capitol</td>
<td>35</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>67%</td>
<td>1</td>
<td>12</td>
<td>Y</td>
</tr>
<tr>
<td>31</td>
<td>HIPSWAY—The Honeydew—Columbia</td>
<td>28</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>36%</td>
<td>41</td>
<td>20</td>
<td>7</td>
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<tr>
<td>32</td>
<td>CHRIS De BURGH—The Lady In Red—A&amp;M</td>
<td>36</td>
<td>9</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>56%</td>
<td>12</td>
<td>25</td>
<td>100-2</td>
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<tr>
<td>33</td>
<td>LIONEL RICHIE—Se La—Motown</td>
<td>38</td>
<td>4</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>65%</td>
<td>29</td>
<td>26</td>
<td>43</td>
</tr>
<tr>
<td>34</td>
<td>ROBERT CRAY—Smoking Gun—Mercury/PG</td>
<td>34</td>
<td>9</td>
<td>X/M</td>
<td>X/M</td>
<td>X/M</td>
<td>49%</td>
<td>42</td>
<td></td>
<td>Y</td>
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<tr>
<td>35</td>
<td>WORLD PARTY—Ship Of Fools—Ensign/Chrysalis</td>
<td>37</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>52%</td>
<td>39</td>
<td></td>
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<td>36</td>
<td>BREAKFAST CLUB—Righ On Track—MCA</td>
<td>41</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>70%</td>
<td>37</td>
<td>7</td>
<td>91 DEBUT</td>
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<td>37</td>
<td>GLENN MEDEIROS—Nothing’s Gonna...—Amherst</td>
<td>42</td>
<td>9</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>52%</td>
<td>22</td>
<td>40</td>
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<tr>
<td>38</td>
<td>HUEY LEWIS—I Know What I Like—Chrysalis</td>
<td>44</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>78%</td>
<td>29</td>
<td>31</td>
<td>Y</td>
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<tr>
<td>39</td>
<td>CHICAGO—If She Would Have Been...Full Moon/WB</td>
<td>42</td>
<td>5</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>58%</td>
<td>46</td>
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<tr>
<td>40</td>
<td>KIM WILDE—you Keep Me Hangin’ On—MCA</td>
<td>51</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X/F</td>
<td>77%</td>
<td>36</td>
<td>38</td>
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</table>

* Soundtrack * MTV—Exclusive NV—No Video Y—Yes, On Tour X—All
The CASH BOX Radio Report

The Competitors' Edge

KRBE/HOUSTON, PAUL CHRISTY, PD, HELENE PINA, MD — “We use THE RADIO REPORT as a gauge, it helps on a national level. It's more accessible and easier to read than the other trades.”

KMJK/PORTLAND, STEVE NAGANUMA, PD — “THE CASH BOX RADIO REPORT provides the most comprehensive analysis available anywhere. The demographic and current tour information is stuff that you can't get anywhere else. From a radio standpoint, it is very useful and complete information.”

KSDO/SAN DIEGO, GREG ROLLING, MD — “One of the most comprehensive charts I've seen to date. It lets you know the reason behind the chart moves.”

KAYI (K-107)/TULSA, DUNCAN PAYTON, MD — “I find THE RADIO REPORT not only extremely helpful, but I often use it in making final decisions.”

WZAT/SAVANNAH, BRADY McGRAW, PD — “I think THE CASH BOX RADIO REPORT is getting more on target. I find it helpful from a radio standpoint. For me, it's the best part of the magazine.”

WQUT/JOHNSON CITY, STEVE TAYLOR, MD — “THE CASH BOX RADIO REPORT is an extremely useful tool. It gives you statistical information not seen in any other magazine of its kind. It helps us keep ahead of the competition and continue to be a market leader.”

KZZB/BEAUMONT, CHRIS BAKER, PD — “It has great regional breakdown information. I especially like the demographic information and the multi-format research.”

KCAQ/OXNARD, GREG WILLIAMS, MD — “It's very helpful to have all the information broken down in one place. Anything you could possibly want to know is presented here in a very compact information section. It's also helpful to see the various sections of the country at one time.”

CASH BOX Radio Report

IF YOU’RE NOT GETTIN' IT, YOU’RE JUST NOT GETTIN' IT
EN DREAM—Do you believe in the Cinderella story of the most talented and determined young ladies on today’s music scene? For Lisa Jackson, Terry Hitlow and a girl named Desiree, dreams come true and just happen to be fairy tales. They happen in real life, and happen hard work and the magic of each one of them.

The trio began in Columbus, Ohio, where Lisa and Desiree had been singing and dancing since they were old enough to turn on the radio. They knew each other but the funny thing was, they never had a chance to combine their very special musical gifts.

Until, that is, The Mentor, came to town. The Mentor is the girl’s affectionate name for Mr. Chris Powell, a music maestro with the mast who heard some of the voices at these three fledgling superstars and brought them together.

KEVIN'S HAPPENING MIX—Kevin Fleming program director of the legendary radio station KGFJ, Los Angeles is to be commended for the simply outstanding job he has and is doing. Kevin has blended the best of the heart and soul format with the top records of today. It is very apparent that Kevin spends a lot of time listening to new music, because he is playing and the R&B-A-K-I-N-G records. I might add that I really enjoyed the two hour musical tribute to the late Marvin Gaye, which was hosted by Mike Roberts of WVEE in Atlanta. Coming up April 17, 1987 will be a special tribute, 48 hours of music by the legendary godfather of soul, James Brown. Keep on bringing us the 30 years of music combined with the best of today. KGFJ is owned by another midwesterner by birth Mr. William Shearer from Columbus, Ohio. Congratulations Bill, Kevin and the entire staff on a job well done.

AL GEE IS RECOVERING—Al Gee president of Rendezvous Records and one time top radio personality in New York is resting comfortably while recovering from a mild stroke. Al has been very busy working his project on O.C. Smith that has garnered major activity around the country the last few months. According to Charlie Wallert, producer and co-writer on many of the tunes on the album, Al is resting and is expected to make a 100% recovery. To his many friends and associates around the country who wish to find out more can contact Charlie at Rendezvous Records at (718) 622-4497.

WQIM LOOKING FOR PROS—Frenche Bé program director of WQIM Pr Catville, Alabama, is looking for professional radio announcers with at least 2 years of experience. Applicants must be able to follow format. Send tapes and resume to Frenche Bé, Program Director, WQIM P.O. Box 604, Pratville, Alabama 36067. No phone calls please.

A&M's 25th—Congratulations to Herb Alpert (who recently celebrated his birthday and is currently riding high on the charts with his single “Keep Your Eye On Me”) and Jerry Moss who are celebrating their 25th anniversary as a major musical force in the industry. They will be quick to tell you that the success of their company has been through the combined efforts of an outstanding staff past and present, the many talented artists, producers, writers, radio, retail etc. Same current staffers who are doing an outstanding job are John McClain, Charlie Minor, Boo Frazier and Jesus Garber, just to mention a few, there are many more. Keep up the good work and look to number 50. By the way, what is the release date of the Barry White project?

REMEMBER MARVIN—Do not forget the event planned as a tribute to the late Marvin Gaye. The date is July 19, 1987. The event is being headed by Al Cleveland in conjunction with the Civic Center in Pittsburgh. Those who knew and loved Marvin should contact Al or Daryl Cleveland to lend your support. Call Al at (412) 782-1793 for more details.

BLACK FAMILY REUNION—President Tommy Marshall announced that the Young Black Programmers Coalition, Inc. (YBPC) will again join the National Council of Negro Women (NCNW) in promoting the Black Family Reunion Campaign 1987. Dr. Dorothy Height (President—NCNW) and Dr. Vanessa Weaver (Staff Manager for Proctor & Gamble—chairperson for the campaign) are supported by over 60 national block organizations to make this event a success nationwide. The NCNW also projects the Black Family Reunion Campaign will be the largest event in the black community in 1987. The Black Family Reunion Campaign is a multi-facet initiative spearheaded by the NCNW. Its objectives are triflaled:

1. Celebrate the legacy of the Black Family, and use its legacy as a foundation to address issues affecting black families.
2. Provide a national vehicle to establish a fund raising base for programs fostering self-help for black families.
3. Increase national awareness and membership in NCNW.

The National Council Of Negro Women will kick off the campaign with a national radiothon aired over radio stations and several syndicated networks May 10, 1987.

Bob Long

Teen Dream

A High Priority Salute To William Shearer
Owner/General Manager
KGFJ Radio, Los Angeles, Calif.

The native of Columbus, Ohio is one of the most visible and highly respected individuals in the broadcast industry. Bill has climbed through the sales ranks to his present position of ownership. His awards and community achievements read like a who's who. A Cash Box salute to this hard working, community minded professional broadcaster.

Bob Long
Country

An In Depth Analysis of the Markets

Market at a Glance

Most Added
Out Of A Possible 124 Stations

96 Stations Reported This Week

3935 West End Avenue—Mason Dixon—(Premier One)—44 Adds
American Me—SKO—(MTM)—30 Adds
Crime Of Passion—Ricky Van Shelton—(Columbia)—29 Adds
Almost Persuaded—Merle Haggard—(Epic)—29 Adds
That Was A Close One—Earl Thomas Conley—(RCA)—21 Adds

#1 Single

Have I Got Some Blues For You—Charley Pride—(16th Avenue)
Old Bridges Burn Slow—Billy Joe Royal—(Atlantic America)
Kids Of The Baby Boom—Bellamy Brothers—(MCA/Curb)
Rose In Paradise—Waylon Jennings—(MCA)
Don't Go To Strangers—T. Graham Brown—(Capitol)

Requests

The Right Left Hand—George Jones—(Epic)
To Know Him Is To Love Him—Porton/Ronstadt/Harris—(Warner Bros.)
Rose In Paradise—Waylon Jennings—(MCA)
Kids Of The Baby Boom—Bellamy Brothers—(MCA/Curb)
The Bed You Made For Me—Highway 101—(Warner Bros.)
Let The Music Lift You Up—Reba McEntire—(MCA)

Retail

Don't Be Cruel—Marvin and Roberta
The Judas—(Atlantic America)

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 4

Billboard 19

Radio & Records 21
<table>
<thead>
<tr>
<th>Rank</th>
<th>Record</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 LP</th>
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<td>1</td>
<td>Waylon Jennings</td>
<td>Rose In Paradise-MCA</td>
<td>2</td>
<td>12</td>
<td>5</td>
<td>Hot</td>
<td>4</td>
<td>N</td>
<td>Y</td>
<td>17</td>
<td>27</td>
<td>Chevy Von/Baker Street</td>
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<tr>
<td>2</td>
<td>T. Graham Brown</td>
<td>Don't Go To Strangers-Capitol</td>
<td>4</td>
<td>12</td>
<td>6</td>
<td>Hot</td>
<td>8</td>
<td>Y</td>
<td>Y</td>
<td>18</td>
<td>45</td>
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<td>3</td>
<td>Reba McEntire</td>
<td>Let The Music Lift You Up-MCA</td>
<td>6</td>
<td>11</td>
<td>14</td>
<td>Hot</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>12</td>
<td>25</td>
<td>Why Not Tonight/Till It Snows In Mexico</td>
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<td>4</td>
<td>Billy Joe Royal</td>
<td>Old Bridges Burn Slow-Atlantic</td>
<td>8</td>
<td>10</td>
<td>3</td>
<td>Hot</td>
<td>11</td>
<td>N</td>
<td>Y</td>
<td>29</td>
<td>47</td>
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<td>5</td>
<td>Parton/Ronstadt/Harris</td>
<td>To Know Him Is...-WB</td>
<td>11</td>
<td>9</td>
<td>7</td>
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<td>3</td>
<td>Y</td>
<td>N</td>
<td>1</td>
<td>4</td>
<td>Hoba's Meditation/Those Memories Of You</td>
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<td>6</td>
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<td>Kids Of The Baby Boom-MCA/Curb</td>
<td>1</td>
<td>13</td>
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<td>RC</td>
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<td>N</td>
<td>Y</td>
<td>19</td>
<td>8</td>
<td>Country Rap/D-D-D-Divorcee</td>
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<td>7</td>
<td>The Judds</td>
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<td>13</td>
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<td>N</td>
<td>Y</td>
<td>2</td>
<td>9</td>
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<td>8</td>
<td>Michael Martin Murphey/Holly Dunn</td>
<td>A Face...-WB</td>
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<td>21</td>
<td>Hot</td>
<td>17</td>
<td>N</td>
<td>Y</td>
<td>44</td>
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<td>The Oak Ridge Boys</td>
<td>It Takes A Little Rain-MCA</td>
<td>15</td>
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<td>24</td>
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<td>10</td>
<td>N</td>
<td>Y</td>
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<td>The Moon Is Still Over...-RCA</td>
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<td>42</td>
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<td>Judy Rodman</td>
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<td>John Conlee</td>
<td>Domestic Life-Columbia</td>
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<td>N</td>
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<td>16</td>
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<td>N</td>
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<td>6</td>
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<td>Hot</td>
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<td>Hot</td>
<td>30</td>
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<td>N</td>
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<td>Let's Hear I For The Girl/I Tought Her</td>
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<td>Med.</td>
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<td>30</td>
<td>Today I Started Loving You Again/11th Hour</td>
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<td>36</td>
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<td>Y</td>
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<td>29</td>
<td>The Gatlin Brothers</td>
<td>Talkin' To The Moon-Columbia</td>
<td>19</td>
<td>13</td>
<td>RC</td>
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<td>20</td>
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<td>37</td>
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<td>Are You Satisfied-Columbia</td>
<td>39</td>
<td>6</td>
<td>43</td>
<td>Med.</td>
<td>32</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
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<td>32</td>
<td>David Allan Coe</td>
<td>Need A Little Time Off...-Col.</td>
<td>37</td>
<td>9</td>
<td>31</td>
<td>Med.</td>
<td>27</td>
<td>N</td>
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<td>33</td>
<td>The Nitty Gritty Dirt Band</td>
<td>Baby's Got A Hold-WB</td>
<td>44</td>
<td>3</td>
<td>18</td>
<td>Hot.</td>
<td>40</td>
<td>Y</td>
<td>Y</td>
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<td>-</td>
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<tr>
<td>34</td>
<td>T. G. Sheppard</td>
<td>You're My First Lady-Columbia</td>
<td>43</td>
<td>5</td>
<td>38</td>
<td>Med.</td>
<td>39</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<td>35</td>
<td>Tim Matlock</td>
<td>Colorado Moon-Alpina</td>
<td>40</td>
<td>7</td>
<td>37</td>
<td>Med.</td>
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<td>36</td>
<td>Asleep At The Wheel</td>
<td>Way Down Texas Way-Epic</td>
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Y—Yes  N—No
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<td>Billy Montana &amp; The Long Shots-Crazy Blue-WB</td>
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<td>Dwight Yoakam-Little Sister-Warner Bros./Reprise</td>
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<td>Indiana-Midnite Rock-Killer</td>
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### INDIE TOP 20

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<td>1 Charley Pride-Have I Got Same Blues Far You-16th Avenue</td>
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<td>WRAY 19/14, KMOO 17/14, KFRD 26/21, WCVR 19/16, KINO 22/17, WPNX 23/20</td>
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<td>2 Tim McIlrath-Colorado Moon-Alpine</td>
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<td>KNAK 20/17, KTS 22/21, WCCN 25/23, KMOO 23/19, WCW 24/21, KEED 23/20</td>
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<td>3 Beth Williams-Man At The Back Door-BGM</td>
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<td>WASP 30/29, WPNX 30/27, WCAO 35/30, KCW 26/23, WLET 27/22, WSGC 40/32</td>
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<td>4 A. J. Masters-In It Again-Bermuda Dunes</td>
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<td>WSDS 42/36, WDLW 31/28, WJS 45/40, WPNX 40/37, KBFS 42/38, KMOO 43/38</td>
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<td>5 Bobby Borchers-Whiskey Was A River-Longhorn</td>
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<td>KBFS 39/29, KMOO 37/33, WJJC 44/40, WPNX 34/31, KCW 39/36, KFRD 49/46</td>
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<td>6 Perry LaPointe-Walk On By-Door Knob</td>
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<td>5</td>
<td>WLET 36/27, KCW 38/32, WICO 35/32, WVAR 44/37, WSP 41/38, KITS 41/36</td>
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<td>7 Indiana-Midnite Rock-Killer</td>
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<td>KCW 13/10, WLET 31/24, KMOO 26/23, WSGS 25/22, WVAR 24/20, KQX 41/38</td>
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<td>8 The Bandit Band-Do You Wanna Fall In Love-Pegasus</td>
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<td>KNOE 30/26, KTS 39/34, WLET 44/34, WCCN 30/28, WGV 39/36, KCW 50/40</td>
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<td>9 Roy Price-Better Class Of Losers-Step One</td>
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<td>KMOO D/9, WCVR 45/42, KCW D/33, KIXZ D/41, WQST D/42, WSGS D/43</td>
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<td>10 Mason Dixon-3935 West End Avenue-Premier One</td>
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<td>11 Southern Reign-Summer On The Mississippi-Regal</td>
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<td>12 Lynne Tyndall-Keep From Lovin' Me...-Door Knob</td>
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<td>13 Ronnie Dave-Heart Diamond</td>
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<td>WCAC 38/31, KMOO D/43, WSGS D/47, KIXZ 44/37, WLET D/43, WPNX D/49</td>
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<td>14 Lonier McKuen-Searching-Soundwaves</td>
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<td>WQTS 48/48, KFDR D/50, KPGX D/49, KICE-A, KNGQ-A, KXYS-A</td>
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<td>15 P. J. Allman-Ain't No Use-Kansas</td>
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<td>16 Michael Anthony Freeman-All Fired Up-Silver Bullet</td>
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<td>WCCN 17/15, KBS 44/37, WCXN 36/31, KPOW 45/42</td>
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<td>18 Gordon Dee-You're Slowly Going Out...-Southern Tracks</td>
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<td>KIXZ D/40, WLET D/42, WQTE 49/46, KMOO 44/41, KBFS 50/45, WVAR D/46</td>
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CASH BOX
Radio Report

BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 72 Stations

67 Stations Reported This Week

Never Say Never
Deniece Williams—Columbia
16 Adds

Baby Let's Kiss
Jesse Johnson—A&M
16 Adds

Diamonds
Herb Alpert—A&M
14 Adds

Rhythm Method
RJ's Latest Arrival—Manhattan/EMI
13 Adds

#1 SINGLES

MCA RECORDS
LOOKING FOR A NEW LOVE
(ALWAYS ALIVE)

JODY WATLEY
PRESENTS IT'S A LOVE Affair

NEW ALBUM TO BE RELEASED IN MARCH

ALBUM ALLEY

Antic Starr—All In The Name Of Love—Warner Bros.
Atlantic Starr is back with a new album. With their new single "Always" at eight bullet and rising, Atlantic has to work on a project. The album is ten songs deep and is a collection of R&B hits from the 80s.

Leon On Me
Club Nouveau—Warner Bros.

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

I Knew You Were Waiting (For Me)
Aretha Franklin & George Michael—Arista

Stone Love
Kool & The Gang—Mercury/PolyGram

REQUESTS

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

Don't Disturb This Grove
The System—Atlantic.

Go On Without You
Shirley Murdock—Elektra

New And Hot 45'S

An Imitation Of Love—Millie Jackson—Jive/RCA

Verocruz—Sanata—Columbia

Sweetest Taboo—George Howard—MCA

Be For Real—Cat Miller—Sabor/Capitol

Tell Me You Will—L. J. Reynolds—Fantasy

NEW AND HOT 45'S

18 ADDS

NEW AND HOT 45'S

Atlantic Starr

NEW AND HOT 45'S

Atlantic Starr

NEW AND HOT 45'S

Atlantic Starr
## BLACK CONTEMPORARY SCOREBOARD

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<td>Surface—Happy—Columbia</td>
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<tr>
<td>21</td>
<td>Georgia Allentini—Sex Appeal—Motown</td>
<td>27</td>
<td>9</td>
<td>23</td>
<td>M</td>
<td>22</td>
<td>Y</td>
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<tr>
<td>22</td>
<td>Melba Moore—Been So Long—Capital</td>
<td>28</td>
<td>5</td>
<td>24</td>
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<td>23</td>
<td>Freddie Jackson—I Don’t Want To Lose Your Love—Capital</td>
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<td>Y</td>
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<td>24</td>
<td>24 Bobby Brown—Girl Next Door—MCA</td>
<td>25</td>
<td>10</td>
<td>27</td>
<td>M</td>
<td>27</td>
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<td>25</td>
<td>25 RFTW—Mary Goes Round—MCA</td>
<td>26</td>
<td>10</td>
<td>35</td>
<td>L</td>
<td>31</td>
<td>Y</td>
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<tr>
<td>26</td>
<td>Miki Howard—Imagination—Atlantic</td>
<td>30</td>
<td>6</td>
<td>25</td>
<td>M</td>
<td>26</td>
<td>Y</td>
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<td>27</td>
<td>The Gap Band—Zibble Zibble—Total Experience/RCA</td>
<td>37</td>
<td>6</td>
<td>32</td>
<td>M</td>
<td>33</td>
<td>Y</td>
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<td>28</td>
<td>28 One Way—You Better Quit—MCA</td>
<td>12</td>
<td>12</td>
<td>22</td>
<td>L</td>
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<td>29</td>
<td>Shirley Murdock—Go On Without You—Elektra</td>
<td>33</td>
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<td>Lionel Richie—So Lo—Motown</td>
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<td>4</td>
<td>30</td>
<td>M</td>
<td>30</td>
<td>Y</td>
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<td>31</td>
<td>Sheila E.—Hold Me—Paisley Park/WB</td>
<td>16</td>
<td>12</td>
<td>21</td>
<td>M</td>
<td>14</td>
<td>Y</td>
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<td>Koo Koo</td>
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<td>32</td>
<td>Full Force—Old Flames Never ...—Columbia</td>
<td>21</td>
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<td>20</td>
<td>L</td>
<td>24</td>
<td>Y</td>
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<td>33</td>
<td>Bunny DeBarge—Save The Best...—Gordy</td>
<td>20</td>
<td>11</td>
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<td>L</td>
<td>23</td>
<td>Y</td>
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<td>34</td>
<td>Cheryl Lynn—New Dress—Manhattan</td>
<td>34</td>
<td>9</td>
<td>29</td>
<td>M</td>
<td>33</td>
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<td>35</td>
<td>Isley Jasper Isley—8th Wonder—CBS Assoc.</td>
<td>43</td>
<td>4</td>
<td>38</td>
<td>M</td>
<td>Y</td>
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<td>36</td>
<td>S.O.S. Band—No Lies—Tabu/CBS</td>
<td>36</td>
<td>9</td>
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<td>L</td>
<td>37</td>
<td>Y</td>
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<tr>
<td>37</td>
<td>Chuck Stanley—Day By Day—Def Jam/CBS</td>
<td>46</td>
<td>7</td>
<td>39</td>
<td>M</td>
<td>Y</td>
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<td>38</td>
<td>Jocelyn Brown—Ego Maniac—Werner Bros.</td>
<td>40</td>
<td>7</td>
<td>36</td>
<td>M</td>
<td>36</td>
<td>Y</td>
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<tr>
<td>39</td>
<td>Cover Girls—Show Me—Fever/Sutra</td>
<td>38</td>
<td>8</td>
<td>31</td>
<td>L</td>
<td>34</td>
<td>Y</td>
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<td>40</td>
<td>Lisa Lisa—Head To Toe—Def Jam/CBS</td>
<td>52</td>
<td>3</td>
<td>40</td>
<td>M</td>
<td>Y</td>
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Y—Yes  
N—No
# 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>1</td>
<td>6</td>
<td>WENN, WHYZ, WLOU, WMMD, KMYX, KMJU, WMX, XHRM, WDIA, WHRK, WOWI, WTMP.</td>
</tr>
<tr>
<td>2. Run D.M.C.—It's Trixy—Profile</td>
<td>2</td>
<td>6</td>
<td>XHRM, WDXX, WENN, WPX, KMJU, WMX, WDBS, WDIA, KOKY, WANM, WALT, KDEY.</td>
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<tr>
<td>3. Dana Dane—Delancy Street—Profile</td>
<td>3</td>
<td>9</td>
<td>WAYE, WTKL, WDD, WDXX, WENN, KOKY, VWMY, WPQ, WVQI, WJIZ, WAZA, WANM.</td>
</tr>
<tr>
<td>4. S. Payne/P. Ingram—Incredible—Superstar International</td>
<td>4</td>
<td>11</td>
<td>WMQ, KJUX, WWWS, WXX, WDKL, WLC, WQAZ, WMP, WQCI, WENN, WTG.</td>
</tr>
<tr>
<td>5. Luther Ingram—Don't Turn Around—Profile</td>
<td>5</td>
<td>6</td>
<td>WAZ, KSO, WENN, WORL, WMIT, WJIZ, WPQQ, WDM, WQAI, WREN, WHRK, WJY, KUCB.</td>
</tr>
<tr>
<td>7. Montanix—Who Is It—Sleeping Bag</td>
<td>8</td>
<td>5</td>
<td>WFIC, WPAL, KSOL, WAGL, WTA, WNN, WSRK, WQOK, KMJQ, KQPS, WXX, WMYX.</td>
</tr>
<tr>
<td>8. Phil Feran—Houseparty—Ced Tempo</td>
<td>12</td>
<td>3</td>
<td>WTMP, WPAL, WQGN, KOKY, WBLK, WAMO, WNL, WDMD, WQAI, WJIZ, WPQL.</td>
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<tr>
<td>9. The Living Proof—Hold On To Your Dream—Fantasy</td>
<td>11</td>
<td>4</td>
<td>WOL, WWV, WZVY, WKEF, WPIL, WSHV, WPK, WANN, WJZH, WTUG, WJL, KOP.</td>
</tr>
<tr>
<td>10. Egyptian Lover—Rearsholic—Egyptian Empire</td>
<td>13</td>
<td>3</td>
<td>WWIN, WKEK, WXX, WAT, WPG, WWS, KDEY, KJH, KQDA, KG, WXX, WAZA, WEDR.</td>
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<tr>
<td>11. Conway Bras—Can't Fight It—Ichiban</td>
<td>16</td>
<td>3</td>
<td>WHRM, WOL, WIZ, QKX, WNN, WPAL, WXX, WKM, WHRS, WXX, WDN, WHE.</td>
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<tr>
<td>12. Cyre—Lost Chance—Fresh/Sleeping Bag</td>
<td>19</td>
<td>2</td>
<td>WTMP, WXX, WLOU, WBLK, WXX, WAT, WJIZ, KQX, WPAL, KCB, WQIS, WALT, WXXA.</td>
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<tr>
<td>13. J. Blackfoot—Bad Weather—Edge</td>
<td>20</td>
<td>2</td>
<td>KSOL, WJIZ, WXX, WENN, WQIS, WJLF, KATZ, WYLD, WSYH, WLE, WSHA, WPX.</td>
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<tr>
<td>14. Salt &amp; Pepa—Sounds Nice—Next Plateau</td>
<td>17</td>
<td>3</td>
<td>WTLC, KDE, WPAL, WWY, WPBT, WHE, WPAG, WWWS, KMJQ, WHR, WBMX, KSOI.</td>
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<tr>
<td>15. Mes'oy—Climb The Walls—Superstar International</td>
<td>6</td>
<td>9</td>
<td>WYLD, WOL, WPAL, WEK, WPG, WQMG, WWMD, WEDR, WTV, WTV, WJIZ, WQOK.</td>
</tr>
<tr>
<td>16. Rue—I Need Your Loving—Asina</td>
<td>9</td>
<td>5</td>
<td>WQAZ, WTMP, WXIC, WHUR, WENN, KPS, WXX, WPQ, WJIZ, WJLD, WQIM, WPX.</td>
</tr>
<tr>
<td>17. Flas w/Ollie Woodsen—We're Back—Superstar International</td>
<td>-</td>
<td>D</td>
<td>WHR, WEDR, WOF, WQPS, WXX, WXY, WTV, WENN, WPAL, WPAG, WXX, WMBX, WQFX.</td>
</tr>
<tr>
<td>18. Kopper—Speaking Japanese—KMA</td>
<td>-</td>
<td>D</td>
<td>WPAL, WJIZ, WXX, WXIC, WORI, KMYX, KDKS, WPS, WQAZ.</td>
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<tr>
<td>19. Whistle—Barbara's Bedroom—Select</td>
<td>-</td>
<td>D</td>
<td>WBMD, WXX, WQIS, WALT, WQOK, WQOR, WQRO, WQRO, WKD, WJMI.</td>
</tr>
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</table>

## REGIONAL BREAKOUTS

### EAST

**SLEY-JASPER-ISLEY**—8th Wonder Of The World—CBS Assoc.
- Last week's adds include WQOK, KQPS, WXX, WQAI, WNN, WNNW, WQOK, WFLA, WNN, WNN, WNN.
- Added last week at WQOK, WQPS, WXX, WQAI, WNN, WNNW, WQOK, WFLA, WNN, WNN, WNN.
- Added at WQOK, WQPS, WXX, WQAI, WNN, WNNW, WQOK, WFLA, WNN, WNN, WNN.

**EGYPTIAN LOVER**—Freakaholic—Egyptian Empire/Macola
- Added last week at KMJU, WMX, WDBS, KMJU, WXX, WDKL, WLC, WQAZ, WMP, WQCI, WENN, WTG.
- Added at WQXX, WQIS, WALT, WQOK, WQOR, WQRO, WQRO, WJMI.

**MIKE HOWARD**—Imagination—Atlantic
- Added last week at KMJU, WBLZ, WXX, WXX.

### SOUTH

**LISA LISA & CULT JAM**—Head To Toe—Columbia
- Added last week at KQPS, WXX, WQPS, WXX, WQPS, WXX, WQPS, WXX, WQPS, WXX, WQPS, WXX.
- Added at WWDM, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC.

**EGYPTIAN LOVER**—Freakaholic—Egyptian Empire/Macola
- Added last week at KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU.
- Added at WWDM, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC.

**ATLANTIC STARR**—Always—Warner Bros.
- Added last week at KMJU, WBLZ, WXX, WXX.
- Added at KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU.

### IDWEST

**IVE STAR**—Are You Man Enough?—RCA
- Last week's adds include KATZ, WMD, WQPR, WCIN, WBLZ.
- Added last week at KMJU, WBLZ, WXX, WXX.

**NONA HENDRYX**—Why Should I Cry?—EMI America
- Added last week at KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU.
- Added at KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU.

### EST

**EGYPTIAN LOVER**—Freakaholic—Egyptian Empire/Macola
- Added last week at KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU.
- Added at WWDM, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC.

## COMMENTS

- **SLEY-JASPER-ISLEY**—8th Wonder Of The World—CBS Assoc.
  - Last week's adds include WDAS, WDXX, WHNC.
  - #1 at WWIN with WDAS adding last week. In rotation at all reporting stations in East.
  - Added last week at KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU.
  - Added at WWDM, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC.

- **EGYPTIAN LOVER**—Freakaholic—Egyptian Empire/Macola
  - Added last week at KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU.
  - Added at WWDM, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC, WWDM, WQIC.

- **ATLANTIC STARR**—Always—Warner Bros.
  - Added last week at KMJU, WBLZ, WXX, WXX.
  - Added at KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU, KMJU.

- **IVE STAR**—Are You Man Enough?—RCA
  - Last week's adds include KDKO, KMYX, XHRM.
  - Last week's adds include KJHH & XHRR.

- **NONA HENDRYX**—Why Should I Cry?—EMI America
  - Last week's adds include KATZ, WLOU, WQPS, WJLD, WQPR; was last week's chartbreaker.

- **ESSE JOHNSON**—Baby Let's Kiss—A&M
  - Last week's adds include KJHH, XHRR, KDKO.
B/C PLAY BY PLAY

EAST

WAMO
 Pittsburgh, PA
 Chuck Woodson-PD
 John Anthony-MD
 ADDS
 D. Williams
 Kenny G.
 REQUESTS
 Prince
 Atlantic Starr
 Klymaxx

WJOY
 Washington, D.C.
 Brute Bailey-PD
 Barry Chris-MD
 #1 PRINCE
 ADDS
 B. Williams
 J. Castor
 T. Brunson
 Lole
 Scott & Raven
 Florentine
 Al Green
 Rose Bros.
 REQUESTS
 Prince
 S. Murdock
 Salt & Pepa

WORG
 Rochester, NY
 Andre Marcel-PD
 Clinton Wight-MD
 #1 PRINCE
 ADDS
 Fisk

WEST

KATZ
 St. Louis, MO
 Mike Kelley-PD
 #1 PRINCE
 ADDS
 J. Laster

KPRK
 Kansas City, KS
 Dell Rice-MD
 #1 PRINCE
 ADDS
 J. Laster

KZMK
 St. Louis, MO
 Mike Stratford-PD
 ADDS
 Temptations
 Motown
 Gap Band
 Martha Reeves
 R. Luster

KMRV
 Kansas City, KS
 Dell Rice-MD
 #1 PRINCE
 ADDS
 J. Laster

KRAK
 Milwaukee, WI
 Bob Collins-PD
 ADDS
 J. Laster

KZFX
 Dallas, TX
 Terry Avery-PD
 #1 PRINCE
 ADDS
 J. Laster

KBXK
 Seattle, WA
 Rick Stevens-PD
 ADDS
 J. Laster

WILM
 Milwaukee, WI
 Bernie Miller-PD
 #1 PRINCE
 ADDS
 J. Laster

KACE
 San Jose, CA
 Jack Patterson-PD
 ADDS
 J. Laster

KOKY
 Little Rock, AR
 Bobby Earl-PD
 ADDS
 J. Laster

KGOL
 Phoenix, AZ
 Jack Patterson-PD
 #1 PRINCE
 ADDS
 J. Laster

KXJZ
 Portland, OR
 Tom Creed-PD
 #1 PRINCE
 ADDS
 J. Laster

KJQW
 Kansas City, MO
 JQW
 ADDS
 J. Laster

KXLL
 San Diego, CA
 Bernie Massey-PD
 ADDS
 J. Laster

SOUTH

WAMO
 Pittsburgh, PA
 Chuck Woodson-PD
 John Anthony-MD
 ADDS
 D. Williams
 Kenny G.
 REQUESTS
 Prince
 Atlantic Starr
 Klymaxx

WJOY
 Washington, D.C.
 Brute Bailey-PD
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 San Jose, CA
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 Phoenix, AZ
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 ADDS
 J. Laster

KJQW
 Kansas City, MO
 JQW
 ADDS
 J. Laster

KXLL
 San Diego, CA
 Bernie Massey-PD
 ADDS
 J. Laster
COUNTRY PROFILES

Ingram—Music Director
RD-FM—Rosenberg, TX

Sengberg—Bill Ingram, that friendly face from Texas who laughs a lot, is a self-styled "one-station man". He's also a dedicated one-woman man. He and his wife Donah have worked together in radio for the most part since they've met, in music, and she in news. He also seems to be a one-station man; although he's worked in different markets, he's stayed in one. And, every station he's worked for has been country. He's one of those stable, old-style people, who knows what he wants and is happy because he has it.

"I knew I wanted to be in radio all my life," Bill says. "There was no question about it!" After high school, he found a job at KPSL-FM in Diboll. "I was so bad I only lasted two weeks," he says, although that's hard to believe. "They couldn't handle me and I got my walking papers." Bill figured if this was what he wanted to do, he needed to get experience, and get better at it.

So, next he got in with a company that would give him a certain kind of experience which would come in handy at radio stations farther down the line. The company was Three-Star Productions in Houston, where Bill sold tv time and got in on the production end of it. Through this position, he was able to build his confidence back up. And after six months, he was ready to try radio again. When a friend at KJCH in Cleveland asked him to "help out on the weekends", he said "OK!" Then when he got there and dug in, his friend (and others at the station) said, "Hey! You're not bad!"

Next thing you know, Bill was offered a full-time position and he took them up on it. "I knew I needed a lot of practice and I went for it", he says.

While he was still at KJCH, Bill started working for another station in the same county, KPXE. That was when he decided he was a one-station man. "I couldn't keep the call letters straight", he says. "Some people can do it [work at two stations at once]. I'm not one of them".

So he stuck with just the one, KJCH, and it was there that he met the woman that would become his wife, when she came in and got a job in the news department. Both Bill and Donah worked in the mornings, and it wasn't long before they fell in love and got hitched! Pure radio love. That's nice, isn't it?

So for four more years Bill & Donah worked at the station, making a total of five and a half for Bill, when another offer came open for him, and Donah. (They kind of came as a team). Another friend (when you're a friendly guy like Bill, friends abound) at WTAW in Bryan College Station had the two for awhile. Now all this time, Bud Smith, general manager at KFRD-FM was wanting Bill for a MD, but he hadn't had the right openings at the right time for Bill and Donah, and one day he did. The time was right, and the Ingrams went to Rosenberg.

"KFRD is the first real nice FM station I've worked for", Bill says. "The format is wide open, the people are great, I love it!" He's been MD there now for two years. Meanwhile, Donah has moved on to a more focused niche on an all-news station in Houston, just 20 miles away from where Bill works. "We're real fortunate", Bill says. "We both are dedicated to our jobs and love what we do and understand that in each other".

So Bill appreciates what he has. He could have given up after that first rejection when he started out, but he didn't let that stop him. "If you know what you want to do, you've got to get in there and fight, cause that's the only way you're gonna make it".

Amy Lavelle

GREENVILLE, MS

VGVM—TROY WALKER—PROGRAM/MUSIC DIRECTOR

PROMOTION—LUCKY BUCKS!

Ever looked at the serial numbers on your dollar bills? People in Greenville sure are these days. VGVM has circulated approximately $1,000 dollar bills around the community, at department stores, grocery stores, etc. The station announces serial numbers of these bills ten times a day, Monday through Saturday. The owner of the lucky bucks needs to call in within 12 minutes, then bring the bill to the station by 5:00 to cash in on maybe $50, $100, $500, or more in prizes!

So... has everybody got their bags packed and ready to go to Greenville?

HIGH PRIORITY

Our priority at Warner Bros. is to every artist on our roster, because they are all winners. The home of the new tradition is now the home of the winning tradition.

Don Seals ("I Will Be There") is shaping up to be another #1 record, his 5th in a row. We have just shipped a great new duet by Merrill and Jessica, "You're Here To Remember, I'm Here To Forget"... give it a listen—it's terrific. Very strong reaction to Tonya's "It's Only Over For You" and Marla's "Everybody's Crazy 'Bout My Baby". Thanks for all your help and support.

Saporiti Warner Bros.

Paul Lovelace
Capitol/EMI America
MAKE THE COMMITMENT!

COMPANY B
"Fascinated" (7-89294)
[also available as a promotional 12" (DMD 1012)]
Produced by ISH
Mixed by Ciro Llerena/Randy Miller
EXPLODING!
CB POP SINGLE 57
BB POP SINGLE 54
R & R 66/25

FROZEN GHOST
"Should I See" (7-89270)
[also available as a promotional 12" (PR 1015)]
from the album
Frozen Ghost (81736)
Produced by Arnold Lanni
HUGE AOR RECORD CROSSING TOP 40!
CB POP SINGLE 90
BB POP SINGLE 85
R & R 36/13

THE SYSTEM
"Don’t Disturb This Groove" (7-89320)
[also available as a promotional 12" (DMD 1007)]
from the album
Don’t Disturb This Groove (81691)
Produced by The System for Science Lab Productions
Management & Direction: AM
BLACK MUSIC SMASH CROSSING OVER TO POP NOW!
CB POP SINGLE 83
BB POP SINGLE 84
R & R 19/10
FRIDAY NIGHT VIDEO—Bette
Hissig
Talent and Music—New York
J. Watley
Crowded House
B. Joel & R. Charles
Kool & The Gang
L. Richie
C. Lauper
Starship
Pisces
S. Winwood
Bangles
Cutting Crew
G. Allman

CATCH 22—Casey O'Brien—
Program Director—Anchorage
D. Bowie
L. Richie
System
J. Johnson
Cover Girls
Sugar Babes
P. Rushen
O. J. Jones
Dead or Alive
Georgio
M. Howard
J. Johnson
A. Parson

HOT TRACKS—Vincent Rubio—
Program Director—National
L. Richie
System
J. Johnson
Cover Girls
Sugar Babes
P. Rushen
O. J. Jones
Dead or Alive
Georgio
M. Howard
J. Johnson
A. Parson

TOP 40 VIDEO—Jeff Most—
Program Director—Los Angeles
D. Bowie
Trancedance
Dead or Alive
Gowan
Ratt
C. S. Angels
Kraftwerk
Sware
Arrosoy
P. Pop
Big Audio Dynamite
F. Mercury
Mai Tai

CALIFORNIA MUSIC CHANNEL—
Rick Kurkjian—Program Director—
Associate Producer—Carey Chan
San Francisco-Sacramento-Eureka
Bangles
Farrell

VIDEO SOUL—Jeff Newman—
Sr. Producer—Washington D.C.
F. Jackson
Wang Chung
A. Green
Surface

L. Gramm
S. Fox
D. Harry
Darun Duran
Hipsongs

CASH BOX TOP 40 MUSIC VIDEOS

1. LEAN ON ME
CLUB NOV/NOV (Warner Bros.)
2. LOOKING FOR A NEW LOVE
JOY WATTEY (MCA)
3. BABY GRAND
BILLY JOEL (CBS Fox Video 3000)
4. I KNEW YOU WERE WAITING (FOR ME)
ARETHA FRANKLIN & GEORGE MICHAEL (MCA)
5. DON'T DREAM IT'S OVER
CROWDED HOUSE (Capitol)
6. THE FINER THINGS
STEVE WINWOOD (Island)
7. RIGHT ON TRACK
THE BREAKFAST CLUB (MCA)
8. IT'S TRICKY
RUN D.M.C (Def Jam)
9. WHAT'S GOING ON
CYNIC LAUPER (Portraits)
10. ALOOIAU
BOBBIE NEIL (Marvel)
11. NOTORIOUS
DANISH GRAND (Columbia)
12. LESSONS IN LOVE
LEVEL 2 (PolyGram)
13. RESPECT YOURSELF
WILLIE NELSON (MCA)
14. DON'T DISTURB THIS GROVE
THE LUMIDS (A&M)
15. WALKING DOWN YOUR STREET
BANGLES (Capitol)
16. I (JUST) DIED IN YOUR ARMS
CUTTING CREW
17. ALL I'VE GOT TO DO IS DREAM
REX W. MURPHY (RS
18. LIGHT OF DAY
THE BARRISON (CBS Fox Video 3000)
19. NOTHING'S GONNA STOP US NOW
STARSHIP (RCA)
20. HONEYTHEFT
HIPSHAY (Columbia)

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1. EVERY BREATH YOU TAKE THE VIDEOS
THE POLICE (A&M Video 6301)
2. BILLY JOEL VOLUME II
BILLY JOEL (CBS Fox Video 3000)
3. MY NAME IS BARBRA
BARBRA STREISAND (CBS Fox Music Video 3519)
4. MADONNA LIVE
(Meten CBS Music Video 8385)
5. THE WALL
Pink Floyd (MCA 40095)
6. PRINCE'S TRUST ALL STAR ROCK CONCERT
(MGM 01010)
7. WHAM IN CHINA—FOREIGN SKIES
(CBS Fox Music Video 7142)
8. THE VIDEO ALBUM, VOLUME I
BILLY JOEL (CBS Music Video 6198)

9. STOP MAKING SENSE
Talking Heads (RCA Home Video 6519)
10. BREAKOUT
BILLY JOEL (CBS Fox Video 3010)
11. DAVID LEE ROTH
(Warner Bros. 33012)
12. LIVE WITHOUT A NET
Van Halen (Brammer Bros. Music Video 3129)
13. CONTROL THE VIDEOS
JELT BAND (A&M Video 6301)
14. COLOR ME BARBRA
CBS Fox Music Video 3518)
15. MTV CLOSET VIDEOS
(Video 1643)

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
CASH BOX TOP 40 VIDEOCASSETTES

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<thead>
<tr>
<th>TOP GUN</th>
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FLIGHT OF THE NAVIGATOR

Walt Disney Home Video 499

52 PICK-UP

Cannon Film Home Entertainment M692

SECRETS OF THE TITANIC

National Geographic Video/Videotron 103

STAND BY ME

RCA/Columbia Pictures Home Video 20736

STAR TREK II: WRATH OF KHAN

Paramount Home Video 1133

LOST HORIZON

RCA/Columbia Pictures Home Video 20764

WITNESS

American Home Video 1736

CLUB PARADISE

Warner Bros Home Video 11900

THE GODS MUST BE CRAZY

Cannon Video 1190

PLAYBOY VIDEO CENTREFOLD #3

Karl Lommer Home Video 510

HELP

MFP VHS 402

EXTREMIST

Paramount Home Video 12511

NORTH BY NORTHWEST

MGM/UA Home Video 66010

WISE BOYS

401

PLAYBOY VIDEO CALENDAR

Karl Lommer Home Video 510

LITTLE SHOP OF HORRORS

Vestron Home Video 430

PRETTY IN PINK

Paramount 1806

HOWARD THE DUCK

MCA Home Video 80011

THE GOOD THE BAD & THE UGLY

CBS Fox Video 4045

COBRA

Warner Home Video 11594

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

CASH BOX Top 40 Video Cassette Chart

1. TOP GUN
2. FLIGHT OF THE NAVIGATOR
3. 52 PICK-UP
4. SECRETS OF THE TITANIC
5. STAND BY ME
6. STAR TREK II: WRATH OF KHAN
7. LOST HORIZON
8. WITNESS
9. CLUB PARADISE
10. THE GODS MUST BE CRAZY

THE RELEASE BEAT

From Vestron MusicVideo in late May comes Pat Benatar - The Visual Music Collection, a collection of 12 music videos, including Painted Desert (exclusive, so far, to this release). Suggested retail price for this hour-long tape is $19.95, stereo HiFi, VHS and Beta. From Atlantic Video in May comes The Manhattan Transfer Live and Dance Traxx. The Manhattan Transfer Live features the singing quartet in a concert in Tokyo, including nineteen songs. The 80-minute tape retails for a suggested $24.95, stereo VHS HiFi, Dance Traxx is a video party tape, featuring a cross-section of artists, including Nu Shooz, Regina, Nancy Martinez, Mel & Kim and Stacey Q. The tape runs 25 minutes. Suggested retail price is $16.98, VHS HiFi stereo.

OUT-RATING THE GRAMMYS—Here's an interesting little television tidbit: according to The Sheffin Company, publicists of the event, last week's Academy of Country Music Awards (known as the "Hat" awards) pulled in an 18.6 rating, while the Grammys pulled in an 18.3, even though the show was up against the Hagler/Leonard fight, and wasn't even aired in the Boston market. Not bad, eh? We've heard country music is experiencing a comeback from the slump following the Urban Cowboy period, aided by a shot of fresh blood from "New Traditionalist" artists like Dwight Yoakam and Randy Travis. Could this be an indication? Incidentally, Kudos to Dick Clark Productions for another seamless show.

CBS/Fox Video Sports—That's the name of the new sports video label recently introduced by CBS/Fox Video. This marks a deal with NBA Entertainment. The deal struck by the two companies is an exclusive worldwide agreement that promises a wide variety of basketball programming, utilizing past, current and future NBA footage, and includes all previously released NBA tapes (which will be re-packaged and redistributed by CBS/Fox Video Sports). Sponsorship arrangements with new and current sponsors will be sought for the programs, plus new channels of distribution, such as direct mail and sales at sporting goods stores and game sites. Releases on the new label will include several NBA team highlight films, blooper, individual athlete career highlights, amazing plays and instructional-motivational tapes. The first releases from the new label, due next month, include Dr. J's Basketball Stuff, a career tribute and instructional program featuring Julius "Dr. J" Erving of the Philadelphia 76ers (the first NBA tape under the new deal), and Play Ball With Mickey Mantle: Baseball Beyond the Basics Featuring Gary Carter and Tom Seaver. Heading the new division will be Ken Ross, director of sports and music programming at CBS/Fox Video.

HEY THERE—From RCA/Columbia Pictures Home Video next month comes '60s classic Georgy Girl.

ELTON TO HOMEVID & CABLE—Pop superstar Elton John, who recently signed with MCA Records, has a cable video in the wings along with his forthcoming debut MCA release, "Elton John Live In Australia With The Melbourne Symphony Orchestra" — all three of which (sharing the same title) are scheduled to appear in July. The cable show, for the Showtime Cable Network, features John in concert in the last performance of his Australian tour. A home video of the show will be distributed by Disney in "Communications (internationally by Virgin Video)."

Gregory Dobrin
GOODY GOODY—A four-color pullout advertisement appeared in a recent Sunday edition of the Los Angeles Times for the 75 Sam Goody Stores which recently took on the new moniker for all former Southern California Loricice Pizza and Musicland stores. While the ad does acknowledge that the stores are new here, the fact that they are replacing the well-known free-standing Loricice Pizza name (which is mentioned in conspicuously small print) is somewhat curious. Why change the name of a solid retailer in the marketplace? Although the name change had only taken place in the last month or so, it seems like the ad assumes that Sam Goody stores have been here all the time as it didn’t mention anything about the fairly sudden appearance of the chain on the West Coast. The Musicland Group, the specialty retailing segment of its parent, The American Can Company, soon to be known as the Primérica Corporation, acquired the Sam Goody chain, mostly mall locations, in 1978. Musicland currently operates 525 retail outlets in 46 states, 73 of which are Sam Goody stores located in New York, Philadelphia, Washington/Baltimore and Houston.

RETAIL RAPPING—A panel entitled—music retailing “where it all pays off” which was recently one of several panels presented at the third annual Music Business Symposium held in Los Angeles at the Ambassador Hotel earlier this month, proved to be quite interesting and informative. The panel was moderated by Tony Profera, a senior editor with Hits magazine and included Norman Hunter, manager of product development for the 128-store Record Bar chain, Tom Gracyk, vice president of sales & marketing for Moby Disc, a three-store operation located in the San Fernando valley, Jane Neches, national director of single sales for A&M Records, Colin Stewart, vice president of marketing for EMI America, Ruth Blackman, marketing director of Image Marketing and Scott Martin, president of SRO Marketing Research Services. Notably absent, although listed on the panel program, were Stan Gorman of Tower Records, and Mitch Perillo of Music Plus. Of the panelists, Hunter proved to be very informative as well as very funny. To the question, how do retailers decide what product to buy and how much, Hunter answered, “I find a Ouija board works well. It’s still basically guesswork.” Several important points were made by all—The significance of independent and small chains in breaking new acts and how word-of-mouth as well as clerk suggestive selling” works for them. Hunter reiterated what Peter Glen had said at the recent NARM convention that retail clerks are one of the “most important and most ignored” elements of retail. Some suggestions were to educate clerks about new product through promos, (which, it seems, many store managers hoard for themselves), make the environment more fun to work in, after all, most clerks are there because they love music despite the minimum wage most earn. While the topic of DAT and the cassette single were brought up, the issue of DAT was not touched upon. Too hot to handle? Neches, whose label A&M recently introduced the Brian Adams cassette single, admitted that no consumer research as to the interest in this latest format had been conducted prior to its introduction. “Unfortunately, we really didn’t. It had already been decided,” she said. They did have listening parties and postcard mail outs afterwards. The basic consensus of the panel was that their cassette single was selling, but since A&M provided special counter displays possibly making the single an impulse item, it will be hard to judge the feasibility. Indeed, Gracyk said there was “not enough profit to refurbish.” With the increasing bombardment of configurations to both the consumer and the retailer, Hunter joked, “I’m gonna pull out all my fixtures and sell out of boxes. Maybe Tower has the right idea. Stack it to the ceiling.” It was pointed out that sales for the 7 inch single, once a steady seller for retailers and now used mostly by radio stations for odds or drops, has dropped significantly. Yet, Martin of SRO said a retail survey showed conflicting results. “I really hate to say this, but 65 percent said they don’t think it will be a viable configuration. Only 37 percent said 7 inch vinyl sales were on the downsweep,” he said. Sales will tell and consumer awareness will be important all agreed. To the question that many older consumers are driven out of stores because the employees play loud music, Hunter acknowledged the problem adding that the Record Bar has 18 to 20 year olds ringing their stores. “We try to cater to the time of day when certain demographic are out. It’s a tricky situation. The DeKendys are okay to listen to at box but not while there are nuns in the store. The problem of retailers receiving too many calls for sales reports was also discussed at length, Blackman Image Marketing said, “You need give someone their space. If they’re busy, you’ll have to call back.” Retail calls have increased and Martin of Cameleon Enterprises, a 190-store chain in 26 states is not allowing any calls for research. “They don’t realize, they can’t just walk off their nose to spite their face by clicking the lines of communication.” Hunter said the “attitude and the style of the person is very important. The phone call should be a two-way street or it is a parasitic relationship.” Other topics discussed were; the future of mail order, new age music and the CD single. All in all, an interesting afternoon for attendees.

Brian Kassa

CASH BOX TOP 40 COMPACT DISCS

<table>
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<th>Label</th>
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<td>1 THE JOSHUA TREE</td>
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<td>2 RAISING HELL</td>
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<td>3 GRACELAND</td>
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<td>4 SLIPPERY WHEN WET</td>
<td>10</td>
<td>18</td>
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<td>5 THE WAY IT IS</td>
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<td>6 BACK IN THE HIGH LIFE</td>
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<td>7 WITH THE BEATLES</td>
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<td>8 TRIO</td>
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<td>9 STRONG PENSUADER</td>
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<td>10 PLEASE ME ME</td>
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21 DARK SIDE OF THE MOON | 23 | 2 | 23 | 2 |
22 LITTLE CREATURES | 21 | 23 | 21 | 23 |
23 LIFE, LOVE & PAIN | 21 | 26 | 21 | 26 |
24 BY THE LIGHT OF THE MOON | 24 | 23 | 24 | 23 |
25 LED ZEPPELIN | 26 | 30 | 26 | 30 |
26 SIGN O’ THE TIMES | 25 | 33 | 25 | 33 |
27 TONIGHT SHOW BAND | 24 | 33 | 24 | 33 |
28 THE BRIDGE | 28 | 27 | 28 | 27 |

31 LIVE AVE | 29 | 31 | 29 | 31 |
32 LICENSED TO ILL | 31 | 32 | 31 | 32 |
33 WHITNEY HOUSTON | 30 | 37 | 30 | 37 |
34 CONTROL | 35 | 36 | 35 | 36 |
35 INTO THE FIRE | DEBU | DEBU | DEBU | DEBU |
36 EVERY BREATH YOU TAKE THE SINGLES | 34 | 31 | 34 | 31 |
37 GEORGIA SATELLITES | 33 | 37 | 33 | 37 |
38 NO JACKET REQUIRED | 37 | 39 | 37 | 39 |
39 FORE | 38 | 26 | 38 | 26 |
40 TRUE BLUE | MADONNA | 39 | 39 | 39 |
Platoon (continued from page 10)

with the visual. And since March 12, record-owers have had a chance to hear that mu-

sic (and more) on the increasingly popular soundtrack from the film, released by Atlan-
tic. Featured on the LP are touches of just about every musical style imaginable; from rock to R&B to pop to country to classical. Yet, this is no random collection of tracks turned out over a couple of "power lunches." It is instead the result of careful planning and endless persistence on the part of Stone and Budd Carr, the soundtrack's executive producer.

Despite a minuscule music budget, the makers of Platoon wound up involving several record labels based on the strength of the project. Consequently, the soundtrack includes Smokey Robinson's "Tracks of My Tears" (recently released by Motown as a single); Jefferson Airplane's "White Rabbit" (re-released by RCA as a single); and Merle Haggard's "Okie From Muskogee" (courtesy of Capitol). Also on the LP are The Doors' "Hello, I Love You"; the Rascals' "Groovin"; Aretha Franklin's "Respect," Otis Redding's "(Sittin' on) The Dock Of The Bay," and Percy Sledge's "When A Man Loves A Woman," now out as a single on Atlantic. Rounding out the soundtrack is Stone's original piece by composer Georges De-

kerle and two versions (one with narration by Platoon co-star Charlie Sheen) of Samuel Barber's poigniant and evocative "Adagio For Strings," performed by the Vancouver Symphony Orchestra.

Four days after his film captured Best Picture honors at the Academy Awards, Platoon's executive producer and Holmby Hills Film CEO John Daly spoke to Cash Box about this decidedly unusual soundtrack.

"The choice of music really came from Oliver's experiences from that time," he first commented. "It was all part of his personal story, not something we suddenly decided on after the film was halfway done. Every song utilized in the film or on the soundtrack had special meaning for him. These are songs which seemed to perfectly comple-
tment those times; they evoke both feelings of loneliness and camaraderie. In many ways, they were the unsung heroes of the period.

"There's been a lot of use and misuse of music in the past, but I think these songs are completely justified in being there. You couldn't wish for a more ideal score. While Daly obviously had a great deal to do with the realization of Stone's ten-year quest to film Platoon, he nevertheless attrib-
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**EEDDY SIGNS WITH CAPITOL**—Capitol Records has signed legendary guitarist Eddy. Eddy is assembling an all-star line up of friends to perform on his debut album as a June release. Art Of Noise, who won a 1987 “Best Rock Instrumental” Grammy for Peter Gunn“ are the first guest stars to be announced. Pictured (l-r) are: Stephen Capitol’s manager of A&R; Eddy; Barry Coburn, manager, and Don Zimmermann, t of Capitol Records.

**COLUMBIA SIGNS WILCOX**—Columbia Pictures Music Group has signed Wilie Wilcox as an exclusive staff songwriter. Wilcox, formerly a writer/performer with Todd Hayenga and Utopia, has written for and/or produced such artists as The Pointer Sisters, Jennifer Holiday, and the New Monkees, and most recently wrote and co-produced (with Jon St. James) the #1 dance single “We Connect” performed by Atlantic recording artist Stacey Q. Pictured are (l-r): Scott Holtzman, vp legal affairs, Columbia Pictures Music Group, Marty Ross, member of the New Monkees; Lonne Silf, professional manager, Columbia Pictures Music Group; Larry Safis, member of The New Monkees; Wilie Wilcox, staff songwriter, Columbia Pictures Music Group; Dino Kowas, member of The New Monkees, Bill Green, director, Music publishing, Columbia Pictures Music Group.

**25 YEARS AGO IN CASH BOX**

April 21, 1962—The merger of Dec
cor Records and the Music Corporation of America, the giant producing-talent firm, is a strong trade rumor since last fall, reached the point of “imminent” and “may be any day” last week. Album reviews: “The Electrifying Aretha Franklin” (Columbia). Aretha Franklin unleashes her powerful vocal and keyboard talents in a dozen ever-dazzling which showcase her gospel-trained style. Although this is a newcomer to the trade, she has made some im-
portant chart inroads with her recent best selling singles "Rock-A-Bye Your Baby," "Rough & Lover," and "I Surrender Dear."..."The Bridge." Sonny Rollins (RCA). Sonny Rollins, who has been on a two-year sabbatical, comes up with his first album since his “retire-
ment" and offers proof positive of his superior melody free flowing musical talents. The tenor saxist has cut a first-
rate set which should appeal to both conservative and new-wave jazz buffs...

**James Hay**

(continued from page 11)

...and the John Wives” high-placed political
ons, warned of the “hidden agen-
tent in the PMRC’s stand on the

**York Music Awards**

(continued from page 24)

Album: “Tutu”/Miles Davis
Ensemble Group: Paul Shaffer & Night Band
Act: Suzanne Vega

**Buddy Rich**

(continued from page 5)

a three album live project for Cafe Records.

**MCA**

(continued from page 7)

have or will be recording artists for labels
include: Robbie Nevil, Kashif, Lala (both of whom have LPs scheduled for release this month) and Lee Greenwood.

Closer ties with their own record company, MCA Records, have resulted in many ground floor deals including Kansas, Ready For The World, Colonel Abrams, Loose

Ends, and the Breakfast Club whose single “Right On Track” appears to be just that. In these cases, they have had easier access to upcoming recording dates where their writ-
ers and producers are well-suited for a pro-
ject and are available.

MCA Music has recently reorganized their operations, expanding to New York
Unlike most of the other awards given out by the academy, there were no nomi-
nees in the Deejay category, just one winner. Taylor was notified previously to the
awards so he could be present for the show.
In Taylor's 20 years in radio, he has
worked for several stations, including
KYSM-Manchester, KOLM-Rochester,
WMAD-Madison, KNNN-Omaha and
KSO-Des Moines.
He has been at KIXZ for three and a
half years and is now PD and MD. Taylor
has carried on the tradition set by his
grandfather and father as radio
personnel.

IT'S A BIG HAT TO FILL.—But Reba McEntire was up to it. Charlie Daniels couldn't make it to
the Dream-Makers Celebrity Waiters Luncheon. However, Reba was wearing his hat so the crowd
could make a bid on it at the auction held after the luncheon. By the way, Charlie's has brought
the most dollars for the Dream-Makers' cause.

CASH BOX COUNTRY ALBUM

Title, Artist, Label, Number, Distributor
10 RODEO
9 TRIO
8 WHEELS
7 GEORGE STRAIT
6 LUKE
5 GEORGE STRAIT
4 THE TOUGH
3 ALABAMA
2 THE O'KANES
1 PLAINT BROWN WRAPPER

REVIEWS

CHARLY McLAIN—Still I Stay
—Epic FE 40534—(Producers: The Sneed Brothers (D. Morgan, S. Davis)
Charly's clear, crisp voice rings out on the material contained here, and
even though she doesn't have her coun-
terpart crooning along, the love songs
are just as romantic. Strong cuts are the
ballad "Still I Stay", the 50's-flavored
"What Makes Love Go Round And
'Round" and the Bob McDill-penned
"Old Flame, New Fire" (written with P. Harrison).

JIMMY SMART

THE HOT SINGLE . . .
"TOMMY'S HEROES"

PRODUCED BY:
BILLY JOE BURNETTE
1300 DIVISION STREET
NASHVILLE, TN. 37203
615-259-4204

ALBUM REVIEWS

JOHN CONLEE—American Faces
—Columbia FC 40442—(Producers: B. Logan)
Pure country charm makes Conlee's
sound blend into contemporary ar-
rangements for a perfect marriage.
"Domestic Life" sets the mood for an
album that should be very appealing to
Blue Collar America. Conlee paints dif-
f erent pictures with his presentations of
songs like "Love, Crazy Love" and the
title cut, From Smalltown, U.S.A. to the
Big City Streets, to a sailing trip to Chi-
ca.., John Conlee takes us along, and this
listener never left till the trip was over.
**CASH BOX COUNTRY SINGLES**

**April 18, 1987**

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**CHARTBREAKER**

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**ALPHABETICAL LISTING ON INSIDE BACK COVER**
**COUNTRY OUT OF THE BOX**


Another heartfelt confession song, which perfectly fits the sound and style of Randy Travis. If it's any indication of the strength of his forthcoming LP, he need not worry about the sophomore jinx. Travis' now-unmistakable style will no doubt take this snappy little song of undying love to the upper notches of the chart. With quality material like this, Randy's quality voice just may be around "forever and ever (Amen)."

**FEATURE PICKS**


Dunn sustains the quality of music flowing from her pen (with co-writer Radney) and through the studio mike — and West ain't no slouch either. Great sound.

STEVE WARINER (MCA 53068) The Weekend (3:48) (Screen Gems/EMI—BMI) (B. LaBounty, B. Foster) (Producers: T. Brown, J. Bowen)

Perfect listening for the cool summer evenings quickly approaching. Steve's vocals fit this breezy, laid-back tune nicely.

NANCY GRIFFITH (MCA 53082) Trouble In The Fields (3:18) (Wing And Wheel, adm. by Bug—BMI) (N. Griffith, R. West) (Producers: T. Brown, N. Griffith)

Griffith wEOfully tells another farmer's tale in her folk style, spiced with strings. Her album sales indicate that a growing audience still exists for folk.

RICKY VAN SHELTON (Columbia 38-07025) Crime Of Passion (3:14) (Rick Hall—ASCAP/Beginning-BMI) (W. Aldridge, M. McAnally) (Producer: S. Buckingham)

Spunky, newcomer Van Shelton should continue to gain support with this "bopping" story-song. Super vocals.

**NASHVILLE CHATTER**

The 22nd Annual Academy of Country Music Awards Show began the evening of April 6 with co-hosts Patrick Duffy and The Judds on stage. However, before the evening was over, a long-awaited, well deserved moment brought Hank Williams Jr. to that spot as the Entertainer of the Year. The standing ovation reflected the overwhelming approval of Hank's peers. He told the audience and the national TV viewers (with a sly smile) that there was no need to be "afraid" of him. To quote Hank Jr., "I'm as gentle as a lamb, and just as sweet as sugar." Congratulations, Bocephus! It was long overdue.

Hank Williams Jr.

The show originated from the Good Time Theatre at Knott's Berry Farm in California, and during the evening, country music's finest saluted Hollywood's 100th anniversary.

The Judds were honored as the Vocal Duo of the year, and Reba McEntire took home the Country Music Association's Vocal of the Year award for her visual of "Whoever's In New England." Randy Travis added to his ever-growing list of awards as the Male Vocalist of the year, and Holly Dunn won the New Female Vocalist award.

The Forester Sisters continued on their amazing list of accomplishments by winning the Vocal Group of the Year competition. And, then, the second of three crowd-pleasing highlights took place. Carl Perkins was presented with the Career Achievement Award. The presenter, Dick Clark, and the audience were moved by Carl's acceptance of the well-earned honor.

"Storms Of Life" was the Album of the Year for Randy Travis and producer Kyle Lehning. Writers Overstreet and Don Schlitz, with artist Randy Travis, were sented with the Song of the Year award for "On The Other Hand." Dwight Yoakam humbly accepted the New Male Vocalist award KNIX-Phoenix was honored, the Country Radio Station of the Year. The deejay award went to Taylor of station KIIX in Amarillo, TX. We at Cash Box know Chris has worked hard for this recognition.

A third standing ovation occurred when Minnie Pearl was honored with the Pioneer Award. Minnie credit to George D. Hay, who got her started on the Grand Ole Opry. The charming lady thanked the Lord for all her success and years of happiness with husband, Charlie Cannon.

Reba McEntire is a lady with many ways, and she lived up to her Woman of the Year award. Single of the Year went to Randy Travis and producer Lehning, for the song "On The Other Hand" on Warner Bros. Through the evening, the program was spiced with sparkling performances of George Strait, Ricky Skaggs, dy Travis, Alabama, Marshall, Crystal Gayle and Morris, Reba McEntire and The Judds.

Congratulations to all the winners, performers and partitici for jobs well done!

**CASH BOX WE TALK TO PEOPLE THAT COUNT**

ASCAP PROUD TO HAVE PRIDE—Charley Pride recently took some time out from his recording schedule to sign a writer's membership agreement with ASCAP. Merlin Littlefield (I, associate director of ASCAP, and Connie Bradley (I), southern executive director, look pleased about the signing. We agree with what seems to be Charley's expression, "Well, they should be!"
**INDIE SPOTLIGHT**

**KENDALLS** (Step One SOR-Russian Routine (2:46) (Dejanus, Inc.-AP) (B. Regan) (Producer: R. G. W.).

Like the title, this song is not “routine” for the Kendalls. It’s unique. With a groovein’ sound. Step One should be proud of their first single for father-daughter duet. Jeannie is to “feel” the song and conveys it in her vocal; add the rhythm and an all get the “feel”. It’s a toe-tap for sure! The storyline of the song acts like Dolly’s “9 To 5”, but the rhythm is a strong mixture of country and blues. If this type of record becomes “routine” for The Kendalls and Step One, then they can both look forward to the future.

**INDIE FEATURE PICKS**


Intriguing voice and an easy-listening country song. Reeves’ vocal presentation comes on strong. Production is pure country right down to the “clip-clop” sound.

**J.C. WEAVER** (WTM WT-7723) The Invitation (3:12) (Bobby Fischer-ASCAP) (J. Carroll/M. Huffmann/B. Fischer) (Producers: J. Brown, J. C. Weaver)

Weaver gives us one of those “feel good” songs. The melody is very predictable, but Weaver lends the song an honesty that matches.


The country youth market should go for this one. And, country fans who have been around awhile will relive their youth with the pickin’ of the legendary Duane Eddy on lead guitar.

**WORTH MENTIONING**

**JUDY LINDSEY** (Gypsy G83761) From My Heart’s Point Of View

**ANDY KING** (GBS 744) I’ll Keep Pretending You’re Still Mine

**THE BUNNY AND THE BANDITS**—John Joshin and Jesse Elevina of the Bandit Band were recognized by the Easter Bunny in a Columbus, Ohio shopping mall. The Easter Bunny has been good to the band this year, with their new release being at #67 on the chart this week.

**JMMINGBIRD OF CLOVER RECORDS AND Morgan Ruppe**

**ANK ALL THE CASH BOX REPORTERS FOR THEIR FIRST CHART RECORD:**

**MY WORLD (UPSIDE DOWN)**

CIAL THANKS TO DENNIS FOWLER, GAFFNEY, GI, S.C. FOR CHARTING “MY WORLD” TOP 20!

INFORMATION CONTACT: T.N.T. DISTRIBUTING
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**DIEN MACHINES**

**SALE: GAUNLET II 4PL, $1695, POSITION ST DN $4895, CHAMPION SPRINT $2395, ROAD RUNNER RING KONG $1950, WORLD SE $1195, ALLEY MASTER $1095, ES 'N SPARES $592, SARGE 2PL PLAYERS CHOICE $1695, VS MARIO BROS. EXCITABLE SLAY $1095, SINGE HOGANS ALLEY/DUCK HUNT VS DUAL SUPER MARIO/GUM $1695, VS UNI SUPER MARIO VS UNI GRADUS $1095, SPACE WARRIOR II DNT DN $1695, HANG ON QUARTET $1895, MAJOR J $1295, SHOOTING MASTER KING HEADS $1195, JUKEBOXES $1095, WARRIOR 1097, SPECIAL 3 $1495, BLACK BELT $1295, RYDOME $995, ROAD KING $1695, DOMINO $1395, WIDOW HEAT WIND CITY 1953 (Dynamo Cab) KONAMI NEMESIS (Dedicated $1295, write NEW ORLEANS NO 300. ARNOLD ROAD, ME- 70002. Tel: (504) 888-3500.**

**JUKEBOXES**—Jukeboxes, Pinballs, Games, Kits, etc. Consign Your Machines—Local or Long Distance. Now.
MOONACHIE — April 1st was anything but April Fool’s Day at the Betson Enterprises Moonachie, New Jersey showroom. From mid-afternoon until well into the evening, more than 300 coin-op industry members gathered a gala event of great food and great new products from the leading manufacturer. For the many east coast operators who were unable to attend the recent ACM Convention in New Orleans, Betson’s open house was the first opportunity to sample some of coin-op’s latest heavy hitters that have already garnered a substantial word-of-mouth reputation.

Crows quickly formed around Williams’ pinball extravaganza, F14 Tomcat, as Marty Glazman proudly looked on. Jim Newlander was having a blast watching the反应 to Atatt’s new Road Blasters sitdown sensations and Steve Blattspieker was definitely pumped up over the prospects of Bally/Midway’s Hardbody pinball machine featuring the pulsatility of world champion body builder Richael McLeish. In fact, most who attended the open house walked away with the copies of this eye-opening background.

Other machinery getting a great deal of attention included Conte from Konami, with Frank Blandino on hand to hear the accolades, Rastan from Taito which should be available very soon and SNK’s new Psycho Soldier that found an audience from among the assembled operators, giving Paul Jacobs plenty of reason to smile. In addition, there was a full lineup from Data East, as Steve Walton enjoyed the reception to Lock-On, Karmov and Kid Niki.

In addition, the folks who attended had the opportunity to try out an impressive array of equipment on the showroom floor which included Romstar’s new Tournament Edition Arkanoid as well as a very popular Sky Shark, Tecmo’s upright Toe’d Off golf game, Taito’s Darius 2, which received a great deal of attention as a massive sitdown at AMOA, appearing this time as a two-player upright; Memetron’s Solar Warrior and Bally/Midway’s new, updated two-player Spy Hunter II along with the three-player Coin-op Circus and Lizard’s Legendarry Wings helped to round out some of the Open House machine highlights.

But Betson served up an exciting day that was much more than fun, games and business. There was a sumptuous catered buffet of roast beef, stuffed shrimp, chicken, lasagna, scallops, salads and an open bar as visitors feasted during a very special occasion that Betson personnel should be commended for. Everyone created a relaxed atmosphere that helped for a genuine exchange of views about new equipment, issues on the east coast regarding skill cranes and other novelty pieces, not to mention business and what the prospects are shaping up to be for the spring.

Across the board, operators, distributor and manufacturer representatives agreed that the market continues to be bullish for coin-op attractions of all types and that the upswing in interest is being strongly felt in better cashbox returns. Most also agreed that better publicity about the industry, both to consumers and the public, is needed, especially in relation to pinball games.

Betzon Celebrates Spring With A Big Open House Gala!

Betson executive vice president Joe Carillo (top) exchanges pleasantries with another satisfied customer, Chuck Peitz.

Betson sales representative Sergio Gonzalez (right) greets Game Town’s Ron Covalcic at the festivities.

Cash Box
April 1

BOB BOOSH, sales manager at Betson, Steve Epstein of New York City hold the major reception area of the open.
This dogfight is no cat and mouse game!

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A-MACHINE

A Mini-Tour Of The ACME ’87 Exhibits

By Doc English

Please line up for the guided (or should we say misguided) mini-tour of ACME ’87, alphabetically arranged of course, in System I. A rather enjoyable and educational day, my one day visit to New Orleans prohibited a full analysis of the entire exhibit area, since there was a lot of product shown. What we’ve presented here, actually, is a brief, booth by booth sketch, with personal observations on some of the highlights.

The Road Blaster — a driving/shoot- ing game complete with wheel and accelerator pedal that received raves at the show. It comes in three sizes, the arcade style sits down upright and a kit for System I. They also showed Rolling Thunder an upright dedicated video, spy theme a la James Bond. Another Atari hit.

Daily Spy Hunter II — an upright, two- player screen, “And/Or”. Can Bali- ly recapture the past glory of the original? They also showed Hard Body, a pinball with a health club theme, and the well rounded Rachael McLish as star.

Capcom Avenger — a vertical kit . . . punch and kick, bash and bob the street gangs. Bionic Commandos a save the world far-fetched fantasy, also fea- tured in this exhibit. A horizontal kit.

Cinematronics Side Gunner — the se- quel to the action packed Danger Zone. They also showed a kit based on the popular World Series, as a horizontal kit and dedicate game which offers more con- trol over fielders and runners.

Data East presented a four pronged at- tack, as follows: Kid Niki, a horizontal kit with a samurai theme (and early reports are excellent), Karron, a dedicated, sci-fi and fantasy shooting game with a novel hero who resembles an espio from the world of Ninjas. Lock-On, a sit down and upright game involving a jet ace, ground targets, dogfight enemies planes, et al. Reminiscent of “Missile Command.” Laser War, a highly touted pinball, capitalizing on the cur- rent laser tag phenomenon. This is the first entry from the recently formed Data East Product Development Group.

Exidy Top Secret — the driving video that boasts the largest arsenal, and more buttons than a three-piece suit.

Grandstand — the focus here was on cranes and pokers.

Konami Contra — a one or two player interactive Rambo-goes-Latin war game. (It’s reported to be a strong earner so far).

Taito America’s ‘Darius’

CHICAGO — ‘Darius’ the new dedicated video game from Taito America, offers a thrilling, underwater adventure portrayed with pervasive realism across a triple monitor screen. It can be played by one of two play- ers. The visual reproduction of the various stages of combat, across the entire 15” screen, serve to make the play experience. As a pilot of the Silver Hawk squadron, the player’s mission is to conquer the ene- my using missiles and bombs. During flight, as certain enemy objects are being de- stroyed, the player can enhance the arma- ment of the fightership by catching various power spheres, designated by the colors red (to increase missile power), green (to in- crease bombs/power), and blue (for a de- fensive shield).

After successfully completing the flight pattern and destroying the enemies a huge creature appears on the screen. By destroy- ing the creature the player can select the next battle zone.

Darius will be available through factory distributors. Further information may be ob- tained by contacting Taito America Corp., 660 Wheeling Road, Wheeling, IL 60090.

CHICAGO — The Sheraton Park Place Ho- tel in Minneapolis was the site of the Minne- sota Operation of the National State Convention and trade show, marking the twelfth such event in the associ- ations 20 year history.

The opening day was devoted to business management and technical seminars. The business management seminar titled “Tax Reform, Now and In The Future — You and Your Business” was conducted by tax spe- cialists David Sarver and Robert Goebel of the firm Lawenthal & Horwath. The technical seminar, designed to support the renewed interest in pinball, was conducted by Todd Eriksen of Summit Amusement in St. Paul.

The exhibit space allotted for this con- vention was filled to capacity with eighteen exhibitor firms displaying their goods and services in thirty booths.

Social activities included a special break- fast and presentation for the women in at- tendance along with an evening cocktail reception hosted by Beach Distributing Co., Hanson Distributing Co. and I, Music Co. followed by a gala ban- nquet over 140 in attendance. Entertain- ment provided by comedian Lil Wayne back by popular demand, was the de Fantasia” revue which went year. It was killed by its originators ’ ’Sinest Vegas show in the ‘D. During the entertainment portion of the pro- gram awards were presented to lead- ing board members and member Presidents Club.

AMOA president Richard Has- companied by his lovely wife, Pa- among honored guests who added assemblage during the three-day event.

Newly elected officers of MOA Gene Winstead (Twin City now president; Tami Norberg, Paul Sales Co.), vice president; Ernest- sk (Tri-State Music Co.), secretary; Fannheuser, treasurer. Elected to the board of directors were: Jim Dubow, Trad- son, Douglas Smart, and Linda Wu-
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