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

Charley Pride
THE NEXT THREE
BEATLES
COMPACT DISCS AVAILABLE APRIL 30!
HELP!

INCLUDES:
HELP!
THE NIGHT BEFORE
YOU'VE GOT TO HIDE YOUR LOVE AWAY
I NEED YOU
ANOTHER GIRL
YOU'RE GOING TO LOSE THAT GIRL
TICKET TO RIDE
ACT NATURALLY
IT'S ONLY LOVE
YOU LIKE ME TOO MUCH
TELL ME WHAT YOU SEE
I'VE JUST SEEN A FACE
YESTERDAY
DIZZY MISS LIZZY

RUBBER SOUL

INCLUDES:
DRIVE MY CAR
NORWEGIAN WOOD
YOU WON'T SEE ME
NOWHERE MAN
THINK FOR YOURSELF
THE WORD
MICHELLE
WHAT GOES ON
GIRL
I'M LOOKING THROUGH YOU
IN MY LIFE
WAIT
IF I NEEDED SOMEONE
RUN FOR YOUR LIFE

REVOLVER

INCLUDES:
TAXMAN
ELEANOR RIGBY
I'M ONLY SLEEPING
LOVE YOU TOO
HERE, THERE AND EVERYWHERE
YELLOW SUBMARINE
SHE SAID SHE SAID
GOOD DAY SUNSHINE
AND YOUR BIRD CAN SING
FOR NO ONE
DOCTOR ROBERT
I WANT TO TELL YOU
GOT TO GET YOU INTO MY LIFE
TOMORROW NEVER KNOWS

ORIGINAL STEREO RECORDINGS DIGITALLY RE-MASTERED FROM THE ORIGINAL BRITISH CATALOG.
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Top Pop Singles

#1 (I JUST) DIED IN YOUR ARMS
Cutting Crew
Atlantic

#1 DON'T DISTURB THIS GROOVE
The System
Atlantic

#1 OLD BRIDGES NEVER BURN
Billy Joe Royal
Atlantic America

Jazz

#1 NAJEE'S THEME
Najee
EMI America

Compact Disc

#1 THE JOSHUA TREE
U2
Island/Atlantic

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

Winner's Circle

Cash Box ISSN 0000-7295 is published weekly to Cash Box, 330 W. 36th Street, New York, N.Y. 10018 for $125.00 per year. Second class postage paid at New York, N.Y. and additional mailing offices. 2/3 Copyright 1966 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 330 W. 36th Street, New York, N.Y. 10018.
A&M To Hire Inner-City Youth For Summer Intern Program

By Brian Kassan

LOS ANGELES—A&M Records will employ 50 qualified Los Angeles area high school students to work in Los Angeles, New York, Chicago and Atlanta this summer with their Y.E.S. (Youth Entertainment Summer) internship program, which will provide 12 weeks of paid employment at A&M itself, and in such related areas as retail, radio and record distribution.

"I think what we're looking at is a very naive point of view that frankly could give us some new options on how to do things," says A&M's vice president of sales, David Steffen who says the program has been in various stages of planning since last fall. "It's also a way to evaluate what we need for future employment as far as if the positions can be used on a full time basis." Students can qualify based on grade point average, a minimum of 2.5, attendance record, which must be 90 percent, and involvement in extracurricular activities. Of the 50 chosen, 40 will work in Los Angeles, with the remaining 10 to be chosen in New York, Chicago and Atlanta. A&M has a 12 week program, which will be administered through the Los Angeles Employment Development Department where 30,000 to 35,000 unemployed youths register for summer work, will begin June 22 after public high schools break for the summer, and end September 11, when school resumes. A&M will choose the final participants.

"For the student, what we're hoping is that they learn some basic values with the employment," says Steffen. "How to show up on time, how to contribute, how to be innovative. The best thing we can do is keep them off the streets this summer, give them some coin in their pocket and give them some understanding of what it means to work in the 80's and 90's."

A&M will employ students at the label's main offices and in other cities, in such departments as sales, marketing services, promotion, accounting and A&R. Steffen says the positions will be "as hands on as the position allows."

Along with A&M, RCA/A&M/Arista Distribution, Music Plus, Tower Records as well as radio stations KDAY and KJLH in Los Angeles, have agreed to take on interns for the program.

"We just asked, to be honest," says Steffen. "We explained what our idea was. I called Lou Fogelman (president of Show Industries/Music Plus) and told him what the program was, that we were committed to finding 50 jobs and that we would like to place at least a couple people within the Music Plus Chain, and if he had already hired all the help he needed for the summer, that we would ask him to take a couple more and we would subsidize the cost. He turned around and took a couple subsidized by us and took a couple he would subsidize. They were really enthusiastic. I spoke to Russ Solomon (president of Tower Records) and he called me back from Japan so the retailers have been very cooperative."

Al Deve, a District Administrator for the Unemployment Development Department in Los Angeles, has praised A&M's Y.E.S. to Jobs program. "I don't know of any other company, in the entertainment industry or any other industry, that has stepped forward and (continued to page 24)
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<th>Title</th>
<th>Artist, Label, Number</th>
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<td><strong>CASH BOX TOP 100 SINGLES</strong></td>
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**THE LISTING BELOW SHOWS THE ALPHABETICAL LISTING WITHIN SIDE BACK COVER:**

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<td><em>THE JAM</em></td>
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<td><em>DAY-OUT DAY-OUT</em></td>
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<td><em>HEARTBREAK BEAT</em></td>
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<td><em>HEAD TO TOE</em></td>
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<td><em>COME GO WITH ME</em></td>
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<td><em>DON'T ONSIDE THE LIGHT</em></td>
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<td><em>LIKE A LION</em></td>
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Harmony

ANNE MURRAY

No one's as unique. Few sell as well. Put yourself in the picture today.

Produced by Jack White

Available on high quality vinyl, cassette, albums & compact discs
OUT OF THE BOX

BARBRA STREISAND—One Voice—Columbia OC 40788—Producer: Richard Baskin—No List—Bar Coded
One of the greatest pop voices in our time has been off the stage for 20 years. This LP captures her Sept. 6, 1986 con-
cert given from the back yard of her Malibu home. Her anti-nuclear, pro-
humanity politics are the direct beneficiaries via her Streisand Founda-
tion, which collected $2500 per ticket from the concert-goers. But, everyone
benefits from her graceful work on these songs that are so closely asso-
ciated with her career, including "Evergreen," "People," "The Way We Were" and others.

LISA LISA AND CULT JAM—Spanish Fly—Columbia FC 40477—Producers: Full Force—No List—Bar Coded
With hip streetwise savvy, and Lisa’s easy, sexy voice, Lisa Lisa and Cult Jam are set to explode with a fol-
low-up to last year’s smash debut. Again, the group gets production and
musical help from Full Force. Another collection of bright pop-inflected urban

NEW AND DEVELOPING

JOHN FARNHAM—Whispering Jack—RCA 6300—Producer: Ross Fraser—List: 8.98—Bar Coded
Australia’s Farnham, former lead singer with Little River Band, has
found pay dirt with his solo career in his native country. Winning nearly
every Australian accolade possible, this LP, its single, "You’re The Voice"
and its singer try to extend the success to these shores. His dazzling, emotion-
packed singing style combines with sparkling pop tunes and state-of-the-art
production for a real winner.

FEATURE PICKS

A remarkably fresh and compelling approach to pop from British trio, none of
who are named Danny Wilson. Lyrically rich and musically satisfying, Prefab
Sprout is about the only reference point, but their sound is wholly their own.

ANGELS IN THE ARCHITECTURE—Various Artists—Editions EG EECGCD 47—Producers: Various—List: 11.98—Bar Coded
This CD-only compilation brings folks up to date on the ground-breaking work of
the Editions EG label over the years. Electronic music pioneers such as Eno and
Harold Budd are represented here, among others. It is easy to see how these artists
have contributed to what is now called New Age. The $11.98 list makes it an af-
cordable CD, and worth the money for fans of spacey high tech music.

JANE BYELA—On The Edge—Passport JB 903—Producers: Jane Byela—List: 8.98
The comparison to Joni Mitchell e., "Clouds" is unavoidable. Nonetheless,
Byela, accompanied mostly by herself on nylon string guitar, writes and sings in
a beautiful folk style all her own and worth listening in on.

BOB PFEIFER—After Words—Passport PB 6057—Producers: Bob Pfeifer—
Fred Brockman—List: 8.98—Bar Coded
Former Human Switchboard singer/writer Pfeifer goes solo here. He’s got a
great, rare sound, somewhat like Tom Verlaine might sound like without the
wicked guitar.

SLY AND ROBBIE—Rhythm Killers—Island 90585—Producers: Bill Laswell-
Material—List: 8.98—Bar Coded
The groove, metronomic rhythm team puts together another beat celebration.
Guests as diverse as funkster Boozie Collins and scratch master D.S.T., the
LP draws on a rich cross-section of rhythm music.

LORD JOHN—Six Days Of Sound—Bom! BLP 4042—Producers: EddL
Freeze—List: 8.98—Bar Coded
Sweeping scenes awash with effective psychedelia.

RECORDS TO WATCH

THE NEATS—Crash At Crush—Coyote TTC 87112—Producers: Joe Harvard—
The Neats—List: 8.98

DAVID THOMAS AND THE WOODEN BIRDS—Blame The Messenger—
Twin/Tone TTR 87105—Producer: not listed—List: 8.98

THE SAINTS—All Fools Day—VT 2111—Producer: Hugh Jones—List: 8.98—Bar
Coded

THE FALL—Doomsday Pay-Off—Big Time 6039—Producers: John Leckie-
Grant Duniff/Ian Broudie/Mark E. Smith—List: 8.98—Bar Coded

SHY—Excus All Areas—RCA 6311—Producer: Neil Kernon—List: 8.98—Bar
Coded

NONA HENDRYX—Female Trouble—EMI America ST-17248—Producers:
Various—List: 8.98—Bar Coded
Hendryx’ debut for EMI America is a stunning dance floor tour de force. Full
bodied R&B with sophisticated rhythms and technological sheen support her clas-
sy, boisterous singing.

LADYSMITH BLACK MAMBazo—Shaka Zulu—Warner Bros. 25852—
Producers: Paul Simon—List: 8.98—Bar Coded
One of the enduring successes of Paul Simon’s “Graceland” album and tour is that
Ladysmith Black Mambazo will never again be an obscure South African group
unknown in the west. In spite of at least three independently released LPs, this is
doubtedly the one that will reach the largest audience. It is full of the startlingly
fresh and honest a cappella music that is wowing audiences on Simon’s tour.

Bar Coded
R.E.M. fans can stop scrambling to collect all of those rare seven inch singles
and obscure soundtracks. With the release of this classic little LP, all of the Georgia
group’s b-sides and other obscurities are now collected in one LP. You can actually
hear the lyrics on some of ’em.

PAUL HORN—Traveller—Global Pacific OW 40717—Producers: Paul Horn—
Christopher Hedge—No List—Bar Coded
The first releases via Global Pacific’s distribution pact with CBS is this pure New
Age offering from one of the genroc auteurs’ creators, Flust Horn.
Elegant, at-
mospheric and beautiful music.

GREEN ON RED—The Killer Inside—Mercury 830 912—Producers: Jim Dick-
inson—List: 8.98—Bar Coded
L.A.’s Green On Red are closing in on wider acceptance, thanks in part to their
British success. They are a garage band with finesse, good songs, great attitude
and intelligent lyrics.

SUZANNE VEGA—Solitude Standing—A&M 5135—Producers: Steve Ad-
dabbo-Lenny Kaye—List: 8.98—Bar Coded
Vega had the surprise hit of the year last year in America with her A&M debut.
Her impact in Europe was even more phenomenal. The New York folk
singer/poet will see her fortunes swell with this brilliant new LP that elevates
her to a level approaching that of Joni Mitchell. The production here is fuller,
richer and brings more luster to the singer’s plaintive songs and singing style.
CROWDED HOUSE (Capitol B-5695)

**Something So Strong** (2:51)
(Producer: Mitchell Froom)

Capitol's patience in this marvelous group has paid off with a Top Five single, "Don't Dream It's Over" and a Top 15 LP. This new record is a light, melodic pop rock destined to ride on the crest of their newfound popular acceptance. Neil Finn's characteristic vocal style sells the tune-radio should respond.

**NEW EDITION (MCA 53079)**

**Duke Of Earl** (3:02) (Conrad adm by ARC/BMI) (E. Edwards-D. Williams) (Producer: Freddie Perren)

Those lovable teen idols New Edition dig into a bit of classic rock history by resurrecting the great Gene Chandler hit. Their remake utilizes a few modern technological touches, but in a genuine, affecting way. Hard to miss with a single this solid.

**LESLEYPHILLIPS (Horizon AM-2938)**


Phillips' debut commercial single has a classic pop ring that places her in immediate contention with The Bangles and 'til Tuesday. Burnett's tight production is open enough for every sound to ricochet in layers of sparkling, ringing sound.

**WHITESNAKE (Geffen 7-28331)**

**Still Of The Night** (3:58) (Whitesnake Overseas--WB/ASCAP) (Coverdale-Sykes) (Producers: Mike Stone-K. Olsen)

Whitesnake's LP is bolting out of the chute and this blistering cut of layered metallic guitars and David Coverdale's gutsy vocals will keep the momentum going.

**WILLIAMSBROS. (Warner Bros. 7-28403)**


Andy Williams' sons release their debut single with this moody, mesmerizing cut that hooks you by its subtlety. Pat Leonard (Madonna) puts the sophisticated finishing touches to the production.

**FALCO (Sire 7-28375)**

**Emotional (N.Y. Mix)** (4:15) (Nada adm by Almo-Falkenhorst) (R. Bolland-F. Bolland-Falco) (Producers: Rob Bolland-Ferdi. Bolland)

The German techno/disco maestro steps into new territory with this melodic ballad featuring a solid prop CHR sensibility.

**CHICO DE BARGE (Motown 1890MF)**

**I Like My Body** (4:10) (Morning Crew/BMI) (Gary Taylor) (Producer: Gary Taylor)

Chico, one of the talented DeBarges, has a potent and grooving dance cut here with crossover potential. Clever production elements give it aural appeal.

**MASON (Elektra 7-69471)**

**Pour It On** (3:40) (Pizzazz--Rightsong--Memphomaniac/BMI) (K. Williams, Jr.-T. Mason) (Producer: Kae Williams, Jr.)

**THE KING & KELLI (LeCam LC 1887 AA)**

**Are You Lonesome Tonight?** (2:25) (Bourne/ASCAP) (Turk-Handman) (Producer: not listed)

**DEBBIEGIBSON (Atlantic 7-89322)**

**Only In My Dreams** (3:50) (Creative Bloc/ASCAP) (Deborah Gibson) (Producer: Fred Zarr)
ANNIVERSARY—It’s been 20 years since “Light My Fire” went to #1 (remaining in the Cash Box Top 10 for eight weeks), and beginning this summer, much remembrance of the Doors is in store. First there’s the doings of longtime Doors associate Danny Sugerman (currently Ray Manzarek’s personal manager). Already known for penning such Doors tomes as “No One Here Gets Out Alive” and the Doors illustrated history book that followed, Sugerman has another book, a fictional work set in the psychadelic period, “Wonderland Avenue: Tales of Glamour & Excess (A Southern California Rock’n’Roll Saga),” due from William Morrow early next year (the novel he says he wanted to write before getting involved with the Jim Morrison biography “No One Here Gets Out Alive”). Producer Gene Kirkwood (Gorky Park, Rocky et al) has bought the film rights and contracted Sugerman to write the screenplay, and Oliver Stone, fresh from his Platoon success, has agreed to direct, as well as write any second drafts. “I initially didn’t want to do the screenplay after spending six years on the book,” says Sugerman of the deal, “and Oliver Stone didn’t want to get a reputation as someone who does drug oriented movies.” All’s well that ends well, though, and the deal’s been clinched.

HEART—New album, single and national tour.
NAIRD—Wherehouse Entertainment president Lou Kwiker will be the keynote speaker for the forthcoming NAIRD convention (National Association of Independent Record Distributors and Manufacturers), held at San Francisco’s Holiday Inn Golden Gateway April 30 through May 3. Kwiker’s speech takes place at 1:30 pm April 30.
Funds For Pets—West Hollywood’s Mirabelle restaurant is hosting a fundraiser for L.A.-based Vietnam Veterans Aid Foundation (the organization benefiting from the May 23 Double Bros. Hollywood Bowl concert). On May 19 at 7 pm, Mirabelle owners George Germanides and Bob Franco join Double Bros. members and VVAF chairman Shad Meshad in hosting the dinner, which costs $150 a head.
In Parting—Capitol recording artist Heart re-teams with producer Ron Nevison on their forthcoming (May 15) LP, “Bad Animals.” “The album is more rock, more passionate and more direct,” says the band’s Ann Wilson. “What we really set out to do was make an album that rocked as we do on stage.” The first single, “Alone,” is due April 27, and on June 26 the band kicks off a national tour. Heart is currently in L.A. shooting the video to the single, with Martin Kpie directing. The second annual San Francisco Music Fair happens May 29, 30 and 31 at the Concourse at Showplace Square. The event, which features seminars and workshops, is sponsored by the San Francisco Chapter of NARAS... Ron Guines, Phil Upchurch, Steve Samuels and J.J. Johnson are the four blues Guitarists slated to take part in the Music Machine’s “Night of the Blues Guitar Killers” May 2 at 8 and 11.
Gregory Dobrin

NEW FACES TO WATCH

HUGOLARGO

Though Sommer, Adam Peacock, and Habib Rowes are all veterans of various N.Y. bands, Goese, whose background is in dance, had never been in a group before. This perhaps may partially account for the freshness and originality of her vocals, though she jokingly attributes it to “bad direction.”

“Doomsday” was recorded in Athens, Ga. “This studio in Athens had a wonderful living-room atmos-phere,” says Sommer. “Most studios are like going into an airplane bathroom, like a real sealed environment. But in this studio you could wander out to the back porch or in the yard.”

The vocal on one song, “Grow Wild,” was even recorded outside, and if you listen closely you can hear a screen door opening and birds chirping. Another track, “Eskimo Song,” features Sipe playing a 100 year old pump organ. But one of the key songs on the album is an unem- bellished version of The Kinks’ “Fancy,” which Goese says they used to play with slide guitar.

One of the reasons they decided on Relativity Records was because of the success of Robyn Hitchcock on that label. Sommer says that they’re already up with songs for their next Relativity release.

“The new songs are a little of everything,” he says. “They’re more dynamic, they change a lot within songs.”

Paulofoiro

Chris IsaaK: A Man With A Mission

By Brian Kassan

LOS ANGELES—“Sixty years from now, I don’t think people are going to worry about what era I came from. It’ll be what songs worked, what did they say and what’s the music?” says singer/songwriter Chris IsaaK sitting in a rather posh lounge at Warner Bros. Records Los Angeles headquarters. IsaaK, 28, has been the subject of some lofty comparisons—Elvis, Roy Or- bison and Ricky Nelson among others—and he does indeed purvey a presence which harkens to the days of the classic 50’s clean teen idol look and vocal sensibility, IsaaK makes no bones about the influences that era had upon him, yet his moody, slightly dark roots rock/country tinged landscapes are unlikey his own.

“I don’t think I do the same kind of work Elvis does or Roy Orbison did. I’m trying to take it and do something a lit-tle different...that’s my own thing. It’s obvious that their influence is in there heavy. There’s more of them than there is of Duran Duran in my music.”

HAVE I GOT SOME NEWS FOR YOU

The first comment over the phone was, "I'm supposed to talk to Mister Joe." Well, Mr. Joe was proud to talk to Mr. Pride, Charley Pride, that is! Charley said that Joe couldn't remember having the cover of a major country music publication prior to this time. He wanted to thank Cash Box for the honor and the story opportunity. Actually, the honor belongs to Cash Box.

Obviously, the first question we asked of Charley dealt with his feelings concerning his success with the new 16th Avenue Records label, and his new single release, "Have I Got Some Blues For You". In response, Charley's voice filled with excitement. "I'm happy! I'm over-joyed! I'm ecstatic! I'm delighted, and if I could think of more modifiers, I'd love to use those, too! It's so good to be back in the saddle again, back on the charts, and succeeding at what I love to do!" And, succeeding he is! His release debuted in the Cash Box Index at #819, and for the first time in the history of that chart, moved to #1 the second week. As of this writing, Charley is still #1 on the Index chart, and #20 with a total of the Top 100 Country Singles Chart.

"I have got some Blues for You" has rocketed up the charts without all the customary pre-release hype, but Charley said, "To be perfectly candid, yes, I knew it would be a good song for us." When he speaks of us, Charley is referring to Jerry Bradley, Charley's long-time producer and co-producer, now, president and general manager of Opryland Music; B.J. McElwain, director of promotion and marketing for the label; Ray Baker, Charley's current producer, and Cecil Light, a and R administrator and executive secretary to Mr. Bradley. Charley continued, "They picked the song for the single when I was in California. You take those people and combine their years of experience in the music business, and you'll find that it totals up to around 120 years. I wasn't about to put my 20 years of experience up against their choice. Actually, we all agreed. That's another exciting phase of our working relationship. We all get together and come up with a consensus opinion." Charley relayed some moments from the past. He said, "When I went into the studio to cut my first big hit, 'Kiss An Angel Good Morning', I loved the song. It felt good to me. I wanted that same beautiful feel this time. You know what I mean? I think we have ten songs on this new album that could be singles. All ten of them. In fact, I will predict what I sincerely believe...this album will be one of the biggest of 1987." The album titled, After All This Time, will be released this week.

Charley says that he is listening to the other country programs, right now, in consideration of his next single release. He quickly adds that the final selection will be another consensus choice. We agree with Charley on the fact that he has covered the span of country music on his album.

Pride mentioned that he is still recording with the group of musicians he has worked with in the past plus some new faces. Gary Primus and Greg Galbraith on keyboards and lead, respectively. What pleases Charley is the fact that, after 20 years, he's still here singing better than ever, with a new mixture that works well for him. "I'm across-the-board happy. I have more confidence in my voice since I quit smoking. I can hold the notes longer, and stronger now!" Charley commented that he has always worked, but he now has things working for him.

Charley Pride admits there was a time, between labels, when he wondered if it would ever happen for him again. "But, I looked at myself in the mirror, listened to myself on recordings, and started believing in myself and my ability again. I knew that I was still doing packed houses for my road shows, even though I didn't have a current hit record. I sat back and thought about it, and decided to go out and sell myself. I felt I still believed in myself. I really believe our new organization can do, in 10 years, what took 20 years before. Charley thinks positively all the time. However, he admits he has to work at it. He says, "When I hear somebody say, 'I can't', I tell them to remove the apostrophe and the 'e'. Then, they are saying, 'I can'. There is always a way."

Fan response has been overwhelming for Charley Pride's new release, and it moves Charley to add that it's most important to him. In fact, he was reading a fan letter when he took time for this interview. "I'm a traditional country artist. I always have been, and I always will be. I'm so happy that my fans have stuck with me. Somehow, soon, all this talk about traditional vs. contemporary country will disappear because country music is going to settle somewhere in the middle. There should be no fighting, no sour grapes, among country music professionals and fans. I believe we've all been good for each other, and I see us heading for a perfect marriage as the country music pendulum swings back between the 50's and 60's style. The 'labels', contemporary and traditional, will fade away, and we'll get back to good ol' country music with no distinction needed." Charley Pride has found his way back to the country music charts, but he has never been away from the country music hearts! He sings wholesome American music, which he defines as country, gospel, and the blues...each affecting the other. He also believes the listening audiences are searching for a new hero. He pledges a concerted effort to give the fans his best, both on record and at personal appearances. Whether he knows it, or not, Charley Pride is an American Music Hero!

Joe Henderson

YOU CAN TELL a lot about a party from its invitation. If you get seven in- vites stamped complimentary or if it says '10pm until' or if some guy’s dis- tributing them in front of Fascination, you’d best stay clear. On the other hand, an inspired invitation, such as the one for The Replacements party, primed with "In My Name is..." descrit (brainstorm of WB's Julie Panabianco), suggests a special event.

A swinging party it was. The Hat was packed with a bunch of luminaries I don’t want to sit here and name who were celebrating the release of The Replacements’ sixth album, "Pleased To Meet Me" (Sire). The buzz was almost as loud as the record. "I bet you can hear it better on your little tape record- er." Paul Westerberg told me, as his prized harmonies on ‘The Ledge’ were being drowned out by people saying things like “great album” and “another couple of Heinekens.” Even on my best-kept little Realistic, though, you can tell that “Pleased To Meet Me” is the best album released so far this year by anybody. Sure, you’re thinking, this is coming from a guy who’s probably nev- er ever even heard of the ‘Ledge’ and might not even know how to play it through way (which, regretfully, isn’t true). And, granted, if you’re crazy about “The Joshua Tree” or “Sign O’The Times” you probably won’t agree. But “The Ledge,” “Can’t Hardly Wait,” and “Never Mind” will win pleny of new converts. “Alex Chilton” will be an underground classic, “Red Red Wine,” will placate the hard core troopers. “Skyway” will probably be a hit for someone else, and “I Don’t Know” is where the torch gets passed from the Stones to the Replacements. The music made it hard to leave, the wine made me feel like that riff at the end of “Red Red Wine” so I left.

Not surprisingly they sound a bit like R.E.M., circa “Lifes Rich Pageant,” though their influences are varied (Mid- dleton cites Buddy Holly, Ott Redding, and Elvis Costello). The album should do well at college and alternative radio, particularly with tracks like “If You Know Sushi,” “Friday’s Child,” the Athens-inspired “Born To Run,” and a ballad called “A Year By Air.”

EAST COASTINGS

VISITATION – U2, a mega-band in the making, makes its way east for five sold out shows at the Meadowlands arena May 11, 12, 13, 15, and 16.

WITH THE LYRES, DUMPTUCKY, O POSITIVE, AND SCRUFFY THE CAT competing against one another, it’s little wonder that the last two were undeservedly shut out at the Boston Music Awards (4/9). More surprising is that none of them won in the Outstanding Local Rock Band category, with the award going down Avenue over Farellhe, O Positive, Scruffy, and the Lyres. The last three are exciting live acts, as is RODS AND CONES who were nominated for Outstanding Indie Video but didn’t win. Though ‘til TUESDAY AND THE CATS took most of the big league prizes, AEROSMITH won for Outstanding Rock Band, though Act Of The Year might have been more appropriate given the success of “Walk This Way.” Overall, the ratio of moogs to mavericks among the award winners was fairly well balanced, though one hopes they tilt it even more toward the latter at next year’s show.

BRIEFINGS – Stop the presses: Webb Wilder and The Beatniks play their first New York shows April 28 and 29, at the Lone Star. Anyone who has heard their sizzling debut album, "It Came From Nashville" (Land- side), won’t be able to resist this one...SUZANNE VEGA plays two shows at the Manhattan Center May 1, 2. Her album, "Sorceress," is due for release May 3, in support of her new "Solitude Standing" (A&M) album...SQUEEZE may have the drop ball after "East Side Story," but face it. "Cool For Cats," "Argy Bargy," and "East Side Story" stand as three of the best pop rock albums of the early eighties. Their new one is ready for release on A&M, and hopefully the Difford and Tillbrook magic will resurface there and at their three sold-out Ritz shows May 4...K Rock’s Mag Griffin hosts a benefit concert for the homeless April 27 at the Bottom Line. Performing will be THE HELPING HANDS BAND, which features Clarence Clemmons, Paul Shaffer, Buster Poindexter, and Phoebe

Paul Iorio
This year's Ivor Novello Awards were announced at a sumptuous lunch at the Grosvenor House Hotel, Park Lane, last week. Best Contemporary Song was Eurhythmics’ “It’s Alright, Baby’s Coming Back.” Peter Gabriel won Best Song musically and lyrically with “Don’t Give Up,” his duet with Trudie Styler.

The excellent BBC TV series, The Monocled Mutineer won Best TV Theme; it was written by George Fenton. Most Performed Work was “Chain Reaction” by Diana Ross, written by the Bee Gees.

International Hit of the Year was the Pet Shop Boys’ “West End Girls.” Outstanding Services to British Music was awarded to Sir Yehudi Menuhin. And Outstanding Contribution to British Music went to Queen. The Ivor Novello Awards are run by the British Academy of Songwriters, Composers and Authors.

MTV is finalizing arrangements for their European launch later this year. They have just signed an agreement with the International Federation of Phonogram and Videogram Producers and Video Production Ltd. giving them the right to broadcast music video clips.

This will permit MTV to transmit their familiar U.S.-style of music-only programs.

Mark Booth, managing director of MTV Europe, said: “I am delighted that a mutually acceptable agreement has now been reached.

“The new network will be based on the MTV concept which has been so successful in the United States, but it will be tailored to the musical tastes, lifestyles and sensibilities of European audiences.

Live-Aid concert promoter Harvey Goldsmith has announced his plans for an impressive new London venue. The London Arena will have a 12,000-seat capacity and will open in September, 1988.

It will be based in London’s first-developing Yuppies Docklands and will be the first multi-purpose arena to be built in London in 50 years. It will also house major sporting events. The project will cost 20 million pounds...

Wiretrain, the wondrous San Francisco band who toured with The Waterboys last year, returns to tour Britain Against the Musical.

Only the forces of ignorance on both left and right could condemn Paul Simon’s tribute to the black music of South Africa. Anti-Apartheid demonstrators picketed his six concerts at the Royal Albert Hall last week to protest his alleged breaking of the cultural boycott. But the demonstrations only harmed the struggle the protestor’s espoused.

For Simon’s unique show, incorporating some of the best contemporary South African musicians and their cries for freedom, surely touched the audience’s heart far more effectively than political rhetoric ever could.

Simon himself is not a preacher — he left the messages to his fellow performers, Ladysmith Black Mambazo, Hugh Masekela and Miriam Makeba. But he was the inspiration for bringing together these musicians and introducing millions to a new musical vocabulary through his “Graceland” album.

He seemed downbeat and ponderous on stage and even in carefree numbers like “Whispering Bells” had difficulty raising a smile. Jumping jives are not helped by the somewhat stiff Albert Hall atmosphere that hinders any audience movement other than clapping.

The song “Graceland” seemed to mirror his mood with its gently lilting tune, a perfect mix of western melody and African rhythm. Simon has openly borrowed his musical inspiration from the black people of southern Africa and has done it sensitively, making it accessible to the western ear, rather than plundered it to make a quick buck.

“Homeless,” with the eerie Zulu sounds of Ladysmith setting the mood, was one of the evening’s most riveting moments. But it was not until “Diaspora” and the Soweto Girls’ “The Boys” that Simon looked like he was having as good a time as Ladysmith and the audience. He even indulged in a little dance with Ladysmith’s lead singer, Joseph Shabalala.

Simon took pains to give everyone a fair share of the stage, and only half of the 24 numbers were his. Each of the artists had a solo spot, and Ladysmith, the township accapella group, virtually stole the show. They fuse church hymns and tribal chants in their solemn moments and then erupt into infectious “Diaspora” and “The Boys” with a genuine joy. Their formation dancing was a cross between the Bluebells and a team of That boxers.

Miriam Makeba was clearly moved by the occasion. An exile from her native South Africa for 27 years, Simon introduced her as “the Queen of South African music.” “Sweetwaters” with Hugh Masekela’s trumpet, had an impassioned Makeba using an urban soul feel to just one of the night’s protest songs.

Maskela himself played his new song, “Mandela,” which, despite its obvious message, had a pleasant, rhythmic, almost dance, feel.

Paul Simon brought the show back to his own roots with “The Boxer.” Unlike “Mother and Child Reunion,” which received an African interpretation, “Boxer” was played straight, giving the strongest memories of the Paul Simon of old.

If anyone had doubted where the show’s sympathies lay, the finale settled it with “God Bless Africa,” introduced as the African national anthem. Stirring stuff, this was a dignified moment rarely experienced at a popular music concert.

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International

UK Buzz

EMI Forms New Company In Venezuela

NEW YORK — EMI Music has entered into a joint venture to establish a new record company in Venezuela. Established in partnership with the Venezuelan record company Scala, and EMI Music’s current licensee, the new EMI Music Company is called EMI Rodven S.A.; it has been operating since April 1.

Mr. Angel Martinez has been appointed managing director, reporting directly to Charles Andrews, regional director, EMI Music Latin America. Martinez was previously the Haspavox representative in Venezuela and most recently managed as SonoroRodven’s manager of EMI product.

The Caracas-based company is EMI Music’s 35th worldwide company. The new company will incorporate a&r, marketing and sales divisions, with manufacture and distribution being handled by SonoroRodven.

Bhasker Menon, chairman and ceo, EMI Music Worldwide, said, “I am particularly delighted to announce the opening of this joint venture company in Venezuela since it marks an important step forward in EMI’s music strategy for Latin America, and confirms our company’s established mission to represent its artists on a truly worldwide basis. This direct presence will specifically strengthen EMI’s delivery power for four fast-developing roster of international Latin artists, which includes, among others, Raphael, Roccio Jurado, Dyango, Daniela Romero, Jose Feliciano, Lolita, Bertin Osborne, and Yurid.

“Our entry into Venezuela underlines our determination to gain leadership in the Latin region. It also coincides with direct entry possibilities that the company is currently pursuing in Africa, the Middle East, and Southeast Asia.”

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Italy

Various CD multimedia have been started this month in Italy by different companies: Fonit Cetra presented the “Grandi Secoli” series, oriented only in the classical repertoire, at a price of less than $15 (15 issues are now out on the market, and over 25 are expected before the end of ’87); PolyGram groups on the other side, released a series of 100 numbers-classical and pop-rock-called “Piu’ CD A Meno,” at the price of less than $14.

The Matia Bazar pop group, formerly with Ariston, signed with CBS. CDG also informed that license agreements were made with foreign labels like Scotti Brothers (previously with CBS) and Music For Nations, for the distribution of their catalogs in Italy.

Gianri Morandi, winner of the latest Sanremo Festival (together with Umberto Tozzi, the duo won the biggest prize), renewed his agreement with RCA after 25 years with the same company: it is the longest contract for a pop artist in Italy ever made.

Franco Cebinelli, formerly marketing manager at CBS, joined EMI with the same position, replacing Roberto Magrini (who left the company to another company).

Gabriella Drapatic, named promotion manager at CBS, also signed an agreement with RCA.

For the distribution of their catalogs in Italy...

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England’s Top Ten

Top Ten Lp’s
1. C’E Chi Dice No—Vasco Rossi—Ricordi & Dischi Scalini
2. Men And Women—Simply Red—WEA/Elektro
3. The Jungle Book—RCA
4. Grace—Paul Simon—WEA
5. Whitney Houston—Whitney Houston—RCA
6. Running In The Family—42—PolyGram
7. Le Moro Spaccato—Farinelli—CBS
8. The Final Countdown—Europe—CBS
9. C’E Chi Dice No—Vasco Rossi—Ricordi & Dischi Scalini
10. Italia ’90—Indici—Faiello—CBS

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Italy’s Top Ten

Top Ten 45’s
1. Eleonora Salsa—Off-EMI/Flame
2. Si Fu Dare Di Più—Morandi/Roggeri/Tozzi—CDD
3. Rock The Night—Europe—CBS/Epic
4. The Right Thing—Simply Red—WEA/Elektro
5. Io Amo—Fausto Leali—CBS
6. Call Me—Spagna—CBS
7. All At Once—Whitney Houston—RCA/Arista
8. The Final Countdown—Europe—CBS/Epic
9. Showing Out—C’E Chi Dice No—Vasco Rossi—Ricordi & Dischi Scalini
10. C’E Chi Dice No—Vasco Rossi—Ricordi & Dischi Scalini

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England’s Top Ten

Top Ten Lp’s
1. Raindancing—Alicia Moyes—CBS
2. The Joshua Tree—U2—Island
3. Now That’s What I Call Music 9—Various Artists—EMI
4. Toad—the Cabin—Beggars Banquet
5. Men And Women—Simply Red—Elektra
6. Sign ‘O’ The Times—Prince— Paisley Park
7. Running In The Family—42—PolyGram
8. The Circus—Eurodisco—Mute
9. Whitesnake 1987—Whitesnake—EMI

Melody Maker Chart

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Cash Box May 2, 1987
EXECUTIVES ON THE MOVE

Beug Named—John Beug has been named Warner Bros. Records vice president, creative services/marketing, according to Mo Ostin, Warner Bros. Records board chairman. After apprenticing in graphic and industrial design, in 1972, he relocated to Los Angeles to join Ode records, working with Lou Adler in the recording career development of such artists as Cheech & Chong, Tom Scott and Carole King, when Adler formed Ode sounds & Visals. Beug's responsibilities will include the operation of the Roxy Theatre in Hollywood, which he will act as associate producer of "The Rocky Horror Show," later taking the musical to New York. He also over saw the production of both "The Rocky Horror Picture Show" and Cheech & Chong's first film "Up In Smoke." Beug moved to Columbia Pictures as production executive for Martin Ransohoff, where he was involved with the fully animated feature, "American Pop." He wants on to supervise "The Wanderers" and "The Class" for Orion Pictures and "Change Of Seasons" for 20th Century Fox. He went on to form Beug-Dyson Inc., the company which created such videos as John Fogerty's "Centerfield," and the animation for a-ha's "Take On Me."

Perrone Named—Vince Perrone, vice president of business affairs for Motown Records and Jobete Music Inc., has been promoted to the position of vice president and general counsel for Motown Industries, according to Berry Gordy, chairman of the board. He joined Motown in February 1986 as business affairs veep for the label and its publishing arms. Prior to joining the label, he was counsel to the law firm of Mitchell, Silberberg and Knupp, and prior to that he was vice president and general counsel for Screen Gems-EMI Music.

Scro Appointed—Jerome Scro has been appointed Controller, CBS Records. He returns to CBS Records from the CBS Television Network division. Prior to that, he was in CBS Records Financial Planning, CBS Television Network, CBS Corporate and CBS Television News Division.

Two Appointed At RCA—Curtis Swedlow has been promoted to branch manager, RCA/A&M/Arista Distribution, L.A. Office. Prior to his promotion, he spent five months as branch manager in the Seattle office. Jeff Liebenson has been appointed as senior counsel, BMG Music. Liebenson has served as counsel for BMG Music since joining the company three years ago.

Stearn Appointed—Nick Stearn has been appointed as regional sales manager, West coast for A&M Records. A 10-year A&M veteran, Stearn has served as local promotion representative, regional sales manager, and most recently as regional sales manager, South-Central region.

Arista Restructures Creative Service—Mark Larsen and Ken Levy have joined Arista as design director and creative director respectively and will jointly head up the creative services department. Larsen has been at Columbia Records for seven years, most recently as senior art director. Levy has been with Arista for seven years in a consultant capacity and was responsible for the annual Convention and NARM films. In addition, Maude Gittman has been promoted to senior art director and Brenda Gittman has been promoted to associate director, creative services. Gittman has been with Arista 10 years and most recently held the position of senior art director, advertising. Gittman has been with Arista for 9 years and most recently held the position of associate director, marketing administration.

Brown Appointed—Allen Brown has been appointed to the position of associate director, media, CBS Records/Nashville. He was initially employed by CBS Records from 1980 to 1983 in the press and public information and artist development departments of CBS Records/Nashville and CBS/Priority Records. Most recently he headed the marketing department for the Benson Company, Inc. and was vice president marketing and product development for Stronghold Inc., a Nashville-based gospel label and music publisher.

Klein Named—Gary Klein has been named director of creative services at SBK Entertainment World Inc. Klein, a veteran record producer who has five platinum albums for Barbara Streisand and was instrumental in crossing over Dolly Parton to the pop market, began his career as a songwriter in the early sixties. Prior to his joining, Klein was with The Entertainment Music Company.

Vestron Video Promotions—Nancy Karaffa has been promoted to director, post production from manager, post production. Karaffa joined Vestron in 1982. Christine Ecklund has been promoted to director, video production, from manager, video production. Prior to joining Vestron in 1984, she was with Showtime/The Movie Channel, where she served as creative services coordinator. Denise Farley has been promoted to manager, creative services from supervisor, creative services. Farley joined Vestron as creative services coordinator in 1984.
CLASSIC, PART TWO—Last week I discussed, and recommended, “The Revised Smithsonian Collection of Classic Jazz.” This week I’ve got something to add about the set.

Martin Williams, who organized and annotated the seven-LP set, has, as I said, provided as good a thumbnail guide to the collection as any. The set’s intentions would have been clear: the history of “classical” jazz from ragtime to free jazz. Period. But, by including a single example of the World Saxophone Quartet, who rock a furtherwards respectability, with a lengthy piece by Rick Woodward in the New York Times Sunday Magazine a couple of weeks ago, Williams has attempted to be complete, to be up-to-date and inclusive. He fails. What’s needed here is the &-noting of the WSQ.

Aside from the WSQ and (I don’t think “Steppin’” is nearly the best possible example of what the WSQ is all about), Williams gives us the ghost after the innovations of free jazz. The final six cuts out on the set are by the Cecil Taylor Unit (from ’66), the John Coltrane Quartet (’63), the Ornette Coleman Quartet (’59), the Ornette Coleman Quartet (’59), the Ornette Coleman Double Quartet (’60), and the World Saxophone Quartet (’81). Beginning with the Miles Davis quintet—playing a tune of the ’60s (Herbie Hancock, Wayne Shorter, Ron Carter, Tony Williams), Williams ignores the entire AACM, the Art Ensemble of Chicago, solo performances (Steve Lacy and Anthony Braxton) eliminated a lot more than the rhythm section, the coming of jazz with rhythm & blues and rock & roll (the WSQ is a good example of that), jazz fusion (The Mahavishnu Orchestra’s “Inner Mounting Flame,” Return to Forever’s “Light as a Feather,” several Miles Davis albums, and the conglomeration of the likes of Wynton Marsalis, Scott Hamilton) and so many others.

WHAT A PERE—Ellis Marsalis (I) and Branford Marsalis recently joined forces for a cross-generational jam session at the Studio Museum in Harlem.

FESTIVALS—Here’s a couple more for those of you who are keeping a running tally on the upcoming jazz festivals:

The Queen Mary Jazz Festival, held in Long Beach, CA at the foot of the Queen Mary, is set for the weekend of May 15-17. On the slate are the Duke Ellington Orchestra, Diane Schuur, the Rippingtons, Leslie Drayton & Fun, Lee Ritenour, George Howard, Poncho Sanchez, Rare Silk, Charlie Byrd/Herb Ellis/Barney Kessel, the Louie Bellson Big Band, Wishful Thinking, Spyro Gyra, the Yellowjackets, Alphonse Mouzon and Larry Carlton. Sounds like there’ll be a whole lot of fusion going on. Call them at (213) 435-3511 if there’s anything else you’d like to know.

What is the future of jazz fusion? It’s a hotly debated topic among jazz critics. Some feel that fusion has run its course, while others believe it’s just another form of jazz evolution. Whatever the case may be, fusion continues to influence a wide range of musicians and styles within the jazz world.

JAZZ FEATURE PICKS

NO PAIN FOR CAKES—The Lounge Lizards—Island 7 90952—Producer: John Lurie

John Lurie and his band of merry men in a sinuous world that is raw, witty, and all jazz—abstract hard bop, more or less. Yes, yes, they can play.

TIES OF LOVE—Buddy Montgomeroy—Landmark 1512—Producer: Orrin keeping

The last surviving Montgomery brother in an upbeat date that showcases his unique mainstream piano and vibes stylings in the fine company of Marion Shaw, Eddie Harris, Ron Carter, David Newman, Billy Higgins and others.

BRIDGEWORK—Billy Higgins—Contemporary C-14024—Producer: Ed Miller

The ebullient drummer in a pair of bopping quartet sessions: one from ’80 with Cedar Walton, James Clay, and Tony Dumas, and one from ’86 with Walton, Harold Land, and Buster Williams.

EVERYTHING IS CHANGED—Kirk Lightsey—Sunnyside SCS 1020—Producer: Francine Jalacan

Another sparkling, lyrical album from the feather-fingered pianist, here helming a gently simmering quartet (Jerry Gonzales, Santi Dibramano, and Eddie Gladden).

MOUNTAINS AND THE SEA—Jose Neto—Water Lily Acoustics WAL 02—Producer: Kavi Alexander

Guitarist with Flora Purim & Airto in a very pretty album of, mainly, solo Brazilian acoustic guitar.


A meeting of giants in a lively swing/New Orleans blend, recorded in stereo in ’57. J.C. Higginshoth, Sol Yaged, Lou Stein, Milt Hinton, and Cozy Cole round out the high-swinging, swinging cast.

CASH BOX JAZZ ALBUMS
### CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
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<tbody>
<tr>
<td><strong>VICTORY</strong></td>
<td>KOOL &amp; THE GANG (Mercury/PolyGram 850 398-1)</td>
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<tr>
<td><strong>ONE HEARTBEAT</strong></td>
<td>MOONEY ROBINSON (Motown 6265 ML)</td>
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<tr>
<td><strong>COME SHARE MY LOVE</strong></td>
<td>SHERYL CRÚZ (Atlantic E-1688)</td>
</tr>
<tr>
<td><strong>ROCK THE HOUSE</strong></td>
<td>D.J. JAZZY JEFF &amp; THE FRESH PRINCE (Jive/RCA 1026-1)</td>
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<tr>
<td><strong>WATCH OUT</strong></td>
<td>PATRICE RUSSHEN (Arista AL-4401)</td>
</tr>
<tr>
<td><strong>SIGN &quot;O&quot; THE TIMES</strong></td>
<td>SHEILA E. (Warner Bros. 25498-1)</td>
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<tr>
<td><strong>A LOT OF LOVE</strong></td>
<td>MELBA MOORE (Capitol 25377-1)</td>
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<tr>
<td><strong>TOO MUCH</strong></td>
<td>ZOGORA (Loose Ends MCA-5745)</td>
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<tr>
<td><strong>WORD UP</strong></td>
<td>JANET JACKSON (A&amp;M SP 3903)</td>
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<tr>
<td><strong>CONTROL</strong></td>
<td>SHIRLEY MURDOCK! (Motown 76133)</td>
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<tr>
<td><strong>SHAKE YOU DOWN</strong></td>
<td>GREGORY PORTER (Get Up) (MCA 35536)</td>
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<tr>
<td><strong>NAJEE'S THEME</strong></td>
<td>NAJEE (Atlantic SP 32565)</td>
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<td><strong>DON'T DISTURB THIS GROOVE</strong></td>
<td>THE SYSTEM (Atlantic 51609)</td>
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<tr>
<td><strong>KEEP YOUR EYE ON ME</strong></td>
<td>HERB ALPERT (A&amp;M SP 3125)</td>
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<tr>
<td><strong>LIVING ALL ALONE</strong></td>
<td>PSYCHE LEE HANKS (Madonna SP 57320)</td>
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<tr>
<td><strong>ARETHA</strong></td>
<td>ARETHA FRANKLIN (Warner Bros. 3442)</td>
</tr>
<tr>
<td><strong>2 LIVE CREW IS WHAT WE ARE</strong></td>
<td>2LIVE CREW (Lake Waterview JR-100)</td>
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### GOOD CAUSES

Recording star Jean Carn received a bouquet of roses from Boris Oglesby, Motown coordinator for young adult marketing, at a Miller Genaune Draft reception for Carn and Al Baker at Valley Forge Music Fair. Baker followed three sold-out performances at Valley Forge with an encore show that generated more than $20,000 in charitable contributions for the United Negro College Fund and the Philadelphia Tribune charities.

### ABBOTT GOES PLATINUM

Columbia Records recently honored Gregory Abbott with a party to celebrate the world-wide platinum success of his “Shake You Down” LP and single. Pictured (l.-r.): Jane Berk, assoc dir prod mkt'g, Columbia; Danny Yarbrough, vp sales, Columbia; Mickey Eicher, sr vp A&R, Columbia; Abbott; Al Teller, pres CBS Records div; Ruben Rodriguez, vp black music and jazz promo, Columbia; and Bob Sherwood, sr vp mkt'g, Columbia.
The Replacements’ “Pleased To Meet Me”: This Year’s Masterpiece

By Paul Iorio

NEW YORK — If you really want to hear about The Replacements, the first thing you’ll probably want to know is where they were born, and what their lousy childhood was like, and how the bandmembers’ parents were occupied and all before they had them, and all that David Copperfield kind of crap, but I don’t feel like going into it, if you want to know the truth.

Suffice it to say that The Replacements are from Minneapolis, and that their vocalist and main songwriter, Paul Westerberg, was a Holden Caulfield type of teenager who attended Catholic high school briefly before dropping out to play music.

Now, six albums later, the band has cut a record, “Pleased To Meet Me” (Sire), that takes the rock ‘n’ roll torch from the Rolling Stones. It is arguably the best album released so far this year, and in a sense the best Stones album since “Exile On Main Street.”

It was produced in Memphis by Jim Dickinson, who gave the album a diverse texture with the addition of strings and horns. It’s the first album they’ve cut outside of Minneapolis, their first fully digital record, and in fact their first album recorded with the amps in different rooms. More importantly, it’s their first album without guitarist Bob Stinson, who has been replaced by Bob (Slim) Dunlap (Curtsis A, Symphonic Fuzz), though Westerberg, not Dunlap, is responsible for all the guitar playing on the album.

Dickinson, who played keyboards on the Rolling Stones’ “Sticky Fingers” album, says the Replacements remind him of the Stones.

“It was like when I met the Stones,” says Dickinson. “The Replacements are really musicians, they’re like classic musicians. They’ve done it since they were so young that they don’t know how to do anything else. And when they come into the room, another presence comes with them. Like the Stones; you know how when the Stones come together all their personalities change? The same thing happens with the Replacements.”

“It would have been ‘Exile On Main Street’ but we cut out half of the tunes,” says Westerberg. “We were actually thinking a double album, we had so many tunes. But luckily Dickinson advised us against it so we got the meat of the record rather than a bunch of songs like ‘Just Want To See His Face.’”

“We recorded 26 songs,” says Dickinson. “And it was a devastating experience for the band to cut it down to just that many (11). We cut it down way too far. We had to put one back and in a lot of ways it was the hardest thing we had to do.”

The addition of an eleventh song, “Valentine,” to the album resulted in a crucial re-sequencing of side two that some say turned a very good album into a great one. “The song ‘Never Mind,’” which is the lead track on side two, was initially the fourth song on side two in the way the record was originally programmed,” says Warner Bros. A&R executive Michael Hill, who works closely with the band. “When they finally decided ‘Valentine’ would be on the record, they had to shuffle the order and ‘Never Mind’ wound up, at Westerberg’s behest, as the lead track on side two. I think doing that changed the whole feeling of the record and gave side two a much more personal and emotional tone. And that was something that came directly from the band.”

Though Dickinson agrees that the band’s instincts are usually on target, he put Stax-like strings on “Can’t Hardly Wait” despite Westerberg’s objections. (“Westerberg didn’t like the strings at all,” says Dickinson. “The place where the strings come in is (when he sings) ‘high and lonesome’ and the horns just didn’t sound high and lonesome...That’s the song I thought he went all the way back to the Box Tops on. So that’s how I was able to get away with the strings and the horns.”

Westerberg still has mixed feelings about the strings on “Can’t Hardly Wait.” “To this day I’ll fight against those damned strings,” says Westerberg. “I didn’t like them. And I’ve gotten used to them. I loved the horns and then he put on the strings and I wasn’t thrilled about it. He wanted to make it sound like the Box Tops or kind of like a 1968 Stax single. And I can see that.”

“A lot of people are not gonna catch that,” says Westerberg. “They’re gonna think this is the Replacements trying to sell out, and it isn’t. It’s like the Replacements trying to sound like 1968 in their own feckless way.”

A trademark of the band is their predilection for cutting across genres, sometimes within the same song, and “Pleased To Meet Me” has plenty of that. “I.O.U.” starts as a thrashy monster but ends with country harmonies. “Skyway” is a finely crafted acoustic ballad that recalls Cat Stevens and Harry Chapin. “Shooting Dirty Pool” is dense-packed thrash and aband. The wonderfully titled “Nightclub JITers” is smoky lounge jazz, featuring a sax solo by Prince Gabe, who played on such classics as Wilson Pickett’s “In The Midnight Hour.” (Gabe died a few days after the session, making that his last recorded performance.)

“Each one of their songs is like a comment on a genre,” says Dickinson. “When they thrash they’re not thrashing, they’re commenting on thrash. That’s why it works. And when they do their metal stuff, it’s almost a joke, a serious joke, but still a joke. It enables them to play different types of music.”

“I saw Westerberg as a pop artist,” he says. “And I just don’t mean popular music. I mean pop art. I saw them as a pop art band. I told them that, and it pissed them off.”

“Westerberg’s songs are as good as any that have been written in the 1980’s, and if the Songwriters Hall of Fame is worth anything it will surely recognize him when his time for induction comes. Though he would deny it, his songwriting is every bit as sophisticated as Mann/Weil’s or Goffin/King’s, often as brilliant as Lennon/McCartney’s, and as cutting as Dylan’s. Even songcraft traditionalists, put off by the band’s thrashy element, understand Westerberg’s greatness. It seems as if everyone admits it except Westerberg himself.”

“I don’t see what a lot of people see in them,” says Westerberg. “And I’m not trying to be overly humble and say that I write shit. I don’t. I can write some real good songs. But I don’t get the feeling that other people get. I write them to shed myself of something, which I’m not sure of. But I don’t listen to them a month or a year later and get a good feeling or a bad feeling from them. To me, it’s just like looking at an old photograph of myself where it just makes me kind of cringe. I realize that some people it does affect in a positive way and that’s what makes me think well maybe I am on to something.”

“Their (songs) are very visual. ‘The Ledge’ is almost too vivid,” says Dickinson, referring to one of the key tracks on the album. “The Ledge,” which may be the first video and radio single, is a song about a suicide getting ready to jump, a song that details the scene all the way down to the smells of ‘coffee and doughnuts for the press’ coming from the street below.

Westerberg says that “The Ledge” came partly from personal experience. “I had OD’d once,” he says. “I didn’t try to kill myself. If you want to kill yourself, you kill yourself. Part of the song was for me and part of it was I can feel for someone who wants that kind of attention.”

“Paul is not dangerous except to himself,” says Dickinson, “which he definitely is. He’s a real self-destructive artist in the trusten sense of the word.”

“Westerberg is one of the most sensitive people I’ve ever worked with. It was hard because his emotions are so close to the surface that sometimes (bassist) Tonny (Stinson) and I would get at each other so heavy and it would be too heavy for Paul and we’d have to back off. I talk to people pretty much as I see it and Tonny does pretty much the same thing. But then I began to see it was really upsetting Paul so I had to cool it,” he says.

Sometimes their self-destructive surfaces surfaces on stage. At an industry showcase at CBGB’s prior to their signing to Sire, the band members went out of their way to purposely flop in front of the people who could help their career the most. “It was a showcase night before we were signed and of course they told us everybody’s dying to check you out so we bent over backwards to play as awful as we could,” says Westerberg. “That was the pinnacle of that self-destructive bullshit...We were scared. We’ve grown up a little since then.”

Because they rely on inspiration and don’t have a stockpile of musical cliches to fall back on, there is wild variance in the quality of their shows. (continued to page 31)
1. The Joshua Tree 9.98
2. Licensed To Ill - Beastie Boys (Def Jam/Bravado, CBS)
3. Slippery When Wet - 8.98
4. Graceland - Paul Simon (Capitol, CBS)
5. Life, Love & Pain - Club Nouveau (Warner Bros., RCA)
6. Sign "O" The Times 15.89
7. Look What The Cat Dragged In - Poison (Epic, CBS)
8. Trio 9.98
9. Back In The High Life - Steve Winwood (Island/Warner Bros., CBS)
10. The Way It Is - 8.98
11. Strong Persuader - Robert Cray (MCA, CBS)
12. Crowded House 8.98
14. Midnight To Midnight - Psychedelic Furs, Atlantic FC (Atlantic FC, CBS)
15. Invisible Touch - Genesis (Atlantic FC, CBS)
17. Rapture - Blondie (Sire, CBS)
18. Jody Watley 8.98
19. Whitesnake 8.98
20. The Final Countdown - Europe (Epic, CBS)
21. SO - 9.98
22. Night Songs - 8.98
23. Ready Or Not 8.98
24. Men And Women 8.98
25. I'm No Angel - The Greguss Allman Band ( Epic FC, CBS)
26. Farewell - 8.98
27. Broadcast 8.98
28. Georgia Satellites - 8.98
29. Mechanical Resonance - 8.98
30. Give Me The Reason - Lethier Van Ness (Epic, CBS)
31. Different Light - Bangles (Columbia FC, CBS)
32. True Blue - 8.98
33. Tango In The Night - 9.98
34. Exposure 8.98
35. Word Up - 8.98
36. Life As We Know It - REO Speedwagon (Epic, CBS)
37. Louder Than Bombs - 12.98
38. Raging Hell - 9.98
40. Just Like The First Time - 8.98
41. By The Light Of The Moon - 8.98
42. Private Revolution - 9.98
43. Shirley Murdoch - Atlantic Starr (Warner Bros., CBS)
44. August - 9.98
45. The Return Of Bruno - Bruce Willis (Motown ML, CBS)
46. Electric - 8.98
47. The Jets - 8.98
48. Third Stage - 9.98
49. Dancing On The Ceiling - Lionel Richie (Motown ML, CBS)
50. Big Life - 8.98
51. Can't Hold Back - Eddie Money (Columbia FC, CBS)
52. Sheila E. - 8.98
53. Coming Around Again - Carly Simon (Arista AL, CBS)
54. A Change Of Heart - 9.98
55. Shake You Down - Gregory Abbott (Columbia FC, CBS)
56. Break Every Rule - 9.98
57. Never Enough - Patty Smyth (Columbia FC, CBS)
58. Top Gun - Original Motion Picture Soundtrack (Columbia SC, CBS)
59. Thunder - 8.98
60. Watch Out - 8.98
61. Running In The Family - Level 42 (Polydor, CBS)
62. All In The Name Of Love - 8.98
63. Breakfast Club 8.98
64. True Colors - Cyndi Lauper (Polydor, CBS)
65. Sensational - 8.98
66. The Thin Red Line - 8.98
67. Come As You Are - 8.98
68. Platoon - Original Motion Picture Soundtrack (Atlantic FC, CBS)
69. Aretha - 8.98
70. Raise On Radio - Journey (Columbia SC, CBS)
71. Whitney Houston - 8.98
72. Gaudi - 8.98
73. Forever - 8.98
74. Famous Blue Raincoat - Ratt (Epic, CBS)
75. Close To The Bone - 9.98
76. Duotones - 8.98
77. Touch Me - 8.98
78. To Hell With The Devil - 9.98
79. Mad, Bad & Dangerous To Know - 8.98
80. Skylarking - 8.98
81. Dancing Undercover - 8.98
82. Boy Ngo - 8.98
83. Zagora - 8.98
84. Infection - 8.98
85. Opera Sauvage - 8.98
86. Najee's Theme - 8.98
87. The Bridge - 8.98
88. Riptide - 8.98
89. The House Of Blue Light - 8.98
90. Only Live - 8.98
91. What Price Paradise - 8.98
92. Freedom - 8.98
93. The Cost Of Living - 8.98
94. 100 Concrrete Blonde - 8.98

THE CASH BOX Top 100 Albums Chart is based solely on actual pieces sold at retail stores.
CBS Associated recording artist Gino Vannelli rides onto the Top 40 scene on “Wild Horses.” It's the Canadian singer's best shot at pop success since the 1981 Top 10 smash “Living Inside Myself.”
The New Single.
From Patty Smyth's breakthrough solo debut album, "NEVER ENOUGH."

On Columbia Records, Cassettes and Compact Discs.

See Patty Smyth live on tour with Bryan Adams:
5/6 Shreveport, LA 5/13 Louisville, KY 5/20-21 Lakeland, FL 5/29 Greensboro, NC
5/8 Biloxi, MS 5/15 Roanoke, VA 5/23-24 Miami, FL 5/30 Richmond, VA
5/9 Birmingham, AL 5/16-17 Atlanta, GA 5/26 Columbia, SC 5/31 Charleston, WV
5/12 Nashville, TN 5/19 Jacksonville, FL 5/27 Charlotte, NC
May 2, 1987

CASH BOX TOP ALBUMS / 101 to 200

MARKET AT A GLANCE

120 Stations Reported This Week

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

Always
Atlantic Starr—WB
24 Adds

Something So Strong
Crowded House—Capitol
19 Adds

Jammin' Me
Tom Petty And The Heartbreakers—MCA
18 Adds

Sweet Sixteen
Billy Idol—Chrysalis
16 Adds

RETAIL

(Just) Died In Your Arms
Cutting Crew—Virgin

With Or Without You
U2—Island/Atlantic

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

La Isla Bonita
Madonna—Sire/WB

The Lady In Red
Chris De Burgh—A&M

REQUESTS

Talk Dirty To Me
Poison—Enigma/Capitol

With Or Without You
U2—Island/Atlantic

La Isla Bonita
Madonna—Sire/WB

Looking For A New Love
Jody Watley—MCA

Never Say Goodbye
Bon Jovi—Mercury/PG

ALBUM ALLEY

SPANISH FLY—Lisa Lisa And Cult Jam—Columbia
More smoking dance grooves reminiscent of the trio's smash debut LP. The initial single "Head To Toe" enters the Cash Box Top 40 chart this week and is showing very strong early response everywhere. The rest of the record (all songs written, arranged, and produced by Full Force) sounds similar to the single, with "A Face In The Crowd" and "I Promise You" standing out. A/C should look at the duet with Full Force "Someone To Love Me For Me" as a future pick.

HILLBILLY DELUXE—Dwight Yoakam—Reprise/WB
More Country Rock from the California Kid, following up on 1986's "Guitars, Cadillacs, Etc., Etc." This one continues to smoke, fronted by a rollicking cover of Elvis's classic "Little Sister." Seven new songs from Yoakam, plus three ancient covers, add up to some mighty fine listenin'—will AOR or Alternative radio recognize this bright new talent? Try "Please, Please Baby" or "This Drinkin' Will Kill Me."

CROSSOVER POTENTIAL

Rock The Night—Europe—Epic—AOR-T40
I'd Still Say Yes—Klymaxx—Constellation/MCA-B/C-T40
Walk On Fire—Little America—Geffen—ACR-T40
The River Cried—Russell Hitchcock—A/C-T40
Weapons Of Love—The Truth—IRS—AOR-T40

HIGH PRIORITY

CHARLIE D'ATRI
Chrysalis

Another smash from Huey Lewis, "I Know What I Like" is taking huge jumps everywhere. Looks like another #1 from the sold out tour of 1987. The new Billy Idol, "Sweet Sixteen," world-premiered on MTV April 20. Mass appeal ballad, everybody from radio should contact their Chrysalis rep for the fascinating story behind it. The City's "Planets In Motion" is developing a nice secondary base at radio. Thanks to radio for continued support for World Party.

JACK SATTER
Manhattan

The Partland Brothers' "Soul City" is a great record for spring. This fresh uptempo record was picked up in Boston, Buffalo, Atlanta, Houston, Cleveland, Detroit, Minneapolis, St. Louis, and Salt Lake City this week alone. It's an across-the-board mass appeal hit and already hot on WKYS, WCAU, RK-102, 94Q, KBBE, WMMS and KDWB. Look for "Wots It To You," Robbie Nevil's new single, in about three weeks.
ON DECK

MULTI FORMAT PLAYLIST

<table>
<thead>
<tr>
<th>Title</th>
<th>Top 40 Country</th>
<th>Format Penetration</th>
<th>Dance</th>
<th>All Formats %</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Atlantic Starr—Always—WB</td>
<td>76%</td>
<td>94%</td>
<td>87%</td>
<td>42.8%</td>
<td>11</td>
<td>8</td>
<td>New Champ!</td>
</tr>
<tr>
<td>2 Lionel Richie—So La—Motown</td>
<td>69%</td>
<td>89%</td>
<td>92%</td>
<td>41.7%</td>
<td>39</td>
<td>-</td>
<td>#26 pop, #21 B/C</td>
</tr>
<tr>
<td>3 Fleetwood Mac—Big Love—WB</td>
<td>83%</td>
<td>68%</td>
<td>85%</td>
<td>39.3%</td>
<td>21</td>
<td>-</td>
<td>LP debuts @ #33</td>
</tr>
<tr>
<td>4 Smokey Robinson—Just To See Her—Motown</td>
<td>41%</td>
<td>93%</td>
<td>97%</td>
<td>38.5%</td>
<td>26</td>
<td>-</td>
<td>Moving well pop</td>
</tr>
<tr>
<td>5 U2—With Or Without You—Island/Atlantic</td>
<td>99%</td>
<td>29%</td>
<td>90%</td>
<td>36.3%</td>
<td>3</td>
<td>3</td>
<td>Tour in progress</td>
</tr>
<tr>
<td>6 Prince—Sign 'O' The Times—Paisley Park/WB</td>
<td>94%</td>
<td>67%</td>
<td>96%</td>
<td>35.7%</td>
<td>7</td>
<td>7</td>
<td>LP at #6</td>
</tr>
<tr>
<td>7 Anita Baker—Same Ole Love—...Elektra</td>
<td>94%</td>
<td>89%</td>
<td>96%</td>
<td>35%</td>
<td>41</td>
<td>-</td>
<td>Top 10 B/C</td>
</tr>
<tr>
<td>8 Vandross/Hines—There’s Nothing—...Epix</td>
<td>31%</td>
<td>98%</td>
<td>72%</td>
<td>33.5%</td>
<td>33</td>
<td>-</td>
<td>Very hot B/C</td>
</tr>
<tr>
<td>9 Cameo—Back And Forth—Atlantic Artists/P</td>
<td>21%</td>
<td>93%</td>
<td>86%</td>
<td>33.3%</td>
<td>46</td>
<td>-</td>
<td>Big dance hit</td>
</tr>
<tr>
<td>10 Steve Winwood—The Finer Things—Island/WB</td>
<td>80%</td>
<td>92%</td>
<td>19%</td>
<td>33.3%</td>
<td>19</td>
<td>16</td>
<td>LP #7 pop</td>
</tr>
<tr>
<td>11 Lisa Lisa—Head To Toe—Columbia</td>
<td>68%</td>
<td>85%</td>
<td>41%</td>
<td>32.3%</td>
<td>12</td>
<td>11</td>
<td>Early strength</td>
</tr>
<tr>
<td>12 Franklin/Michael—I Knew You Were—...Arista</td>
<td>86%</td>
<td>19%</td>
<td>88%</td>
<td>32.2%</td>
<td>8</td>
<td>13</td>
<td>Former champ</td>
</tr>
<tr>
<td>13 Madonna—La Isla Bonita—...WB</td>
<td>95%</td>
<td>92%</td>
<td>92%</td>
<td>31.2%</td>
<td>5</td>
<td>4</td>
<td>12th Top 10 in row</td>
</tr>
<tr>
<td>14 Cutting Crew—(I Just) Died—...Virgin</td>
<td>99%</td>
<td>22%</td>
<td>60%</td>
<td>30.2%</td>
<td>2</td>
<td>1</td>
<td>Current #1</td>
</tr>
<tr>
<td>15 Crowded House—Don’t Dream—...Capitol</td>
<td>82%</td>
<td>78%</td>
<td>19%</td>
<td>29.8%</td>
<td>4</td>
<td>15</td>
<td>Great sales</td>
</tr>
<tr>
<td>16 Bryan Adams—Heat Of The Night—A&amp;M</td>
<td>88%</td>
<td>90%</td>
<td>90%</td>
<td>29.7%</td>
<td>14</td>
<td>26</td>
<td>Up 4 to #12</td>
</tr>
<tr>
<td>17 Herb Alpert—Diamonds—A&amp;M</td>
<td>76%</td>
<td>72%</td>
<td>29%</td>
<td>29.5%</td>
<td>27</td>
<td>-</td>
<td>Big jumps</td>
</tr>
<tr>
<td>18 Jody Watley—Looking For A New Love—A&amp;M</td>
<td>93%</td>
<td>93%</td>
<td>83%</td>
<td>29.3%</td>
<td>1</td>
<td>5</td>
<td>May hit #1</td>
</tr>
<tr>
<td>19 Chris De Burgh—The Lady In Red—A&amp;M</td>
<td>70%</td>
<td>91%</td>
<td>28.3%</td>
<td>6</td>
<td>10</td>
<td>Up 6 to #18</td>
<td></td>
</tr>
<tr>
<td>20 Genesis—In Too Deep—Atlantic</td>
<td>89%</td>
<td>63%</td>
<td>15%</td>
<td>28%</td>
<td>-</td>
<td>-</td>
<td>#40 in 2 weeks</td>
</tr>
<tr>
<td>CITY</td>
<td>HOME_artist</td>
<td>HOME_artist2</td>
<td>HOME_artist3</td>
<td>HOME_artist4</td>
<td>CITY</td>
<td>HOME_artist</td>
<td>HOME_artist2</td>
</tr>
<tr>
<td>------------</td>
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</table>
Nina Blackwood Rides The Entertainment Express

This coming June, United Stations Networks will debut a new musical entertainment show on the airwaves: "Entertainment Express." The show will be (according to a press release), "... presenting the latest rock news, candid talk with the artists and, of course, all the current hits..." Set to host the show is former MTV vaudev Nina Blackwood, who has continued to establish herself as a force in the world of entertainment since her departure from the network. Blackwood currently holds posts on such popular syndicated television shows as "Entertainment Tonight" and "Solid Gold." Now, the inception of "Entertainment Express" marks Nina's venture into the world of syndicated radio.

Nina Blackwood recently spoke to Radio Report, promoting her new show and discussing her career. Soon after Nina left the MTV networks (along with fellow vaudev J.J. Jackson, and later Maritha Quinn), she quickly began expanding her career to other television projects, and most recently to radio.

Nina insists in no way does she regret her five-and-a-half years spent at MTV, "I feel real fortunate that I got to be part of the beginning of it." She says that she still remains close with those from the network, as she explained, "We always will be close... I loved it very much. But after a certain period of time you need a change. After five-and-a-half years of doing anything day-in and day-out, you begin to find your challenges aren't there like they used to be, so it was time." She insisted, though, "I wouldn't have traded that experience for anything."

Since her departure the network has undergone some radical changes. With the absence of such executives as Les Garland and Bob Parnham, MTV is under a sort of "new regime." Nina feels the changes are very healthy, "I think that MTV needed the change actually. I enjoyed it very much while I was there, but it was really time for some changes. The people that started it left there as well."

Blackwood explained that she was not surprised by the initial success of MTV - yet its enormous popularity, and that of video in general, was exciting: "It made sense to me because it combined the two most popular leisure past-times, listening to music and watching TV. The elements were there. When I went to MTV, I went to New York with the thought that I would be back in maybe six months... Sometimes now I look back and I think 'My Gosh!' Due to the early pioneering of MTV, music video has definitely become an accepted form and staple in the industry. It is often in question as to which promotes a song better, radio or video. Nina attested, "I think it's both together... I never really viewed them as competitors. At the beginning of (MTV) radio was a little bit worried. I think it (the threat) came more from their end than that of video. At MTV, for instance, we didn't go into it saying 'Wow, we're gonna knock radio out!' A lot of the people that worked at MTV such as Bob Parnham and Les Garland, and many of the executives were originally from radio. We never viewed ourselves as competition for radio." She recalled "It took a while, it was almost like 'the new kid in the neighborhood,'... later we would do a lot of cross-promotions with radio stations. The realization is that you have to work with all the record label, the press, radio, the marketing people at the labels, the F.R. people, and video. All these together, of course, along with the audience, break the record." In addition to one other important element, she reminded, "... obviously you need a good song and a band that's willing to go out there and want to be successful."

Blackwood's future holds continued plans in all aspects of entertainment, including on aspiring acting career - if her busy schedule permits. As for her current state, Nina is more than satisfied with her accomplishments thus far: "I love what I'm doing, I love the combination of music and the TV aspect, and radio now is very exciting to me... I'm thrilled about it, it's a different thing (from video) altogether." There are definite advantages in radio, as she notes, jokingly, "it's sort of a nice change too, you can go in with your sweet pants on" she continued. "The fun thing is that it's a magical world in a way you're behind this microphone... in a way it's more intimate."

"Entertainment Express" will be geared towards both the AOR and Top 40 listener, offering programming that should fare well with both tastes. Nina finds the state of present Top 40 very satisfying, with it currently drawing from a variety of styles and offering much needed diversity, "... Blues are coming back, which I think is great. There's someone out there for every taste." She notes the revitalized popularity of heavy metal as an example, "... which was dying for a while, now with the help of Bon Jovi, is a little more acceptable again. There is a lot of varied music out there, which is fantastic."

She has high expectations for the success of "Entertainment Express," as she fervently stated, "I'd like to see it become an established show in radio, an outlet people will know where to find out what's going on in the world of music... hopefully it will be informative as well as entertaining." The show's formula is one that Nina's former MTV cohort, vaudev Mark Goodman, has labeled as "Infotainment." She attests that his statement "... is a great term for it, that says it all." She's enthusiastic about starring the show, set to debut the week of June 6, "I was so excited when I first read the script, it flowed so nicely. The writers are really terrific." "... She continued wholeheartedly, "Like I was saying to the people at United Stations, there is nothing that I have to pretend to hype, I really like this show, I really do. It's something I would definitely sit and listen to."

Tom De Savia

FLASH BOX

Teri Garr visits the Wave ... Teri Garr is the latest celebrity to cameo on Los Angeles' KTWW-FM's radio Playlets. Other celebs featured in past taping include Tom Poston, Adrienne Barbeau and Rue McClanahan. Shown here at the tapings are ... from left to right: Paul Goldstein, Director of Creative Development at The Wave; Garr; and KTWW Program Director Frank Cody.

Fun In The Sun ... After concluding the taping of Bruce Hornsby and the Range's recent Daytona Beach Bandshell arena concert, DIR Broadcasting and WDBZ-FM personnel reluctantly agreed to pose for a snapshot with two of the contestants in this year's "Miss Hawaiian Tropic" contest. The contest was held at the Bandshell as part of Florida's "Spring Break '87" festivities. Pictured (from left to right): Walt Bateman, DIR Broadcasting; Miss Hawaiian Tropic of Finland; Mark of "Baxter & Mark," the morning team from WDBZ-FM in Orlando, Florida; Miss Hawaiian Tropic of Sweden; and Baxter, the other half of "Baxter and Mark."
**TEST RECORDS**

*COMMENTS:*

**NORTH EAST**
1. **TOTO**—*Till The End*—Columbia
   - Hitsters return with uptempo tune reminiscent of “Rosanna.” Added at WKRZ/Wilkes Barre.

2. **AL JARREAU**—*Moonlighting*—WEA
   - WAVA/Washington takes a chance on this import single from the successful TV show.

3. **RUSSELL HITCHCOCK**—*The River Cried*—Arista
   - Head Air Supplier’s new single adds this week at WNTQ/Syracuse.

**SOUTHEAST**
1. **THE TRUTH**—*Weapons Of Love*—R.S.
   - Long-time Alternative favorites surface on Top 40 @ Z93/Atlanta and WBBO/Augusta.

2. **SURFACE**—*Happy*—Columbia
   - Already #13 on CB B/C chart, tune now moves Top 40 @ WZAT/Savannah.

3. **RUSSELL HITCHCOCK**—*The River Cried*—Arista
   - Moving to Pop from A/C @ WHHY/Montgomery.

**SOUTHWEST**
1. **JIMMY LIFTON**—*I’m A Man*—Atlantic
   - Two stations jump on this hot dance cut - KRBE/Houston and WKXW/Birmingham.

2. **RUSSELL HITCHCOCK**—*The River Cried*—Arista
   - Another new dance add for WKXW/Birmingham - staying ahead of the pace.

3. **ANA**—*Shy Boys*—CBS
   - Added at WKXW/Birmingham with CA/AC.

**MIDWEST**
1. **DAVID SANBORN**—*Chicago Song*—WB
   - Jazz saxophonist, up to #34 B/C, crosses @ WLS/Chicago.

2. **THE TRUTH**—*Weapons Of Love*—R.S.
   - Strong MW push for first single - added @ WGRD/Grand Rapids & WZEE/Madison.

3. **THE MOTION**—*No One Could Love Me*—GKO
   - WMMS/Cleveland is first to add this local band’s dance tune.

**WEST**
1. **CYRE**—*Last Chance*—Fresh
   - Has already charted B/C, and now starts to cross @ KMEU/San Francisco.

2. **LITTLE AMERICA**—*Walk On Fire*—Geffen
   - Strong AOR response precedes this one into Top 40 @ KCPX/Salt Lake City.

3. **PHIL SAATCHI**—*Wheel Of Fortune*—A&M
   - No, not a novelty from the TV show, but an uptempo pop tune added at KMEU/San Francisco.

---

**HIGH PRIORITY**

**PARTLAND BROTHERS**

*EXPLODES AT RADIO*

**ADDED THIS WEEK**
- WXKS
- WCAU
- RK102
- WMMS
- KRBE
- KDWB
- AND OTHERS

**CASH BOX 74**

on Manhattan Records
PART III
The CASH BOX Radio Report
The Competitors’ Edge

WBBM (B96)/CHICAGO, JOE BOHANNON, MD — “I’m very impressed by the whole thing. It seems tailor-made for us. In lieu of call-out research, the demographic information in THE RADIO REPORT is a very accurate and useful tool we can use to determine how a song will appeal to our Chicago audience.”

KMEL/SAN FRANCISCO KEITH NAFTALY, MD — “It’s a great radio programming tool, keep up the great radio coverage.”

Z95/CHICAGO, BRIAN KELLY, MD — “I like to know what the active records are, so I find the RADIO REPORT request information especially helpful.”

WNNK/HARRISBURG, ED AUGUST, ASST. MD — “Easy to read. Everything I want to see and nothing I don’t. Cram packed with information. Reliable.”

WLOL/MNNEAPOLIS, BERNIE LAUR, ASST. PD — “The CASH BOX RADIO REPORT is excellent. Very comprehensive. I enjoy it a lot.”

KPLZ/SEATTLE, CASEY KEATING, PD — “There are a lot of things to like about the section. I think the test records is the most valuable part and the crossover charts are helpful and easy to read.”

WDCG/RALEIGH, MIKE EDWARDS, PD — “I like the added in-depth information. It’s entirely unique to CASH BOX and long needed. It’s something to look forward to every Monday morning.”

KHTZ/RENO, DAVE ROBLE, PD/MD — “I especially like the multi-format playlist, it gives me an idea of what’s going to cross over. Also, the national map of #1’s on the Market-At-A-Glance page is very helpful. It’s something no one else has.”

CASH BOX Radio Report
IF YOU’RE NOT GETTIN’ IT,
YOU’RE JUST NOT GETTIN’ IT!
REGIONAL BREAKOUTS

NORTHEAST
1. ROCK & HYDE—Dirty Water—Capitol
   2. CROWDED HOUSE—Something So Strong—Capitol
   3. TESLA—Little Suzi—Geffen
   4. MONKEY FAIR—Richmond, Va.

SOUTHEAST
1. CROWDED HOUSE—Something So Strong—Capitol
2. T'PAU—Heart And Soul—Virgin/Atlantic
3. ROBERT CRAY—Right Next Door—Hightone/PG
4. EUROPE—Rock The Night—Epic

SOUTHWEST
1. PARTLAND BROS.—Soul City—Manhattan
2. DURAN DURAN—Meet El Presidente—Capitol

MIDWEST
1. EUROPE—Rock The Night—Epic
2. CROWDED HOUSE—Something So Strong—Capitol
3. T'PAU—Heart And Soul—Virgin/Atlantic
4. ROCK AND HYDE—Dirty Water—Capitol

WEST
1. CROWDED HOUSE—Something So Strong—Capitol
2. KLYMAXX—I'd Still Say Yes—Constellation/MCA
3. KRAFTWERK—The Telephone Call—Warner Bros.
4. DURAN DURAN—Meet El Presidente—Capitol
5. T'PAU—Heart And Soul—Virgin/Atlantic

COMMENTS

WPRO, WXKS, WPHD, WQOQ & WKRZ all add this week's CHARTBREAKER.

Follow up to smash "Don't Dream It's Over" added at WSGM & WQQQ.

Early adds for Tesla at WPRO & WPHD. Picking up Top 40 from AOR.

WQXI, WBBQ, WBCY, WNOK & WKSZ add. Debuts at #85 bullet.

293, Y100 & WSSX have all picked up on this one. Charts at #90 bullet.

Blues-rocker Cray's follow-up to "Smoking Gun" adds at WQXI, WBBQ & WNOK.

Tesla's rocking the playlists at Y100, WROQ & WOUT in the SOUTHEAST.

Reaching strong initial response.

KRBE & KITY adding this week. Single enters pop chart at #96 bullet.

Early MIDWEST adds for Europe at WKDD, WZPL, KQKQ & KRKD.

Should burn up pop charts. Already playing on WLOL & KWK.

Healthy adds everywhere...in MIDWEST at KDWB & WKDD.

Starting it's climb up the charts. Early adds at WDTX & WGRD.

Single off hot debut LP added at KKRZ, KIS, KCPX, KITS & KZZU.

KWOD & KMEL add the dance divas on the WEST COAST. Already hot B/C.

KMEL & KWSS adding quarter's latest techno offering.

The boys picking up strong adds everywhere. In the WEST at KMEL & KITS.

Yet another strong record for Virgin/America. Added to the playlists of KPLZ & KZZY.

FLASH BOX

Monkee Business...FLASH: Michael Jackson's pet chimp "Bubbles" has been spotted around town recently with Power 106 air personality Jay Thomas. Here the two are seen at KPRW's recent first birthday bash held at Hollywood's Palace Theatre. Note: Bubbles is on the left.

WMMS Welcomes Bon Jovi...Before playing to a sold-out crowd at Cleveland's Richfield Coliseum, Bon Jovi's Jon Bon Jovi and Tico Torres made a stop by the WMMS studios to chat with afternoon air personality and operations manager Kid Leo. Shown here (from left) are Bon Jovi, Kid Leo and Torres.
CASH BOX
Radio Report

BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

May 2, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 72 Stations

69 Stations Reported This Week

Want You For My Girlfriend
Four By Four–Capitol
17 Adds

I Feel Good All Over
Stephanie Mills–MCA
17 Adds

Why You Treat Me So Bad
Club Nouveau–Warner Bros.
16 Adds

Lies
Jonathan Butler–Jive/RCA
13 Adds

RETAIL

Looking For A New Love
Jody Watley–MCA

Nothing Better Than Love
Luther Vandross/Gregory Hines–Epic

I Got The Feelin' (It's Over)
Gregory Abbott–Columbia

Always
Atlantic Starr–Atlantic Starr

REQUESTS

Sign "O" The Times

Nothing Better Than Love
Luther Vandross & Gregory Hines–Epic

Don't Disturb This Grove
The System–Atlantic.

I Got The Feelin' (It's Over)
Gregory Abbott–Columbia

ALBUM ALLEY

Lakeside–Power–Solar/Capitol–Wi's their brand new single "relationship" racing up the charts at #38 bullet on the B/C Charts, and a brand new distributor (Capitol) for their product. Lakeside shall continue the type of success they've enjoyed in the past. "To Be your lover" should be a welcomed addition to a quite storm format and "Sensations" is a suitable LP cut for Radio. Dick Griffin has a winner with this one.

NEW AND HOT 45'S

NEW AND HOT 45’S
Why You Treat Me So Bad–Club Nouveau–Warner Bros.
Kiss & Make Up–Rainey Davis–Columbia
Forbidden Lover–Nancy Wilson–Columbia
When–C.C. & Co.–Gibraltar
Atlantic Records thanks the entire Black Music community for breaking The System's most successful single ever!

#1 BLACK CONTEMPORARY SINGLES CHART
## BLACK CONTEMPORARY SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Wks. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour Wks.</th>
<th>Hot Cuts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The System—Don't Disturb This...Atlantic</td>
<td>2</td>
<td>12</td>
<td>4</td>
<td>H</td>
<td>6</td>
<td>Y</td>
<td>Y</td>
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<tr>
<td>2</td>
<td>L. Vandross/G. Hines—There's Nothing...Epic</td>
<td>3</td>
<td>9</td>
<td>3</td>
<td>H</td>
<td>3</td>
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<td>Y</td>
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<tr>
<td>3</td>
<td>Atlantic Starr—Always—Warner Bros.</td>
<td>4</td>
<td>8</td>
<td>1</td>
<td>H</td>
<td>5</td>
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<td>4</td>
<td>Gregory Abbott—I Got The Feeling—Columbia</td>
<td>5</td>
<td>11</td>
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<td>H</td>
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<td>5</td>
<td>Prince—Sign 'O The Times—WB</td>
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<td>6</td>
<td>Smokey Robinson—Just To See Her—Motown</td>
<td>7</td>
<td>10</td>
<td>6</td>
<td>H</td>
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<td>Kylymax—I’d Still Say Yes—MCA</td>
<td>8</td>
<td>10</td>
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<td>H</td>
<td>16</td>
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<td>8</td>
<td>Cameo—Back And Forth—Atlanta Artists</td>
<td>9</td>
<td>6</td>
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<td>9</td>
<td>Herb Alpert—Keep Your Eye On Me—A&amp;M</td>
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<td>Anita Baker—Same Ole Love—Electra</td>
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<td>Lillo Thomas—Sassy Girl—Capitol</td>
<td>12</td>
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<td>12</td>
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<td>15</td>
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<td>12</td>
<td>Petrice Rushen—Watch Out—Arista</td>
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<td>13</td>
<td>Surface—Happy—Columbia</td>
<td>14</td>
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<td>H</td>
<td>18</td>
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<td>14</td>
<td>Jody Watley—Lookin’ For A New Love—MCA</td>
<td>15</td>
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<td>2</td>
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<td>15</td>
<td>Melba Moore—Been So Long—Capitol</td>
<td>16</td>
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<td>14</td>
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<td>17</td>
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<td>Freddie Jackson—I Don’t Want—Capitol</td>
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<td>19</td>
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<td>Shirley Murdock—Go On Without You—ELEktra</td>
<td>18</td>
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<td>23</td>
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<td>Georgia—Sexappeal—Motown</td>
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<td>Miki Howard—Imagination—Atlantic</td>
<td>20</td>
<td>8</td>
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<td>Lisa Lisa—Heard To Toe—Columbia</td>
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<td>5</td>
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<td>Lionel Richie—Se La Moto—Motown</td>
<td>22</td>
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<td>The Gap Band—Zibile Zible—Total Experience</td>
<td>23</td>
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<td>25</td>
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<td>23</td>
<td>A. Franklin/G. Michael—I Knew You—Arista</td>
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<td>Isley, Jasper, Isley—8th Wonder—CBS Assoc.</td>
<td>25</td>
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<td>Five Star—Are You Man Enough—RCA</td>
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<td>Chuck Stanley—Day By Day—Def Jam/CBS</td>
<td>27</td>
<td>9</td>
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<td>30</td>
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<td>27</td>
<td>James ‘D Train’ Williams—Oh How I...CBS</td>
<td>28</td>
<td>8</td>
<td>28</td>
<td>M</td>
<td>35</td>
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<td>Norwood—Can’t Let You Go—MCA</td>
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<td>Club Nouveau—Lean On Me—Warner Bros.</td>
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<td>Whispers—Rock Steady—Solar/Capitol</td>
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<td>Nona Hendryx—Why Should I Cry—EMI America</td>
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<td>29</td>
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<td>Run D.M.C.—It’s Tricky—Profile</td>
<td>33</td>
<td>10</td>
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<td>M</td>
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<td>Herb Alpert—Diamonds—A&amp;M</td>
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<td>David Sanborn—Chicago Song—Warner Bros.</td>
<td>35</td>
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<td>M</td>
<td>32</td>
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<td>35</td>
<td>Claudia Barry—Can’t You Feel...Epic</td>
<td>36</td>
<td>6</td>
<td>31</td>
<td>M</td>
<td>37</td>
<td>Y</td>
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<td>36</td>
<td>Deniece Williams—Never Say Never—Columbia</td>
<td>37</td>
<td>4</td>
<td>40</td>
<td>M</td>
<td>39</td>
<td>Y</td>
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<td>37</td>
<td>Kool &amp; The Gang—Stone Love—Mercury</td>
<td>38</td>
<td>13</td>
<td>26</td>
<td>M</td>
<td>14</td>
<td>Y</td>
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<td>38</td>
<td>Lakeside—Relationship—Solar/Capitol</td>
<td>39</td>
<td>5</td>
<td>37</td>
<td>M</td>
<td>36</td>
<td>Y</td>
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<td>39</td>
<td>Jesse Johnson—Baby Let’s Kiss—A&amp;M</td>
<td>40</td>
<td>4</td>
<td>38</td>
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<td>40</td>
<td>Al Green—Everything’s Gonna Be Alright—A&amp;M</td>
<td>41</td>
<td>7</td>
<td>36</td>
<td>M</td>
<td>34</td>
<td>Y</td>
<td>Y</td>
</tr>
</tbody>
</table>

**Note:** The chart includes a mix of contemporary black music artists and titles, reflecting their popularity and chart performance at the time.
The CASH BOX Radio Report
This Competitors Edge

April 10, 1987

Mr. Bob Long
Cashbox
6363 Sunset Blvd., #320
Los Angeles, CA 90028

Dear Bob,

Congratulations on the new concept you and The Great Staff at Cashbox have come up with, "The Radio Report". I love it. It's very informative and helpful to me in my efforts to keep WDIA on top of the best music and music news for our audience. You've got a sure shot.

Sincerely yours,

Bobby "D" Gay
Program/Assistant Director

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASHBOX SUBSCRIPTION

NAME

COMPANY

ADDRESS

CITY

STATE/PROVINCE/COUNTRY

ZIP

NATURE OF BUSINESS

PAYMENT ENCLOSED

SIGNATURE

DATE

CASH BOX PLUS Radio Report at $150.00 PER YEAR FOR A LIMITED TIME ONLY Continental U.S. Only

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

CASH BOX TOP ALBUMS / 101 to 200

May 2, 1987

101 ROBBIE NEVIL 8.98
134 SOLITUDE/SOLITAIRE 8.98
138 ONE HEARTBEAT 8.98

CASH BOX • Radio Report
132 UNION AVENUE, MEMPHIS, TENNESSEE 38103-5726 (901) 579-4300
### 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><strong>Cover Girls</strong>—<em>Show Me</em>—The Fever/Sutra</td>
<td>1</td>
<td>8</td>
<td>WENN, WHYZ, WLOU, WAMM, WXIL, XHRM, WRIA, WFRK, WOBI, WOMP.</td>
</tr>
<tr>
<td><strong>Run D.M.C.</strong>—<em>It's Tricky</em>—Profile</td>
<td>2</td>
<td>8</td>
<td>XHRM, XDKX, WENN, WFPZ, KMUM, WBMX, WDAJ, WRIA, WANK, WATL, KDAY.</td>
</tr>
<tr>
<td><strong>Mantronix</strong>—<em>Who Is It</em>—Sleeping Bag</td>
<td>3</td>
<td>7</td>
<td>WFRC, WPAL, KSOL, WATL, WATF, WANN, WQKQ, KMUM, KFPR, WWIN, WXYZ.</td>
</tr>
<tr>
<td><strong>Phyl Feron</strong>—*Houseparty—Cool Tempo</td>
<td>4</td>
<td>5</td>
<td>WTMR, WPAL, WGBK, KOKY, WBLX, WAMO, WTLG, WMDA, WRIA, WQCG, WJSZ, WPFL.</td>
</tr>
<tr>
<td><strong>Sir Mix-A-Lot</strong>—<em>I Want A Freak—Nasty Mix</em></td>
<td>5</td>
<td>12</td>
<td>WRYK, KJOP, WEDR, WQOK, KFRA, WILD, WINKX, WJIT, WBLK, KYLH, WUTQ.</td>
</tr>
<tr>
<td><strong>Egyptian Lover</strong>—<em>Freakaholic—Egyptian Empire</em></td>
<td>6</td>
<td>5</td>
<td>WWIN, WEKS, WXOK, WATF, WPEG, WYWS, KDAY, KJH, KKDA, KKXI, WAZL, WEDR.</td>
</tr>
<tr>
<td><strong>J. Blackfoot</strong>—<em>Bad Weather—Edge</em></td>
<td>10</td>
<td>4</td>
<td>KSOL, WJIZ, WXOK, WENN, WQIS, WYLI, KATZ, WYLD, WSYY, WCLE, WXYZ.</td>
</tr>
<tr>
<td><strong>Cyre</strong>—<em>Last Chance—Sleeping Bag</em></td>
<td>11</td>
<td>4</td>
<td>WTMR, WXII, WLOU, WBLX, WMDM, WJSZ, KQXI, WPAL, KJCP, WQIS, WALT, WXXA.</td>
</tr>
<tr>
<td><strong>Conway Bros.</strong>—<em>Can't Fight It—Ichiban</em></td>
<td>9</td>
<td>5</td>
<td>WFR, WOL, WJZ, KQXI, WENN, WPAL, WJIZ, WXYZ, WAZL, WLOU, WDAJ, WUHR.</td>
</tr>
<tr>
<td><strong>Flos w/Ollie Woodson</strong>—<em>We're Back—Superstar International</em></td>
<td>16</td>
<td>3</td>
<td>WJIZ, WTMF, WQOK, WATF, WNN, WPAL, WPEG, WFXC, WQFX.</td>
</tr>
<tr>
<td><strong>Whistle</strong>—Barbaro's Bedroom—Select</td>
<td>17</td>
<td>3</td>
<td>WBMX, WXII, WQIS, WALT, WQOK, WORI, Z103, KDKO, K104, WZAK, WJMI.</td>
</tr>
<tr>
<td><strong>Pomotam Crew</strong>—<em>I'm Back—Clean</em></td>
<td>12</td>
<td>7</td>
<td>WOL, WWIN, WZYY, WKL, WPFL, WSYY, WPQK, WANN, WJZY, WUTQ, WLD, WUOP.</td>
</tr>
<tr>
<td><strong>Luther Ingram</strong>—<em>Don't Turn Around—Profile</em></td>
<td>13</td>
<td>8</td>
<td>WZTA, WJZ, WXOK, WFXC, WORI, WMDM, WXIL, WFR, WJLY, WJCB.</td>
</tr>
<tr>
<td><strong>Kopper</strong>—<em>Squeaking Japonesque—KMA</em></td>
<td>14</td>
<td>3</td>
<td>KSOL, WJIZ, WXOK, WENN, WATF, WTMF, WQOK, WATF, WNN, WPAL, WPEG, WFXC, WQFX.</td>
</tr>
<tr>
<td><strong>Salt &amp; Pepa</strong>—<em>Sounds Nice—Next Plateau</em></td>
<td>15</td>
<td>3</td>
<td>WATL, KDAY, WPAL, WXOK, WENN, WPAL, WEN, WATL, WQFX, WQOK, WATF, WXYZ.</td>
</tr>
<tr>
<td><strong>Sybil</strong>—<em>Let Your Heart Go—Next Plateau</em></td>
<td>19</td>
<td>2</td>
<td>WHUR, KDAY, WJIZ, WXOK, WENN, WPAL, WATL, WQFX, WQOK.</td>
</tr>
<tr>
<td><strong>Montez</strong>—<em>My Heart Gets...—Lipsuck/Warlock</em></td>
<td>20</td>
<td>2</td>
<td>WJVE, WHUR, WATL, KDAY, WATL, WQOK, WATL, WBMX, WQCG, WJLE, KDAY, WDAJ.</td>
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<tr>
<td><strong>Rose Brothers</strong>—<em>I Get A Rush—MSS/Malaco</em></td>
<td>-</td>
<td>0</td>
<td>K104, WQGC, WXOK, WOKY, WJOU, WJIS, WORI, WPAL, Z103, WVEE, WJS, WZES.</td>
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<tr>
<td><strong>Egyptian Lover</strong>—<em>Freakaholic—Egyptian Empire</em></td>
<td>-</td>
<td>0</td>
<td>WQAT, WJTX, KATZ, WXYY, WEDR, WYLD, KJHL, WATY, WENN, WQFX, WZMI, WXII.</td>
</tr>
<tr>
<td><strong>Doug E. Fresh</strong>—<em>Play Only At Night—Danya/Fantasy</em></td>
<td>-</td>
<td>0</td>
<td>WWIN, WATL, WXII, WLOU, WDKS, WDAJ, WZAK, KDQO.</td>
</tr>
</tbody>
</table>

### REGIONAL BREAKOUTS

**COMMENTS**

#### EAST
1. **ATLANTIC STARR**—*Always—Warner Bros.*
   - #1 at WWIN.
2. **DENISE WILLIAMS**—*Never Say Never—Columbia
   - Last week's chart includes WDKX and WWHS.
3. **HERB ALPERT**—*Diamonds—A&M
   - Already heavy rotation at WAMO, WILD, and WWIN.
4. **J. BLACKFOOT**—*Bad Weather—Edge
   - Last week added at WHUR.
5. **MANHATTANS**—*All I Need—Columbia
   - Breaking out of Baltimore D.C. area with additional rotation at WQY and WXVY.

#### SOUTH
1. **THE SYSTEM**—*Don't Disturb This Groove—Atlantic
   - #1 at WAWA, WJTT, KDLZ, KKDA, KMUM, WDMA, WHR.
2. **ATLANTIC STARR**—*Always—Warner Bros.
   - Gaining airplay strength with #71 at WQAMQ and WFXC.
3. **HERB ALPERT**—*Diamonds—A&M
   - Already heavy rotation at WMDM & WPAL.
4. **FLOSS**—*We're Back—Superstar International
   - Last week added at WXWZ.
5. **SUGAR BABIES**—*We Rock The Beat—MCA
   - Last week added at WPAL.

#### MIDWEST
1. **HERB ALPERT**—*Diamonds—A&M
   - Strong out of the box adds to WCIN, WQCI, WJLB, WTLG, WUKO and WUOI.
2. **SUGAR BABIES**—*We Rock The Beat—MCA
   - Added last week at WCKX.
3. **BABY FACE**—*Lovers—Solar/Spaiao
   - Added last week at WBMX, WQCI in medium rotation at WCIN, WQCI, WJLB, WVKO.
4. **THE SYSTEM**—*Don't Disturb This Groove—Atlantic
   - No. 1 at WBLZ, WCIN, WTLG across the board heavy rotation.
5. **VANDROSS/HINES**—*Nothing Better Than Love—Epict
   - Across the board heavy rotation.

#### WEST
1. **CAMEO**—*Back 'N Forth—Atlanta Artists/PolyGram
   - Solid heavy rotation in west.
2. **CLAUDIA JARR**—*Can't You Feel My Heart Beat—Epict
   - Last week adds include WQI, WRIA.
3. **HERB ALPERT**—*Diamonds—A&M
   - Last week added at KDLY, KJH, and XHRM. Heavy in KC.
4. **WHISTLE**—*Barbara's Bedroom—Select
   - Last week added at KPSL, WRIA.
5. **FIVE STAR**—*Are You Man Enough—RC
   - Solid medium rotation with adds at WRIA.
### B/C Play by Play

#### EAST

**CASH BOX TOP ALBUMS 101 to 200**

<table>
<thead>
<tr>
<th>#1</th>
<th>System</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>System</td>
<td>Artie Wonder</td>
<td>“No Words”</td>
</tr>
<tr>
<td>#2</td>
<td>System</td>
<td>Chuck Berry</td>
<td>“Dear Dad”</td>
</tr>
<tr>
<td>#3</td>
<td>System</td>
<td>The Smiths</td>
<td>“This Charming Man”</td>
</tr>
<tr>
<td>#4</td>
<td>System</td>
<td>The Beach Boys</td>
<td>“Good Vibes”</td>
</tr>
<tr>
<td>#5</td>
<td>System</td>
<td>The Beatles</td>
<td>“Here Comes the Sun”</td>
</tr>
</tbody>
</table>

**REQUESTS**

<table>
<thead>
<tr>
<th>#1</th>
<th>System</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>System</td>
<td>Aretha Franklin</td>
<td>“Respect”</td>
</tr>
<tr>
<td>#2</td>
<td>System</td>
<td>Prince</td>
<td>“Purple Rain”</td>
</tr>
<tr>
<td>#3</td>
<td>System</td>
<td>Bruce Springsteen</td>
<td>“Born to Run”</td>
</tr>
<tr>
<td>#4</td>
<td>System</td>
<td>John Lennon</td>
<td>“Imagine”</td>
</tr>
<tr>
<td>#5</td>
<td>System</td>
<td>Bob Dylan</td>
<td>“Like a Rolling Stone”</td>
</tr>
</tbody>
</table>

#### MIDWEST

**CASH BOX TOP ALBUMS 201 to 300**

<table>
<thead>
<tr>
<th>#1</th>
<th>System</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>System</td>
<td>The Rolling Stones</td>
<td>“Exile on Main Street”</td>
</tr>
<tr>
<td>#2</td>
<td>System</td>
<td>Led Zeppelin</td>
<td>“Led Zeppelin III”</td>
</tr>
<tr>
<td>#3</td>
<td>System</td>
<td>Crosby, Stills &amp; Nash</td>
<td>“Deja Vu”</td>
</tr>
<tr>
<td>#4</td>
<td>System</td>
<td>Pink Floyd</td>
<td>“Dark Side of the Moon”</td>
</tr>
<tr>
<td>#5</td>
<td>System</td>
<td>The Who</td>
<td>“Who’s Next”</td>
</tr>
</tbody>
</table>

**REQUESTS**

<table>
<thead>
<tr>
<th>#1</th>
<th>System</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>System</td>
<td>Frank Zappa</td>
<td>“Over-Night Capers”</td>
</tr>
<tr>
<td>#2</td>
<td>System</td>
<td>John Lennon</td>
<td>“Mind Games”</td>
</tr>
<tr>
<td>#3</td>
<td>System</td>
<td>Bruce Springsteen</td>
<td>“The Wild, the Innocent &amp; the E Street Shuffle”</td>
</tr>
<tr>
<td>#4</td>
<td>System</td>
<td>Bob Dylan</td>
<td>“Another Self Portrait”</td>
</tr>
<tr>
<td>#5</td>
<td>System</td>
<td>The Who</td>
<td>“Who’s Next”</td>
</tr>
</tbody>
</table>

#### WEST

**CASH BOX TOP ALBUMS 301 to 400**

<table>
<thead>
<tr>
<th>#1</th>
<th>System</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>System</td>
<td>Fleetwood Mac</td>
<td>“Rumours”</td>
</tr>
<tr>
<td>#2</td>
<td>System</td>
<td>Eagles</td>
<td>“Hotel California”</td>
</tr>
<tr>
<td>#3</td>
<td>System</td>
<td>Crosby, Stills &amp; Nash</td>
<td>“Deja Vu”</td>
</tr>
<tr>
<td>#4</td>
<td>System</td>
<td>The Band</td>
<td>“The Band”</td>
</tr>
<tr>
<td>#5</td>
<td>System</td>
<td>Neil Young</td>
<td>“Harvest”</td>
</tr>
</tbody>
</table>

**REQUESTS**

<table>
<thead>
<tr>
<th>#1</th>
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<td>System</td>
<td>Eagles</td>
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<tr>
<td>#3</td>
<td>System</td>
<td>Crosby, Stills &amp; Nash</td>
<td>“Deja Vu”</td>
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<tr>
<td>#4</td>
<td>System</td>
<td>The Band</td>
<td>“The Band”</td>
</tr>
<tr>
<td>#5</td>
<td>System</td>
<td>Neil Young</td>
<td>“Harvest”</td>
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#### SOUTHERN TOP ALBUMS 101 to 200

<table>
<thead>
<tr>
<th>#1</th>
<th>System</th>
<th>Artist</th>
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<tbody>
<tr>
<td>#1</td>
<td>System</td>
<td>The Allman Brothers Band</td>
<td>“At Fillmore East”</td>
</tr>
<tr>
<td>#2</td>
<td>System</td>
<td>Lynyrd Skynyrd</td>
<td>“Second Helping”</td>
</tr>
<tr>
<td>#3</td>
<td>System</td>
<td>Marshall Tucker Band</td>
<td>“Heaven”</td>
</tr>
<tr>
<td>#4</td>
<td>System</td>
<td>J. Geils Band</td>
<td>“The J. Geils Band”</td>
</tr>
<tr>
<td>#5</td>
<td>System</td>
<td>Little Feat</td>
<td>“Feats Don’t Fail Me Now”</td>
</tr>
</tbody>
</table>

**REQUESTS**

<table>
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<tr>
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<tbody>
<tr>
<td>#1</td>
<td>System</td>
<td>The Allman Brothers Band</td>
<td>“At Fillmore East”</td>
</tr>
<tr>
<td>#2</td>
<td>System</td>
<td>Lynyrd Skynyrd</td>
<td>“Second Helping”</td>
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<tr>
<td>#3</td>
<td>System</td>
<td>Marshall Tucker Band</td>
<td>“Heaven”</td>
</tr>
<tr>
<td>#4</td>
<td>System</td>
<td>J. Geils Band</td>
<td>“The J. Geils Band”</td>
</tr>
<tr>
<td>#5</td>
<td>System</td>
<td>Little Feat</td>
<td>“Feats Don’t Fail Me Now”</td>
</tr>
</tbody>
</table>
THE BEAT

WONDERFUL RADIO—Recently WRVS-FM, the 10,000 watt radio station at Elizabeth City State University in Elizabeth City, North Carolina, hosted The First Annual WRVS Media Conference. The conference drew the participation of some of the music and radio industry’s top personalities. It was centered around the first anniversary of North Carolina’s newest public radio station. The event was coordinated by the station’s general manager and special assistant to the chancellor, David C. Linton, a radio veteran of ten years. The one-day conference featured Ken Webb, WBLS host of Jazz From The City; Hunt Thomas, owner/general manager, WCNC; Richard Mack, president/Catawba Records; Gwen Franklin, formerly of A&M Records, now in a marketing position with Capitol; Leroy Little Jr., vice president urban contemporary music/PolyGram Records; DeWayne, national promotion director/CFM and Early Foster, producer/host What’s Nu? The awards luncheon speaker was Ernie Singleton, vice president black music promotion/WCA Records. Linton said, “The purpose of the conference was to expose our students to the movers and shakers in the industry, and to foster the relationship between the university and the industry. Elizabeth City State University has a powerful and well-listened to non-commercial radio station for training students, and was recently rated by an independent survey as the most listened to station in Elizabeth City and very competitive in the Norfolk Virginia/Tidewater area.”

The seminar featured two workshops: (1) “The future of radio broadcasting—automation versus humanization” (2) a career in the record industry, what you should know.” The university is equipped with a state of the art 24-track studio designed to be a laboratory for students, faculty and the community interested in the field of audio recording. The university is proud to offer a bachelor’s degree in music industry studies with a concentration in music engineering and technology. The four-year curriculum will provide the necessary training for students interested in the field of audio recording. The department of music is headed by Dr. Willie Sullivan, an accomplished band arranger and bass guitarist in the field of jazz, blues and the classical idiom. The program director is Dr. B. Dexter Allgood, a jazz and classical pianist. The credentials of those gentlemen reads like a who’s who in the area of college degrees. For more information contact Dr. Allgood at (919) 335-3359.

NOW HEAR THIS (AND THIS) — Two new Epic Records singles from the same Epic Records album released at the same time? Yes. No. Well, sort of. There are two singles and they are from the same album, but they reflect two different artists on the label, according to Epic Records president Al Bell. The album in question is “U-Turn” by J. Blackfoot. “Bad Weather” has just been released as the follow-up single to the title cut, exactly as planned by Edge. At the same time the label is introducing artist Ann Hines who duets with Blackfoot on her single “Tearjerk” which appears on the U-Turn album. So, there’s one new Blackfoot single and a new single from Ann Hines. And, Bell notes, it’s not an either/or situation. Nobody at Edge will be upset with radio stations that opt to program both singles.

HIGH PRIORITY

A High Priority Salute To Pam Robinson Program Director KACE Radio, Los Angeles

This multi-talented lady continues to perform at peak efficiency in her programming capacity. She is also one of the most sought after voice-over talents in the business. Congratulations to Pam and the KACE family on their 10th anniversary celebration.
May 2, 1987

CASH BOX Top Albums / 101 to 200

101 ROBBIE NEVIL 8.98
(Manhattan/EMI 53806/CAP)
97 20
134 SOLITUDE/SOLITAIRES 8.98
PETER CETERA (Full Moon/Warner Bros.)
125 43
168 ONE HEARTBEAT 8.98
SMOKEY ROBINSON (Motown 6226/ML/MCA)

CASH BOX

Radio Report

Country

An In Depth Analysis of the Markets

Market at a Glance

Most Added Out of A Possible 124 Stations

104 Stations Reported This Week

Love Can't Ever Get Better Than This—Ricky Skaggs/Sharon White—(Epic)—45 Adds
Another World—Crystal Gayle/Gary Morris—(Warner Bros.)—44 Adds
Oh Heart—Baillie And The Boys—(RCA)—43 Adds
I Got The One I Wanted—The Neilson White Band—(Vision)—37 Adds
Love Someone Like Me—Holly Dunn—(MTM)—36 Adds

Retail

Old Bridges Burn Slow—Billy Joe Royal—(Atlantic America)
It Takes A Little Rain—The Oak Ridge Boys—(MCA)
Don't Go To Strangers—T. Graham Brown—(Capitol)
Don't Be Cruel—The Judds—(RCA/Curb)
Rose in Paradise—Waylon Jennings—(MCA)
Girls Ride Horses Too—Judy Rodman—(MTM)

Requests

Forever And Ever, Amen—Randy Travis—(Warner Bros.)
Julia—Conway Twitty—(MCA)
Old Bridges Burn Slow—Billy Joe Royal—(Atlantic America)
Till I'm Too Old To Die Young—Moe Band—(MCA/Curb)
Have I Got Some Blues For You—Charley Pride—(16th Avenue)
Little Sister—Dwight Yoakam—(Warner Bros./Reprise)
Baby's Got A Hold On Me—The Nitty Gritty Dirt Band—(Warner Bros.)

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Waking Up
IN THE USA
CONCORDE RECORDS
CR-8701

Thanks for the ads DJ's!
We're On Our Way!

Cash Box Charts
## COUNTRY TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Billy Joe Royal-Old Bridges Burn Slow-Atl.America</td>
<td>2</td>
<td>12</td>
<td>4</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>25</td>
<td>49</td>
</tr>
<tr>
<td>2</td>
<td>2 Parton/Ronstadt/Harris-To Know Him Is...-WB</td>
<td>3</td>
<td>11</td>
<td>1</td>
<td>Hot</td>
<td>1</td>
<td>Y</td>
<td>N</td>
<td>1</td>
<td>6</td>
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<tr>
<td>3</td>
<td>3 T. Graham Brown-Don't Go To Strangers-Capitol</td>
<td>1</td>
<td>14</td>
<td>9</td>
<td>RC</td>
<td>4</td>
<td>Y</td>
<td>Y</td>
<td>13</td>
<td>47</td>
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<tr>
<td>4</td>
<td>4 The Oak Ridge Boys-It Takes A Little Rain-MCA</td>
<td>7</td>
<td>11</td>
<td>19</td>
<td>Hot</td>
<td>3</td>
<td>N</td>
<td>N</td>
<td>17</td>
<td>8</td>
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<tr>
<td>5</td>
<td>5 Michael Martin Murphy/Holly Dunn-A Face...-WB</td>
<td>6</td>
<td>13</td>
<td>11</td>
<td>Hot</td>
<td>23</td>
<td>N</td>
<td>Y</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>6 Kathy Mattea-You're The Power-Mercury</td>
<td>8</td>
<td>13</td>
<td>30</td>
<td>Hot</td>
<td>14</td>
<td>N</td>
<td>Y</td>
<td>15</td>
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<tr>
<td>7</td>
<td>7 Judy Rodman-Girls Ride Horses Too-MTM</td>
<td>9</td>
<td>11</td>
<td>17</td>
<td>Hot</td>
<td>7</td>
<td>N</td>
<td>N</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8 John Conlee-Domestic Love-Columbia</td>
<td>11</td>
<td>9</td>
<td>10</td>
<td>Hot</td>
<td>15</td>
<td>N</td>
<td>Y</td>
<td>33</td>
<td>5</td>
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<tr>
<td>9</td>
<td>9 Conway Twitty-Julia-MCA</td>
<td>14</td>
<td>9</td>
<td>3</td>
<td>Hot</td>
<td>8</td>
<td>N</td>
<td>Y</td>
<td></td>
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<tr>
<td>10</td>
<td>10 Michael Johnson-The Moon Is Still Over...-RCA</td>
<td>10</td>
<td>13</td>
<td>20</td>
<td>Hot</td>
<td>19</td>
<td>N</td>
<td>Y</td>
<td>38</td>
<td>22</td>
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<tr>
<td>11</td>
<td>11 The O'Kanes-Can't Stop My Heart...-Columbia</td>
<td>13</td>
<td>13</td>
<td>18</td>
<td>Hot</td>
<td>18</td>
<td>N</td>
<td>Y</td>
<td>15</td>
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<tr>
<td>12</td>
<td>12 Dan Seals-I Will Be There-EMI America</td>
<td>16</td>
<td>8</td>
<td>13</td>
<td>Hot</td>
<td>9</td>
<td>N</td>
<td>N</td>
<td>32</td>
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<tr>
<td>13</td>
<td>13 Steve Earle-Goodbye's All We've Got Left-MCA</td>
<td>15</td>
<td>12</td>
<td>12</td>
<td>Hot</td>
<td>35</td>
<td>N</td>
<td>Y</td>
<td>28</td>
<td>48</td>
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<tr>
<td>14</td>
<td>14 The Forester Sisters-Too Many Rivers-W. B...</td>
<td>18</td>
<td>9</td>
<td>38</td>
<td>Hot</td>
<td>17</td>
<td>Y</td>
<td>Y</td>
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<tr>
<td>15</td>
<td>15 Charley Pride-Have I Got Some Blues...-16th Ave.</td>
<td>20</td>
<td>7</td>
<td>5</td>
<td>Hot</td>
<td>13</td>
<td>N</td>
<td>Y</td>
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<td>16</td>
<td>16 Reba McEntire-Let The Music Lift You Up-MCA</td>
<td>4</td>
<td>13</td>
<td>RC</td>
<td>RC</td>
<td>22</td>
<td>N</td>
<td>Y</td>
<td>10</td>
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<td>17</td>
<td>17 Waylon Jennings-Rose In Paradise-MCA</td>
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<td>RC</td>
<td>6</td>
<td>N</td>
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<td>16</td>
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<td>18</td>
<td>18 Don Williams-Senorita-Capitol</td>
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<td>13</td>
<td>31</td>
<td>RC</td>
<td>12</td>
<td>N</td>
<td>N</td>
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<td>19</td>
<td>19 Moe Bandy-Till I'm Too Old To Die-Young-MCA/Cur22</td>
<td>20</td>
<td>6</td>
<td>Hot</td>
<td>13</td>
<td>26</td>
<td>N</td>
<td>Y</td>
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<tr>
<td>20</td>
<td>20 Keith Whitley-Hard Livin'-RCA</td>
<td>26</td>
<td>7</td>
<td>Hot</td>
<td>25</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
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<tr>
<td>21</td>
<td>21 The Nitty Gritty Dirt Band-Baby's Got A Hold...-WB</td>
<td>27</td>
<td>5</td>
<td>Hot</td>
<td>24</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
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<td>22</td>
<td>22 Gary Morris-Plain Brown Wrapper-Warner Bros.</td>
<td>24</td>
<td>10</td>
<td>32</td>
<td>Mod.</td>
<td>30</td>
<td>N</td>
<td>Y</td>
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<td>32</td>
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<td>23</td>
<td>23 Lyle Lovett-God Will-MCA/Curb</td>
<td>25</td>
<td>11</td>
<td>33</td>
<td>Mod.</td>
<td>29</td>
<td>N</td>
<td>N</td>
<td>22</td>
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<tr>
<td>24</td>
<td>24 T.G. Sheppard-You're My First Lady-Columbia</td>
<td>29</td>
<td>7</td>
<td>Hot</td>
<td>28</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td></td>
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<tr>
<td>25</td>
<td>25 Janie Fricke-Are You Satisfied-Columbia</td>
<td>28</td>
<td>8</td>
<td>34</td>
<td>Mod.</td>
<td>27</td>
<td>N</td>
<td>Y</td>
<td></td>
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<tr>
<td>26</td>
<td>26 George Strait-Ocean Front Property-MCA</td>
<td>19</td>
<td>15</td>
<td>RC</td>
<td>RC</td>
<td>21</td>
<td>N</td>
<td>Y</td>
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<td>27</td>
<td>27 Eddy Raven-You're Never Too Old...-Columbia</td>
<td>35</td>
<td>6</td>
<td>35</td>
<td>Mod.</td>
<td>33</td>
<td>N</td>
<td>Y</td>
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<td>28</td>
<td>28 Tim Malchak-Colorado Moon-Alpine</td>
<td>31</td>
<td>9</td>
<td>39</td>
<td>Mod.</td>
<td>47</td>
<td>Y</td>
<td>N</td>
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<td>29</td>
<td>29 Highway 101-The Bed You Made For Me...- W. B...</td>
<td>23</td>
<td>15</td>
<td>RC</td>
<td>RC</td>
<td>16</td>
<td>N</td>
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<td>30</td>
<td>30 Bellamy Brothers-Kids Of Baby Boom-MCA/Curb</td>
<td>17</td>
<td>15</td>
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<td>RC</td>
<td>11</td>
<td>N</td>
<td>Y</td>
<td>14</td>
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<tr>
<td>31</td>
<td>31 Willie Nelson-Heart Of Gold-Columbia</td>
<td>33</td>
<td>7</td>
<td>26</td>
<td>Mod.</td>
<td>36</td>
<td>Y</td>
<td>Y</td>
<td>35</td>
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<td>32</td>
<td>32 Tanya Tucker-It's Only Over For You-Capitol</td>
<td>37</td>
<td>5</td>
<td>Mod.</td>
<td>40</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
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<td>33</td>
<td>33 The Judds-Don't Be Cruel-RCA/Curb</td>
<td>21</td>
<td>15</td>
<td>RC</td>
<td>RC</td>
<td>50</td>
<td>N</td>
<td>Y</td>
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<td>34</td>
<td>34 Sweethearts Of The Rodeo-Chains...-Gold-Columbia</td>
<td>43</td>
<td>5</td>
<td>27</td>
<td>Mod.</td>
<td>48</td>
<td>N</td>
<td>Y</td>
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<tr>
<td>35</td>
<td>35 George Jones-The Right Left Hand-Epic</td>
<td>30</td>
<td>15</td>
<td>RC</td>
<td>RC</td>
<td>10</td>
<td>N</td>
<td>Y</td>
<td>5</td>
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<tr>
<td>36</td>
<td>36 Gene Watson-Honky Tonk Crazy-Epic</td>
<td>34</td>
<td>7</td>
<td>40</td>
<td>RC</td>
<td>31</td>
<td>N</td>
<td>Y</td>
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<tr>
<td>37</td>
<td>37 Charly McClain-Don't Touch Me There-Epic</td>
<td>40</td>
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<td>42</td>
<td>Mod.</td>
<td>37</td>
<td>N</td>
<td>Y</td>
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<tr>
<td>38</td>
<td>38 Larry Boone-Back In The Swing...-Mercury</td>
<td>41</td>
<td>7</td>
<td>15</td>
<td>Mod.</td>
<td>49</td>
<td>Y</td>
<td>Y</td>
<td></td>
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<td>39</td>
<td>39 Randy Travis-Forever And Ever, Amen-Warner Bros#6</td>
<td>2</td>
<td>2</td>
<td>Mod.</td>
<td>32</td>
<td>Y</td>
<td>Y</td>
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<td>40</td>
<td>40 Southern Pacific-Don't Let Go Of My Heart-WB</td>
<td>44</td>
<td>7</td>
<td>23</td>
<td>Mod.</td>
<td>39</td>
<td>N</td>
<td>Y</td>
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</tbody>
</table>
ON DECK

INDIE TOP 20

Title | Last Wks. on Chart | Stations
---|---|---
1 James & Michael Younger...Marry A Cowboy-Air | 1 | KXSA 11/01, WJJC 11/14, WKWC 22/18, KUOC 20/16, KNEU 17/13, WDSD 26/20
2 James Ed Horn-Thinkin' 'Bout You-DBT | 2 | WOPY 31/27, WSCP 14/12, KRKT 23/21, KJUN 32/26, KXXA 24/17, KGBG 32/28
3 Jim Collins-Romance-TKM | 3 | KFRD 33/29, KNEU 27/17, WQTE 24/19, KYKK 27/23, KJUJ 34/30, KGBG 39/36
4 Adam Baker-Weren't You Listening-Avista | 5 | WCVR 15/15, WKWC 25/22, KRKT 27/24, KASE 34/31, KGBG 36/31, KCTI 35/32
5 Roger Martin-Alone Gone-Premier One | 6 | WSCP 30/30, WPNX 40/31, KAYZ 43/41, WKWC 47/42, KCTI 49/41, LPOX 46/43
6 Dow Jones & Stock Exchange-Dreamer-CRR | 6 | KCTI 36/33, KYKK 34/30, WMML 3/33, WQTE 33/25, KJUJ 35/31, WJKA 40/37
9 Jerry Naylor-For The Old Time Sake-West | 9 | KFRT 44/37, KJUU 4/48, KVOO 4/48, WKWC 49/49, KAYZ 4/47, KBUS 45/49
10 Southern Reign-The Auction-Regal | 10 | WQTE 37/32, WSCP 49/36, WJKA 47, WICO 49/46, KSIW 41/40, KFRD 50/45
11 Patty Marie-It Ain't Over Till It's Over-NV | 11 | WSCP 22/13, WQTE 26/22, WPOY 30/26, WCCN 45/38, WDS 38/30, WSCP 50/47
12 Geary Hanley-Pride of Texas-Kansas | 11 | WSCG 23/19, WQTE 22/18, WKWC 35/32, KKF 37/35, KFRED 46/42, WJAA 41/37
13 Loney Hutchins-Love Can Cure...Appalachia | 12 | WQTE 29/23, KYKK 28/24, WSCP 40/40, KFRT 43/24, WPNX 48/48, WSCP 46/42
14 The Wyatt Brothers-Wyatt Liquor-Wyatt Brothers | 16 | WCVR 23/21, WQTE 36/31, KYKK 35/31, WKWC 45/37, WSCP 47/44, WPOY 40/40
15 Earl McCowan-Me, Myself and I-Door Knob | 17 | WSCP 27/25, WQTE 23/20, WRXK 31/21, WSCP 35/32, KFRT 40/43, WCPP 47/28
16 The Lawes-Cry Baby-American Phonograph Int'l. | 18 | WSCP 25/22, KNEU 32/27, KNTS 35/23, KINO 47/43, WQTE 43/38, KAYZ 44/43
17 Vicki Lee Bluebonnet-Sunshine | 19 | KYYX 49/49, KCTI 50/47, WPOY 36/33, WSCP 37/34, WSCP 44/41, KSWI ADD
18 Bonnie Nelson-Don't Let It Go To...Door Knob | D | WJKA 48/48, WQTE 49/42, WKWC 50/50, WSCP 48/46, WPXK 48/46, KPOW 4/46
19 Mark Mosesley-Patiently Waiting-Mosrite | D | WSCP 46/44, WQTE 48/48, KFRD 50/50, KJUJ ADD, KFAY ADD, WLLV ADD
20 Sammy Sadler...Don't Have To Be Lonely-Evergreen | D | WQTE 41/36, KNEU 47/42, WKTY 50/43, WPXK 48/45, KCTI 45/45, WJKA 45/45
Our high priorities right now are Judy Redman's "Girls Ride Horses Too", which is still on its way to the top of the charts, the SKO single "American Me"; it's perfect for this time of year and lots of stations are having fun with this record. Also the new Holly Dunn single, "Love Someone Like Me" is getting some of the best initial reaction ever gotten on an MTM record—she is in for a big one. Her new album "Cornerstone" will be released the week of May 15.

"The Night Hank Williams Came To Town": Johnny Cash is a living legend and the most recognizable artist in country music today. This single is a hit, pulling heavy requests and sales and we're eagerly anticipating his first LP, "Johnny Cash Is Coming To Town". And we do mean your town—he's everywhere. Coming to you soon: great new singles from The Statler Brothers (America's favorite country group), consistent top 10 artist Kathy Mattea, with "Train Of Memories", and new ones from Larry Boone, Lynn Anderson, Johnny Paycheck (the working man's hero) and Donna Fargo (my hero).

**COUNTRY PROMOTION OF THE WEEK**

**COLUMBUS, GA**  
**WPNX—KEN CARLILE—PROGRAM DIRECTOR**

**PROMOTION—LISTEN AND WIN SWEEPSTAKES**

The main thing for this promotion is to keep your radio tuned to WPNX and be within 59 minutes of a telephone! Every hour someone's name is announced, who registered at various points throughout the city (or at a remote, where the response is "incredible"). If the lucky one is listening, he or she has an hour to call in and claim the hourly prize, be it $100, an album & t-shirt, or other goodies...Now check out this goodie: each winner also gets two keys. These keys may or may not turn over a Nissan sports car and a Nissan pickup truck. Soon, WPNX is going to find out who has the winning keys by way of a draw... and two winners will drive off into the ol' sunset in brand new vehicles!

**ADD LISTENERS to YOUR station by adding**

**"I CALLED HER YOUR NAME LAST NIGHT"**

by

**Blane Gauss**

**PRODUCERS:**

ROBERT REED  
TONY MIGLIORE

**METEOR RECORDS**

311 Church St. Suite 300  
Nashville, TN. 37201  
Phone: (615) 747-4565

**WRITERS:**

J. E. DETTERLINE, JR.  
B. O'CONNELL  
D. FIREBAUGH

**VANESSA PARKER**

"THANKS TO ALL PROGRAM DIRECTORS AND MUSIC DIRECTORS FOR ADDING..."

"TOO GOOD TO TURN BACK NOW"  
TO YOUR RADIO PLAYLIST."  
#87 DEBUT ON CASH BOX TOP 100 CHART."
<table>
<thead>
<tr>
<th>Region</th>
<th>Song Title</th>
<th>Artist</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>COUNTRY</td>
<td>Midnite Rock</td>
<td>Indiana-Killer</td>
<td>Lots of calls.</td>
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<tr>
<td></td>
<td>Till I'm Too Old To Die</td>
<td>Young-Moe Bandy-MCA/Curb</td>
<td>Traditional tear jerker.</td>
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<tr>
<td></td>
<td>Baby's Got A Hold On Me</td>
<td>The Nitty Gritty Dirt Band-WB</td>
<td>Hot phones and sales.</td>
</tr>
<tr>
<td></td>
<td>Hard Livin'</td>
<td>Keith Whitley-RCA</td>
<td>Climbing like crazy.</td>
</tr>
<tr>
<td></td>
<td>Can't Stop My Heart</td>
<td>From Loving You-The O'Kanes-Columbia</td>
<td>Good phones, starting to kick in.</td>
</tr>
<tr>
<td></td>
<td>Hot Red Sweater</td>
<td>Jay Booker-EMI America</td>
<td>Lighting up the phones.</td>
</tr>
<tr>
<td></td>
<td>Better Class Of Losers-Ray Price</td>
<td>Step One</td>
<td>Goin' like a &quot;house a fire.&quot;</td>
</tr>
<tr>
<td></td>
<td>Till I'm Too Old To Die</td>
<td>Young-Moe Bandy-MCA/Curb</td>
<td>Drivin' us wild with requests.</td>
</tr>
<tr>
<td></td>
<td>Everybody's Crazy 'Bout My Baby</td>
<td>Marie Osmond-Capitol/Curb</td>
<td>Just flat kickin' tail.</td>
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<tr>
<td>SOUTHEAST</td>
<td>Ashes Of Love</td>
<td>The Desert Rose Band-MCA/Curb</td>
<td>Good early response.</td>
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<tr>
<td></td>
<td>Colorado Moon</td>
<td>Tim Malchak-Alpine</td>
<td>Great song, beautiful production.</td>
</tr>
<tr>
<td></td>
<td>Almost Persuaded</td>
<td>Merle Haggard-Epic</td>
<td>Super phones.</td>
</tr>
<tr>
<td></td>
<td>Chains Of Gold</td>
<td>Sweethearts Of The Rodeo-Columbia</td>
<td>Hot initial response.</td>
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<td>To Know Him Is...</td>
<td>Parton/Ronstadt/Harris-WB</td>
<td>Hot song, even hotter LP.</td>
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<td>SOUTHWEST</td>
<td>You're Never Too Old For Young Love</td>
<td>Eddy Raven-RCA</td>
<td>Immediate phone action.</td>
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<td></td>
<td>God Will-Lyle Lovett</td>
<td>MCA/Curb</td>
<td>Calls don't stop.</td>
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<tr>
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<td>Do I Have To Say Goodbye</td>
<td>Louise Mandrell-RCA</td>
<td>Started slow, but taking off now.</td>
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<tr>
<td></td>
<td>You're My First Lady</td>
<td>T. G. Sheppard-Columbia</td>
<td>Perfect radio record.</td>
</tr>
<tr>
<td>MIDWEST</td>
<td>Full Grown Fool</td>
<td>Mickey Gilley-Epic</td>
<td>Hot, fast rising song.</td>
</tr>
<tr>
<td></td>
<td>Back In The Swing</td>
<td>Of Things Again-Larry Boone-Mercury</td>
<td>Excellent song, great audience reaction.</td>
</tr>
<tr>
<td></td>
<td>Chains Of Gold</td>
<td>Sweethearts Of The Rodeo-Columbia</td>
<td>Out of the box response.</td>
</tr>
<tr>
<td></td>
<td>As Long As I've Been Loving You</td>
<td>Razorback-Compleat</td>
<td>Big mover.</td>
</tr>
<tr>
<td></td>
<td>3935 West End Avenue</td>
<td>Mason Dixon-Premier One</td>
<td>Instant response.</td>
</tr>
</tbody>
</table>

FRESH SQUEEZED RECORDS PRESENTS MULTI-TALENTED
STET BLANCETT
SINGER • COMPOSER • PRODUCER
NEW SINGLE
"I'VE GOT A GOOD WOMAN"

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NASHVILLE, TN. 37206

DISTRIBUTED BY:
TNT RECORD DIST.
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3482 N. E. 12th TERRACE
OAKLAND PARK, FLA.
THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

THE CASH BOX TOP 100 ALBUMS

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

Title, Artist, Label, Number, Distributor

= Platinum (RIAA Certified)
= Gold (RIAA Certified)

May 2, 1987

Title, Artist, Label, Number, Distributor

= Platinum (RIAA Certified)
= Gold (RIAA Certified)

May 2, 1987

The First Release From The Album

If I Were Your Woman

PRODUCED BY NICK MARTINELLI FOR WATCHOUT PRODUCTIONS

MANAGEMENT: Starlight Music, Inc., Stephanie Mills

MCA RECORDS
FRIDAY NIGHT VIDEO—Bette Midler
Talent and Music—New York City
Prince
W. Houston
L. Richie
Madonna
D. Bowie/M. Jagger
Wang Chung
H. Lewis & the News
Eurythmics
Lisa Lisa & Cult Jam With Full Force
R. Palmer
Falco
J. Stewart
D. L. Roth
D. Johnson
P. Collins/P. Bailey

CATCH 22—Casey O'Brien—Program Director—Anchorage
A. Baker
A. Taylor
H. Jones
B. Willis
Jefferson Airplane
F. Jackson
Wednesday Week
Turtles
B. Brown
F. Murdoccy
Blow Monkeys
C. Valentine
Micro Disney
J. Wagner

VIDEO SOUL—Jeff Newman—Sr. Producer—Washington D.C.
L. Vandross & G. Hines
C. Valletin
J. Butcher
V. Williams

VIDEO VIBRATIONS—Alvin Jones—Producer—Washington D.C.
V. Williams
D. Williams
Toto
Newcity Rockers
J. Butcher
Cover Girls
C. De Burgh
C. Valletin
4 By Four
Prince's All Star Rock Concert

The All New Record Guide—Beth Comstock—Program Director—New Jersey
C. Hart
I. Lifton
D. Edmunds
D. Bowie
H. Alpert
Dead or Alive
Psychedelic Furs
U2
Concrete Blonde
World Party
P. Wolf
K. Wilde
The System
C. De Burgh

CASH BOX TOP 40 MUSICVIDEOS

1. IT'S TRICKY
   RUN-D.M.C. (Profile)
   W
   1
   L
   7
   O
   C

2. LOOKING FOR A NEW LOVE
   JOY WATLEY (MCA)
   E
   3
   L
   8
   O
   C

3. LEAN ON ME
   CLUB NOVÉAL (Warner Bros.)
   R
   2
   D
   9
   O
   C

4. BABY GRAND
   BILLY JOEL, FEATURING RAY CHARLES (Columbia)
   T
   8
   4
   O
   C

5. RIGHT ON TRACK
   THE BREAKFAST CLUB (MCA)
   E
   5
   L
   5
   O
   C

6. WHAT'S GOING ON
   CYNDI LAUPER (Portrait)
   R
   7
   5
   O
   C

7. DOMINOES
   ROBBIE REYNOLDS (Manhattan)
   E
   6
   6
   O
   C

8. RESPECT YOURSELF
   BRUCE WILLYS (Motown)
   L
   11
   E
   9
   O
   C

9. I KNEW YOU WERE WAITING (FOR ME)
   ARETHA FRANKLIN & GEORGE MICHEL (Arista)
   T
   15
   7
   O
   C

10. DON'T DREAM IT'S OVER
    CROWDED HOUSE (Capitol)
    E
    12
    5
    O
    C

11. LIGHT OF DAY
    THE BARBUSTERS (Blackheart)
    G
    12
    T
    5
    O
    C

12. DON'T DISTURB THIS GROOVE
    THE SYSTEM (Atlantic)
    E
    16
    5
    O
    C

13. DAY-IN-DAY-OUT
    DAVID BOWIE (Virgin)
    E
    19
    3
    O
    C

14. NOTORIOUS
    DEAN DURAN (Capitol)
    R
    14
    G
    4
    O
    C

15. LESSONS IN LOVE
    LEVEL 42 (Polydor)
    R
    17
    G
    4
    O
    C

16. NOTHING'S GONNA STOP US NOW
    STARSHIP (RCA)
    T
    19
    8
    O
    C

17. WALKING DOWN YOUR STREET
    BANGLES (Columbia)
    G
    4
    4
    O
    C

18. THE FINER THINGS
    STEVE WINSLOW (Island)
    G
    18
    O
    C

19. HONEY THEIF
    HIPPIE WAY (Columbia)
    G
    20
    O
    C

20. YOUNG BLOOD
    BRUCE WILLYS (Motown)
    G
    26
    O
    C

21. IN YOUR MIDNIGHT HOUR
    CINDY VALENTINE (PolyGram)
    L
    23
    O
    C

22. SE LA
    LIONEL RICHIE (Motown)
    L
    31
    O
    C

23. HEAD TO TOE
    LISA LISA & CULT JAM (Columbia)
    R
    21
    O
    C

24. SHOW ME
    COVER GIRLS (Sutra)
    R
    27
    O
    C

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

VIDEO PROGRAMMER'S PICK

PD
Giles Ashford
Program
Night Tracks
Market
National

Video: Still A Thrill
Artist: Jody Watley
Label: MCA

Comments:
"What can I say? World Premiere on Night Tracks, May 1st and 2nd. Hot video, hot performer, #1 with a bullet, or my name isn't Giles (and...it is)."
### Audio/Video

**Blues Session**—Cinemax, the cable channel that wins the Audio/Video award for Most Rounded Ear for Music (gathering, as it does, greats from a variety of musical genres to create boffo performance specials) recently taped *Cinemax Sessions: A Blues Session* at the Ebony Showcase Theatre in L.A. The show, slated for a fall airing on Cinemax, features appearances by Eric Clapton, Paul Butterfield, Phil Collins, Etta James, Dr. John, Chaka Khan, Albert King, B.B. King, Gladys Knight, Billy Ocean and Stevie Ray Vaughan.

**Comedown**—Paul Simon stars in *One Trick Pony*, from Warner Home Video in June.

The show was taped in the round, for better viewing purposes. Clapton and Collins, who were on their way to Denver, breezed in for several numbers, including a rendition of “Midnight Hour” with Stevie Ray Vaughan. Keith Urban, who recently directed Cinemax’s A Gospel Session as well as the Grammys, directed the show, and Cinemax vice president of original programming, east coast, Betty Bitterman orchestrated the event, as she has done with the ongoing Sessions series.

**Doors Video**—MCA Home Video, whose Doors: Dance On Fire video has gone Gold, is coming out with its second Doors home video this summer. The tape is called The Doors Live at Hollywood Bowl - a full concert video featuring the only sound synch color footage of a full Doors concert in existence. The release is timed to coincide with the 20th anniversary of the Doors’ No 1 hit, “Light My Fire,” which remained in the Cash Box Top 10 for eight weeks in 1967. Doors’ label Elektra Records, who plan a series of digitally remastered Doors releases, will release a music video clip of “Light My Fire,” featuring footage from the home video.

**Amnesty Video**—Colin Hay, Jackson Browne, Daryl Hannah, Run D.M.C. and Steve Van Zandt recently videotaped messages explaining the importance of Amnesty International, the international organization which seeks to free political prisoners. The tapes will be shown in 30 Tower Record Stores around the country as part of a display which also includes a photo of one prisoner and details on his or her case. The video messages ask viewers to sign a letter to the government holding that prisoner, requesting that he or she go free, and then deposit the letter in a box set up for the purpose.

**Tinselvania**—RCA/Columbia Pictures Home Video has entered into a domestic distribution deal with Tinselvania, the L.A.-based video production company owned by actress Deirdre Hall (Days Of Our Lives, Our House). The first release covered under the deal is the 75-minute Deirdre Hall - A Video Biography, due for a June 25 release ($19.95 suggested retail).

**Cos On Video**—Kodak is releasing a 67-minute home video featuring comedian (and official Kodak spokesman) Bill Cosby, The video, due in May, includes segments from live Cosby performances taped in Chicago, and is aimed at Father’s Day gift buyers. According to reports, the material will not be released in album form, or be seen on TV.

**Fox Hills Broadens Its Base**—L.A.-based Fox Hills Video is widening its product base to include a rental lineup of feature films. The rental line consists of “quality B” movies - acquired from producers and existing film libraries, as well as titles previously licensed, but unreleased by Fox Hills sister company Media Home Entertainment. Pricing on the new line, which is expected to debut in mid-summer, is in the $9.95 - $19.95 range. At present, the company supplies sports/fitness, entertainment and alternative product. The Nostalgia Merchant collection of classic films and contemporary features. “Our intention is to make Fox Hills Video a full-service video company,” says vice president of programming Mark Gilula of the move.

**Gregory Dobrin**

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### Cash Box Top 40 Videocassettes

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Top Gun</em></td>
<td>Farnsworth 159</td>
<td>$24.95</td>
</tr>
<tr>
<td>2</td>
<td><em>Jane Fonda’s Low Impact Workout</em></td>
<td>KVC/RCA Video Production</td>
<td>$19.95</td>
</tr>
<tr>
<td>3</td>
<td><em>Ruthless People</em></td>
<td>Touchstone Home Video 485</td>
<td>$19.95</td>
</tr>
<tr>
<td>4</td>
<td><em>Aliens</em></td>
<td>CBS Fox Video 1994</td>
<td>$24.95</td>
</tr>
<tr>
<td>5</td>
<td><em>Running Scared</em></td>
<td>Star Home Video 490/491</td>
<td>$24.95</td>
</tr>
<tr>
<td>6</td>
<td><em>Armageddon</em></td>
<td>RCA Home Video 2078</td>
<td>$19.95</td>
</tr>
<tr>
<td>7</td>
<td><em>About Last Night</em></td>
<td>RCA Home Video 2079</td>
<td>$19.95</td>
</tr>
<tr>
<td>8</td>
<td><em>Jane Fonda’s New Workout</em></td>
<td>KVC/RCA Video Production</td>
<td>$19.95</td>
</tr>
<tr>
<td>9</td>
<td><em>Alien</em></td>
<td>CBS Fox Video 1090</td>
<td>$24.95</td>
</tr>
<tr>
<td>10</td>
<td><em>Stand By Me</em></td>
<td>RCA Columbia Pictures Home Video</td>
<td>$29.95</td>
</tr>
<tr>
<td>11</td>
<td><em>Back To School</em></td>
<td>HBO/Columbia 70s</td>
<td>$19.95</td>
</tr>
<tr>
<td>12</td>
<td><em>A Fine Mess</em></td>
<td>RCA Home Video 6223</td>
<td>$19.95</td>
</tr>
<tr>
<td>13</td>
<td><em>Heartbreak</em></td>
<td>Universal Pictures 1089</td>
<td>$19.95</td>
</tr>
<tr>
<td>14</td>
<td><em>Manhunter</em></td>
<td>Universal Pictures 1089</td>
<td>$19.95</td>
</tr>
<tr>
<td>15</td>
<td><em>Out of Africa</em></td>
<td>MCA 706A</td>
<td>$24.95</td>
</tr>
<tr>
<td>16</td>
<td><em>52 KU</em></td>
<td>Cannon Film Home Entertainment 8962</td>
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</tr>
<tr>
<td>17</td>
<td><em>Labyrinth</em></td>
<td>20th Century Fox 8550</td>
<td>$24.95</td>
</tr>
<tr>
<td>18</td>
<td><em>Karate Kid II</em></td>
<td>RCA Columbia Pictures 2066</td>
<td>$24.95</td>
</tr>
<tr>
<td>19</td>
<td><em>Secrets of the Titties</em></td>
<td>National Geographic Video/Vision</td>
<td>$24.95</td>
</tr>
<tr>
<td>20</td>
<td><em>Star Trek III/Wrath Of Khan</em></td>
<td>Paramount Home Video 1183</td>
<td>$24.95</td>
</tr>
</tbody>
</table>

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**The Charley Box Top 40 Video Cassettes Chart is Based Solely on Actual Pieces Sold at Retail Stores.**

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**Cash Box** May 2, 1987
ROUNDER RECORDS LAUNCHES CD PROMOTION — Massachusetts-based Rounder Records will implement a three-fold promotion this month to help increase awareness of their sizable collection of compact disc offerings — over fifty titles of American alternative music including rock styles from blues to bluegrass, folk to reggae, jazz to cowboy songs, new age to rock "n' roll and rhythm and blues. Taking full advantage of the extended time allowable on the CD format, Rounder is launching a new series called "Sixty Plus." Unlike the Rounder CDs that are parables of the LP, every "Sixty Plus" labeled CD will have at least 60 minutes of playing time. Over 36 titles are in various stages of production for this series which is being compiled largely from their extensive catalogue. There will be compilations of individual artists like Clarence Gatemouth Brown, Johnny Copeland, Riders in the Sky and Buckwheat Zydeco that will include the best tracks from several different albums as well as some previously unreleased material. There will also be anthologies and samplers of various genres of music such as bluegrass, old-time string band music, rhythm and blues. During the month of May, distributors will receive one free CD for every 10 ordered. Retailers will also receive a free CD-printable display case which holds 20 CDs. The rack, manufactured by Sanford, Maine-based Shape Optimization also who manufacture Rounder's CDs, will contain the Rounder logo. Retailers may use them to display Rounder CDs or give them away with a Rounder purchase.

NARM GIFT CERTIFICATES SHIPPED — For the second year in a row, the NARM "Give the gift of Music With Gift Certificates" merchandising aids are being shipped to the NARM Regular Membership. The latest installment in the ongoing "Give the Gift of Music" campaign, the gift certificate merchandising aids represent year-round promotional opportunities available for NARM member retailers including Mother's Day, Father's Day, Graduation, Birthdays, Anniversaries, Bar/Bat Mitzvahs, Christmas and Valentine's Day. The pieces are available in red and black 12" x 12" flats, 4" x 9" red and black decals for doors, windows, and counters as well as camera ready art sheets. "Over 90 percent of our members have gift certificate programs in place, so this campaign was instituted last year to help merchandise gift certificates on a year-round basis. It was successful enough last year that we've brought it back," says NARM executive director Pam Cohen. NARM member retailers wishing to place an order or to receive additional gift certificate material should contact NARM director of Member Services Lynn Lindsey at 609/596-2221.

VSDA SEMINARS DUE— The Vegetable Soil Dealers Association Seminar Series continues with eight upcoming dates in May and June in four cities across the country. The upcoming dates will feature the introduction of a new seminar — Video Retail Store Management — which will be presented at each location along with the Financial Planning & Inventory Management Seminar. The new seminar, which will be presented by Ilene C. Wasserman of Laventhal & Horwath, one of the nation's largest public accounting firms, will cover the establishment of management systems and controls, employee interviewing and selection, maintaining or terminating employees and identification of your management style. Each one-day seminar will be held from 9 a.m. to 5 p.m. Call for dates and places.

MAINSTREAM GEAR UP FOR SUMMERFEST — Milwaukee-based Mainstream Records, an eight-store free standing chain who have recently opened 6 more Mainstream Express Stores which are CD & video outlets located within American TV stores (their equivalent of Crazy Eddies), are sponsoring a stage for their fifth year at the Milwaukee's annual Summerfest, the largest annual music festival in the country which takes place right along the city's largest lake. Along with the rock stage, Mainstream will sell records and tapes along with their well known commemorative T-shirt at a permanent booth throughout the 10 day event. With eight stages, including an amphitheater, the festival attracts major artists as well as regional and local acts. At any one time, there is jazz, country, rock and comedy to choose from. "It's a wild thing," says John Duncan who handles marketing and promotion for Mainstream. "With eight stages of music it's almost future shock. Who do we see? Where do I go?" An estimated 100,000 people attend the festival daily. Tickets, available at all Ticketron outlets as well as Mainstream Record stores are $5 in advance and $6 at the gate. A special "Sunny pass" for $12.

POLYGRAM TO RELEASE WALKMAN JAZZ TAPES— PolyGram will release a 25-cassette series of jazz classics for Walkman equipment in an agreement with the Sony Corporation. Taken from the archives of PolyGram's extensive Verve, Mercury, Polydor and MPS labels, the "Walkman Jazz" series includes important work from Count Basie, Chick Corea, Bill Evans, Ella Fitzgerald, Stan Getz, Astrud Gilberto, Stephanie Grappelli, Benny Carter, Gil Evans, Tommy Flanagan, Jim Hall, Jean Luc Ponty, Max Roach, Jimmy Rowsell, George Shearing, Clark Terry and Ben Webster, among others. Each digitally remastered tape, on high quality DX cassettes, will have 50 to 60 minutes of music plus liner notes by James Iscaicos, complete discographic information and new artwork. PolyGram intends to release more than 50 titles this year.

CASH BOX TOP 40 COMPACT DISCS
New 12" Releases

BANGLES (Columbia 44-06760)
RAINY DAVIS (Columbia 44-06781)
CHICO DeBarge (Motown 45822MG)
I Like My Body (6:00) (Morning Crew–BMI) (G. Taylor) (Producer: G. Taylor)
SOLOMON BURKE (MCI 97733-1 A)
The Love Trap (4:24) (Victoria House, Elizabeth–BMI) (S. Burke/KSHS Burke/F. S. Burke) (Producers: S. Burke, V. Burke, E. Burke, B. Buxer)
THE WORLD CLASS WRECKIN CRU (Macola MRC-1008-B)
House Calls (5:17) (Lon-Hop–BMI) (Dr. Dre, Yella, Ice Cube) (Producer: E. G. Cole)
DESIRE (Shiek SRD-802)

Most Active

Looking For A New Love–Jody Watley–MCA

Strong Activity

Camero–Back And Forth–Atlanta Artists/PolyGram
Surface–Happy–Columbia
Serious–Donna Allen–21
ATCO/Atlantic
The Breakfast Club–Right On
Track–MCA
Aretha Franklin & George Michael–I Knew You Were Waiting–Arista

Club Pick

Fees So Good To Me–Najee–EMI ChicagoSong–D. Sanborn–Warner Bros.
D.J.: Jugg Shelton
Club: Cahoot's
Location: Charlotte, N.C.
Comments: "Both artists are very strong in jazz format. Both remixes should find easy acceptance on the dance floor. For extra sweetness try the B side of the Najee's 12". This is a cover version of Freddie Jackson's 'Have You Ever Loved Somebody'. KILLER! Good evening action."

Retailer's Pick

Never Say Goodbye/Chip Chip–ZYX
America
Store: Vera's Vinyl
Manager: Muffie
Location: San Francisco
Comments: "Guaranteed to keep the dance floor going all night. Good sales potential for retailers. Nice combination for high energy music."
NEW YORK — Casino Record Distributors of Florida, Inc. willfully infringed the copyrights or exclusive distribution rights of CBS Inc. and RCA/Ariola International by trafficking in unauthorized parallel imports of records, according to a final order handed down by James Lawrence King, Chief U.S. District Judge, Southern District of Florida, on March 6. Casino has been ordered to pay $12,000 in damages to the plaintiffs.

The final order stated that Casino willfully infringed the plaintiffs’ copyrights by offering for sale, selling and distributing quantities of records manufactured in Mexico and containing the plaintiffs’ copyrighted recordings, without authorization from CBS or RCA/Ariola. The records involved were “Ven” by José Luis Rodríguez, “A Mexico” by Julio Iglesias, “Emmanuel” by Emmanuel, and “Revelaciones” by Jose Jose.

The RIAA, which has been fighting parallel importing, settled several other copyright cases involving hispanic artists over the past several months, with Crystal Promotions, Inc., Daniel Santana of the Santana Record Shop, and Jose Ceballos of Liberya y Disco- teca Mexico all paying damages. In addition, RCA/Ariola International filed a complaint on March 6 against Bate Record Distributors, charging copyright infringement of recordings by Jose Jose, Emmanuel, and Rocio Jurado.

**Chris Isaak (continued from page 10)**

on the part of this lanky singer from Stockton.

Along with a crackerjack back-up band, Silvertone, consisting of lead guitarist Jimmy Wilesey, bassist Rowland Salley and drummer Kenney Dale, Isaak has spent a lot of time on the road, often playing unheard-of monthly stints at clubs across the nation, continually honing and tightening the act.

Isaak is a really a contradiction of sorts.

For a guy who yearns, “You Own Me Some Kind Of Love,” and “Waiting For The Rain To Fall,” Isaak is a remarkably chomy guy. On stage, Isaak makes humorous quips between songs, especially his introduction of the band, “I write real dark things, but on stage, I make jokes. A lot of the time just plain silly humor,” says Isaak. “But I think it’s a realistic kind of balance. I always hate it when people get up on stage, they play very serious stuff, song after song, and they never smile. They act like their really down and sad. My stereo is pretty strong, and there are for real and those are my feelings, but I don’t walk around all day like that. People are out to have a good time. I think there’s plenty of serious moments in the music and the set.”

The humorous side of Isaak was readily apparent during this interview. “I’ve got a really odd sense of humor, and sometimes I get a lot out of it. All those kids deserve a fair shot, but certainly, our concentration was the greater Los Angeles area.”

A&M will hire a full time adminis- trator to oversee the program and give a final report which will sum- marize the program’s effectiveness.

Their hope is that the program can be- come an annual one with an even greater number of jobs offered in the future.

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**Black Saint/Soul Note (continued from page 5)**

Max Roach at Tower’s Greenwich Village store, May 27, and he’s going to do a two-hour live broadcast from WBGO studios in Newark on the 23rd.

“Another thing I’m doing is, most likely during the week of the 25th of May, we’re going to set Max Roach up with an 800 number in one of the offices here — maybe four or five hours a day for two or three days. When we send out Max’s records, there’s going to be a letter from Max. The first part of it will talk about this record and the second part of it will be an invitation to call him up on this 800 number and just talk to him about anything — past, pre- sent or future. We hope that it will give a lot of people who don’t get the opportunity to see Max Roach, let alone talk to him, the chance to find out a little more about him. The worst thing that can happen is that nobody calls. The best thing that could happen is the phones don’t stop ringing.”

Drum sticks, sweatshirts, in-stores, full-page ads in Musician Magazine? These are not the sorts of things usually rolled out for jazz artists in the first place, avant-garde artists like Cecil Taylor and Sun Ra in the sec- ond place, and for an independent Italian record label in the third place.

“Last year we had our biggest year ever,” says Paul Del Campo about Poly- gram Special Imports, “and this year we hope to double it. So that’s proved to Poly- gram that there was a lot of potential here.

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**Cash Box** May 2, 1987
Pete Drake To Receive Master Award

The Nashville Entertainment Association will be honoring the accomplishments of musician, producer and publisher, Pete Drake, at a formal tribute scheduled on Thursday, May 7 at the Vanderbilt Plaza Hotel.

The Master Award is presented annually to a person or persons who have made an outstanding and lasting contribution to the recognition and growth of entertainment in Nashville. Past recipients have included Grady Martin, The Jordanaires, and Billy Sherrill.

Drake is internationally known and respected for his accomplishments in the entertainment industry. As a musician, he has been proclaimed as one of the leading steel guitarists, and has been credited with instituting the “Nashville Sound.” In 1970-74, he was honored by NASA at the Super Pickers Awards for his performance as a musician on number one recordings. His original steel guitar was placed in the CMA Hall of Fame, and Drake himself, was inducted into the Hall of Fame in 1970.

In the 1960’s while working on a device to help mute speak, Drake invented the “actuator,” a device which achieved for the sound of the talking guitar, his trademark. This unique sound has been utilized on numerous country, pop and rock recordings over the years. Drake is credited for introducing the traditionally country-country steel guitar to pop and rock recordings. The influence can be heard on recordings such as Peter Frampton’s million-selling “Love” album. He has worked on 118 gold and platinum albums, including gold selling albums by George Jones, Charlie Rich and Bob Dylan, and on platinum albums by Kenny Rogers, Tammy Wynette and George Harrison.

Drake has played on million-selling hits such as “Stand By Your Man” (Tammy Wynette), “Rose Garden” (Lynn Anderson), “Behind Closed Doors” (Charlie Rich), “Lay Lady Lay” (Bob Dylan), “I’m Sorry” (Brenda Lee), and his own million seller, “Forever.” He played on soundtracks for several Elvis Presley movies, including Spin Out, Double Trouble and Speedway. At one point in his career, Drake was on 59 of 75 singles on the Top-Country Singles Chart!

As a producer, Drake has worked with diverse talents including B.B. Thomas, Ringo Starr, Bobby Vinton, Leon Russell, Ernest Tubb, Tommy James and the Oak Ridge Boys. In 1982, Drake won both a Grammy and a Dove Award for B.B. Thomas’ recording of “Amazing Grace.” He produced commemorative gold albums of Ernest Tubb and Bjo?rner Holand. In 1984, Drake, along with a handful of Nashville musicians, embarked on a unique recording project in South Africa when he produced a commemorative platinum selling album, CAI’s Country Collection. The album has the distinction of being the only American-produced country album in Africa, as well as having generated 80,000 additional orders before its release.

As a publisher, Drake was instrumental in discovering and developing the talents of songwriters such as David Allan Coe, Linda Hargraves, The Kendalls, Bobbie and Ron Throckmorton, Ed Bruce, Pam Rose and Mary Ann Kennedy and Larry Kingston.

The black tie tribute will feature performances by some very special guests. There will be a cocktail reception at 7:00pm. The dinner and presentation will begin at 8:00. Tickets for reserved seating are $100 each, at tables of 10. The Nashville Entertainment Association will provide any information desired by those wishing to attend the event.

Cash Box May 2, 1987
RAY STEVENS (MCA-53101)
Would Jesus Wear A Rolex? (2:45)
(Leona BMI)/(M. Archer, C. Atkins) (Producer: R. Stevens)

Ray Stevens has come right out and asked the questions we've all been afraid to ask. When you hear Ray ask them, the answers become obvious. Stevens is super at satire, and this release is perfectly timed… another one of Ray's talents. His own arrangement is perfect, right down to the "close your eyes in the spirit" background choir sound. There are a few others trying to make the same statement on record at this time. But, it's tough to go up against the proven king of comedy.

FEATURE PICKS

LARRY GATLIN AND JANIE FRICKIE (WITH THE GATLIN BROTHERS) (Columbia 38-07088) From Time To Time (3:22) (Larry Gatlin/BMI) (L. Gatlin) (Producer: C. Young)

The Gatlins have always had that perfect harmony. Take that sound and throw in a gutsy vocal performance by Janie Frickie and you'll marvel at this release. Gatlin stays true to form with another great song. Production by Chip Young is right on the button for this combo of voices.


"Someone" may not agree with our pick on this one, but we wouldn't know who Greenwood is searching for someone who looks at love like he does, but he need not look any longer for a song that fits his style perfectly. Black, Roberts, and Dorff must have written this one especially for Lee. If not, it surely sounds that way! All Lee Greenwood fans rejoice!

JUDDS REJOICE — RCA's The Judds pose, proudly, with their recently acquired Academy of Country Music Award for top vocal duet. Standing are Joe Galante, RCA division vice president, and The Judds manager Ken Stills.

SANDI PATTI ANNOUNCED — Sandi Patti was the 1987 recipient of the Dove Award for Artist of the Year. The awards were presented by the Gospel Music Assn., in Nashville, during the second week in April. Pictured (l. to r.) are Joe Moscheo, BMI vice president; Sandi Patti; and BMI vice president Roger Sovine.

MCA AT ACM AWARDS — MCA Records/Nashville hosted a reception for their artists following the recent Academy of Country Music Awards in L.A. Shown here, at the party are (l. to r.) Bruce Hinton, executive vice president of MCA Records/Nashville; John Burns, executive vice president of promotion, MCA artists Lee Greenwood and Reba McEntire; Bob Schnieders, vice president of branch distribution; and Sheila Shipley, promotion, MCA/Nashville.

COUNTRY
OUT OF THE BOX

NASHVILLE NOTE-ABLES

She's a lady. She's a vamp. She's whatever you want her to be. Her name is Nashville, and she treats you as you treat her. She's a Southern Belle, rich in culture and social affairs. To any country music fan, just the mention of her name strikes up an infatuated love affair. But, to songwriters and entertainers, it's much more than infatuation. They have always dreamed of impressing the lady who is capable of granting all their wishes and ambitions. They have loved her from afar. Music is her voice, and they come from all over the world to hear the lady sing.

Truly, there is something magic about Nashville. She is "Music City, U.S.A." She attracts would-be writers, pickers, and singers, like clover attracts bees. She has been called Hollywood, Tennessee. Stars live within her, and an average of 11 million tourists per year come to see what the lady is like. They come with hopes of seeing their country music favorites. They parade by the homes of the stars, peering through the windows of what seems to be a never-ending cavalcade of tour busses and private vehicles. The tourists come, take in the sights and sounds, and go back home to tell friends and family about Nashville, the memory maker.

But, what about those writers, musicians, and entertainers who come to stay? What about those who pack their songs, jeans, hopes, and dreams into town to show the lady that they mean business? How does the lady accept those who want, so badly, to be recognized?

Those folk must remember that Nashville has been impressed by the best. She is, therefore, a tough critic and determined to maintain rigid standards. She is not fickle so much as "moody". She has her favorite children, but only because they have worked long and hard to gain her favor. Those who are new to Nashville are her infants and, being a mother who is strict on her offspring, she teaches them that they must learn as they grow. She provides her young with older "siblings" who set examples, and she encourages them to be creative individuals. And, like most mothers, she may be seemingly harsh in order to teach right from wrong.

Professional musicians, writers, and entertainers should come to Nashville with hopes and dreams! That migration is what has made it such a great lady. But, they should approach her through wisdom and action, not "show and blow." Newcomers must be practical. No one is going to sweep the lady off her feet in two days, two months, or even two years.

There is work in Nashville. By "work," I'm talking about solid jobs which provide a fledging musical group with the opportunity for a steady income. This is very important while you're trying to find a way into the music industry. If you don't believe that, ask Randy Travis! Just a few short months ago, Randy was employed as kitchen help by a local club. He worked hard at his "regular" job, with the confidence that he would be often invited to the stage to perform with his band. Mother Nashville was impressed by Randy's hard work, and she blessed him.

Some of Nashville's sons and daughters have familiar names. Some, you've never heard of... yet. They are here. They are working hard and learning. The smart ones, the ones you will know, realize it's a long climb to the top. They know they are competing with the very best. They know that country stars can learn from rock stars; gospel singers can gain from blues singers, and the pop artists can appreciate the folk artists. They keep their eyes, ears, and minds open. Those eyes will smile and cry. Those ears will hear, "no," much more than "yes." Those minds will, more often than not, want to quit. But the answer to George Jones' musical question, "Who's Gonna Fill Their Shoes," lies in the names of those who won't quit!

She's a lady. She's a tramp. She treats you as you treat her!

Joe Henderson
COUNTRY INDIES

INDIE SPOTLIGHT

BOBBI LACE (615 S-1008) Skin Deep (3:05) (Music City-ASCAP) (J. Wood, B. Nash) (Producer: H. Bradley)

Producer Harold Bradley knows how to bring out that big voice of this beautiful, little lady. "Skin Deep" has been causing quite a stir on the charts for Bobbi. However, she's no stranger to the national charts. She has been nominated two years in a row as one of the top 10 contenders for the award of New Female Artist in country music. Bobbi Lace is out on the road working show dates, when she's not in Nashville recording. If she is scheduled to appear in your area, be sure to see her in person. She's a dynamic and talented lady on her way to stardom. Her performance on her new single can only give her a big boost in that direction.

TOWNES VAN ZANDT-At My Window (Sugar Hill SH-1020)

Long-proclaimed as one of the finest of songwriters, it's good to see and hear Townes Van Zandt back on records. Simple production, on this album, enhances the vocals. You will hear those good old country pickin' sounds mixed with some folk feelings. It's a good combination. Townes Van Zandt is Townes Van Zandt. He doesn't pretend to be anyone else. He doesn't have to pretend. He says what he has to say in a way that is comfort-

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INDIE FEATURE PICKS


Somehow, Bob Wills is smiling! Yes, it's another Texas song, but Mike Lord gives this one a smooth sound. Ah, yes, it's good old Texas swing, and it should get lots of airplay. The deejays should like the 2:23 playtime on this release.


You'll start toe-tapping right from the intro on this arrangement. Malena's voice is complimented by some good back-up harmonies. This is a "feel good" song with a "let's do it again" theme.

BOBBY G. RICE (Door Knob DK 87-274) Rachel's Room (3:23) (Door Knob-BMI) (A. Williams) (Producer: G. Kennedy)

Bobby G. Rice and the "G" stands for good! Rice does a good job of telling us an interesting, love-affair story. By the way, the story was written by a lady—Anns Williams. You will want to listen to this one to see what went on up in "Rachel's Room."

SLEEPER SELECTIONS
MARVEL FELTS (Evergreen EV 1054) When A Man Loves A Woman
SALT CREEK (CBO CBO-146AA) Barn Dance

DARK HORSE CONSENSUS

NEILEN WHITE BAND-I Got The One I Wanted(_(Vision 122576-A)

Good selection! Good song, good beat, and good vocals! The reports on this release have been favorable from all over the country. It seems to have a universal appeal to all the country fans out there. Some of the stations going "dark horse" on this one were: WFMW, WCMX, WTVR, KIWO, KKKX, WPST, and WJJC.

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WCI Sees Profit Lift In First Quarter '87

LOS ANGELES—Warner Communica- tions Inc. has announced that its first quarter net income grew by 115 percent over 1986.

Citing the strength of CD sales, the company reported an operating profit of $47 million for its record division—a 50 percent increase over last year's tally.

Also of particular strength was WCI's film division, which saw a 4 percent increase in operating profits from last year.

Book publishing was the only WCI interest to see a dip in earnings com- pared to last year, falling 26 percent.
They're trying to get something a little more rousing. Sire "is an idea," says Westerberg. "It's a name for music and show business. If we can't get it up, we're not gonna fake it.

"Hopefully we can get excited for pretty much all the shows. If we're not into it, we're not going to force it on somebody, because every other band will do that. So I guess it's your option. You pay your money and takes your chance and you might see something great or you go home with a bad taste in your mouth. It's a gamble."

Dickinson sees this anti-show-biz approach as perhaps the shrewdest from his band's Showmanship Tour. "I'm more cerebral what he does," he says. "That's what I sure he wouldn't want me to say, is how much of what you see is an act. I was very impressed with that aspect of what they were doing. If they could ever get themselves to arena level, they'd be transcen-

dental.

Hill, who has tracked the band since their first New York performance in 1983 (which he helped book), explains how the signing to Sire happened. "They did their CBGB's showcase which was a disaster," says Hill. "And then they did a Irving Plaza show which was a rousing success. Most of the labels, I think, went to the CBG ones. (Sire president) Seymour Stein went to the Irving Plaza one and they thought it were incredible and immediately wanted to do something with the band."

Their first Sire LP, "Tim," followed four widely acclaimed albums on Twin/Tone Records. 1981's "Somday Ma, I Forgot To Take Out The Trash," a self-styled "power trash" outing, featuring the single "I'm In Trouble," and most notable for "Shiftless When I'm Good," "Johny's Gonna Die," and "Kick Your Dog." 1982's "S'ink" was a blast of white noise, a slight album to be sure, but ultimately redeemed by songs like "Go" and "God Damn Job."

1983's "Hootenanny" was the first sign that the Replacements were headed for the majors. It was a much more mature album of songs like "Grown Up Train" ("Treatement Bound"), punk trash ("You Lose"), dark rave-ups ("Take Me Down To The Hospital"), eerie atmospheric pieces ("Willpower" and "Within Your Reach"), an instrumental ("Buck Hill"), and a title track on which most every instrument on the album played each other's instrument.

With "Let It Be," released in 1984, the band came of age. Each song on that record is like a veritable mini-album, from the punk-pop joy of "Favorite Thing" and the acoustic rock of "Unsatisfied" to their cover of Kiss's "Black Diamond" and a brilliant ballad called "Sixteen Stone," which Hill once tried to get Rod Stewart to cover.

"Tim," though less stylistically diverse than "Let It Be" or "Hootenanny," represented a maturation of Westerberg's songwriting, as he used musical forms to actively comment on lyrical content (see "Tired of Talking" Party). The album included "Hold My Life," "Bastards of Young," and "Little Mascaras," three of the best songs he's recorded.

For "I Don't Know," Westerberg was put in a dark concrete iso booth to sing and when he couldn't find the microphone he said "where's the microphone?" while they were recording. It fit so well that they kept it.

On "Red Wine," Westerberg lets out what is probably the longest scream in rock history -- but he had to fight to keep it on the record. "Hey, we had to fight to get that one," says Westerberg. Dickinson didn't want that one but his wife liked it. "The way to my man's heart is through his stomach, and to his head is through his wife. She liked that. And the engineers were saying like, 'well, this is four KTB and the overdub is unaccept-
able.' It's like f**ck your, turn it up."

What the Replacements basically do is dramatize the rock 'n' roll stance, the emotions of late adolescence that all rockers since Chuck Berry and most novelists since J.D. Salinger have been trying to capture. The Replacements edge it in a bit, they seem to have been doing this since they were teenagers, and, after nearly eight years, they're only in their early to mid-twenties. Westerberg, Stinson, and Mars are the voice and pride of a generation that grew up in the vastly underrated (by people who grew up in the '60s) '70s.

"It's 1987 and in 2010 they'll be looking back," says Westerberg. "I mean, the Stones weren't derivative? I mean, Chuck Berry stole everything he knew from T-Bone Walker."

Kiss was just as original as the Who were. It's just the fact that they weren't as good, I'll give you that. I grew up with such bastardized versions of classics. Brownsville Station, stuff like that. But that's my rose."

So roll over Mick Jagger and tell McCarty the news with "Please To Meet Me," the Replacements giving a new generation a chance to get it half wrong again.

Chris Isaak (continued from page 10)

they sing together because they have a similar feel about music. It's not only that they're good, they have a similar feel. Isaak says the whole band likes the same type of music, often singing together to listen to the other's songwriting."

Ot lead guitarist Wain, an economical player who frames every song with his tasty echo laden surfer Atkins stringings, says Isaak, "Jimmy is a guitar hero. He's a great guitarist. He's a great, like a singer too, he's a great keyboardist."

If the label's not a "title," "Chris Isaak," as front man and songwriter, Isaak sees himself as a band member, not just a leader and the band knows that. "That's not very much ego in those guys. There's not very much junk up there. They're just playing out and playing off of each other."

"We've been two years together and we really get along with each other. I mention Jimmy a lot and I talk about Kenney & Rory during the set. They have sones during the thing and I just realize they are important and we play with each other. It's not like I've seen with bands where the guys stand back 15 feet and the singer stands up front and the lights never come on the drummer and they never mention his name. Kenney sings really well too."

While in San Francisco, playing frequently, building up a solid repertoire of material, they caught the eye of a Hollywood producer looking for work with the Los Angeles Sound who went on to produce both of Isaak's LPs. "He's a real important part of our sound. He's very good at helping us arrange. Someone who can give you good feed back is hard to find."

Isaak writes all the band's material "real, real late at night." Isaak brings the songs in and his band usually finishes out the arrangements. "Jimmy's guitar playing is so what I call a real arrangement. He's got the feel, he doesn't want too much. He knows what's going on in all other than that, he's improving the song by what he adds. I'll say here's a blanket section for you. Put something in there."

Isaak plays on mostly industry crowds at a recent Roxy appearance, Isaak says it turned out to be a fun show. "It's always tough to play for an audience that didn't pay anything to get in. If they don't like you, they say 'Nothing invented, I'm leaving.' Actually the audience was real good. It can get spooky when you play to a bunch of people who work at record companies. They never buy records or pay for tickets and they get pretty rough in their appraisal of things."

Two member of that audience who sat together were Roy Orbins and David Lynch, who reportedly offered Isaak the lead role in "Blue Velvet."

"It's just a matter of getting some role that I could do," I told him, think of me as a kind of a brave and dominating praise woman either that, or Gramps, wearing suspenders. Gramps/Gramps! (high shelf voice).

Lind said last week, "I'd rather like to be in one of Lynch's films. He scares me kind or not. Because I think he's a weird guy. He scares me because he's very intense. He's a real nice guy. He came to the show with Roy Orbins. Can you imagine them stopping off at Danny's?"

While it seems that Isaak has built up a solid following, champion success has eluded him. Commercial success is important to Isaak, but he is realistic about his future adding that he won't change his music for the sake of acceptance. "I like the way the run with it and nobody has really asked me to change. I'd love to have a hit with the stuff I do and I can't at least I don't want to do career playing Gramps/Gramps!" Isaak went on to say that he'd like to be in one of Lynch's films. "He scares me kind of, not because I think he's a weird guy. He scares me because he's very intense. He's a real nice guy. He came to the show with Roy Orbins. Can you imagine them stopping off at Danny's?"

Cash Box May 2, 1987
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Factory representatives from throughout the country and the Chicago area were present to participate in the post-ACME product showing, hosted by Atlas Distributing in its Chicago headquarters on Friday, April 10. In addition, there was a steady flow of operators who came during the course of the daylong affair to see the lineup of current and newly released equipment that was on display. Many of the pieces featured at the recently held ACME convention in New Orleans were showcased by Atlas as an accommodation for their op customers. It was interesting to observe operators as they gravitated first to the new machines to give them a thorough once-over, then to the models they were familiar with, and back to the new machines for a more prolonged second look. The showroom was literally packed with equipment! Atlas chief Jerry Marcus, and the entire team, were on hand as hosts and “Chef Leonard” (Zeidman) is to be commended for dishing up such a delicious luncheon buffet, which included his now famous hot dogs and white tune salad! The accompanying photos depict some of the equipment that was shown and some of the guests who were there. Have you any idea of what it takes to host a showing in Chicago on the day the White Sox are playing, and the sun is shining brightly, and the weather is just perfect? (Photos by Joe Gino).

Chicago op Phil Cetrone of C&K Games, Inc. was just about to start talking Konami’s “Double Dribble” when the Cash Box photog took aim!


The sign that said "MACHINES" was right on the spot to answer any questions.

This is Data East's "Karnov" getting a work out from operator Sherman Howard of Peter GH Enterprises and DE's John Barone is right on the spot to answer any questions.

AMOA Board Reviews Parallel Import Problem

CHICAGO — During the recent AMOA mid-year board of directors meeting, a lengthy discussion was held concerning the effect of the “parallel import problem” upon AMOA and the importers who manufacture in the United States. At its previous mid-year meeting, in 1986, AMOA prepared a position paper on the parallel import problem which was widely distributed to the trade.

This position was reviewed by the board at this year’s meeting in Reno, Nevada. A preliminary report has been held between AMOA officials and various manufacturers in Chicago in early March, at which time the problem was jointly discussed. As AMOA noted, complex and unsettled questions surround the legal rights and liabilities of owners, importers, and users of genuine goods, particularly electronic games which are subject to United States copyright laws or which bear United States trademarks and, which are imported to the United States without the consent of the U.S. copyright or trademark owner. Such goods are commonly known as “grey market” or “parallel imports.” This subject, said AMOA, involves provisions of the U.S. Copyright and Trademark Laws, the Tariff Act of 1930, and the Semiconductor Chip Protection Act of 1984 which have been reviewed by the board. The Semiconductor Chip Protection Act does not constitute a part of the Copyright Act but is a separate statute.

AMOA further noted that court interpretations of the various statutes involved are far from uniform and it is unclear in what circumstances, if any, a purchaser of parallel imports will be found to be an infringer. The entire subject of parallel is likely to be the subject of legislation in the 105th Congress, according to the association.

Parallel imports arise because contractual arrangements manufacturers have with their licensees are not being complied with, according to AMOA. The board believes that if manufacturers do not approve of parallel imports they should focus their attention on parties who have breached their contractual arrangements with manufacturers and not attempt to place the burden on persons who have purchased them in good faith. This was previously reviewed with various manufacturers in March, and was confirmed by the full AMOA board of directors. AMOA strongly supports the position that manufacturers should meet the situation head-on with their foreign suppliers who are creating these problems.

At the time of this year’s mid-year board of directors meeting, no legislation had been introduced, although there were reports that it will be forthcoming, said AMOA. Therefore, the board did not take a position on any proposed legislation at this time.

Cash Box May 2, 1987

By Peter Caplin and view of John Cherveny
ICMOA Annual Dart Tourney Is Held In Peoria

CHICAGO — The third annual Illinois Coin Machine Operators Association's English Mark Darts tournament took place in Peoria, Illinois, April 3-5, with 1325 players competing in seven events, for over $11,000 in cash and prizes. Co-Sponsors of the statewide event were Arachnid, Inc. and Anheuser-Busch.

Tom Pace qualified in his home town of Rockford, Ill., in a tournament sponsored by TBI Games, and proceeded to win the 501 Open Singles event. Pace had been Illinois State Champion in 1985 and currently holds the title of World Singles Champion by virtue of his win in last year's English Open at the World Championships in London.

This photo will give you an idea of the record turnout for this year's event, which saw over 1300 players competing for cash and prizes.

in his own right, having been a member of the team that won the prestigious TBI Master's League for 1987 in Rockford, Ill.

Carol Johnson of Cary, Ill., is the state's top Woman Shooter. She repeated her win in both Women's Doubles categories. Her partner, Colleen Washburn, is also a World Champion, having won both Mixed and Women's Doubles at the 1986 Bullshooter International Challenge.

A first at this year's Illinois State Championship were consolation events in Open Doubles and Women's Doubles. On Sunday, players eliminated from the four main events took a "second chance." Jessie Rogers and Barney Dawson, representing the Knoxville Tap in Milan, Ill., won Open Doubles and Rockford's Nadean Rocha and Dawn Phillips upon in the Women's Division.

Jay Abraham of Abraham Amusement in Peoria, served as this year's ICMOA Dart Tournament Director; ICMOA's Ellen Donovan was Tournament Coordinator; and David Marek of Rockford Star Games, served on the Dart Committee.

ICMOA Dart Tournament Director Jay Abraham (c) is pictured with champion shooters Tom Pace (l) and Wally Meredith (r).

Exhibits Added To ICMOA Convention Format

CHICAGO — For the first time, ICMOA, the Illinois state operators association, will feature exhibits at their annual convention. The 1987 annual meeting and trade show will be held at the Holiday Inn in Decatur, Illinois, during the period of June 11-14.

At this point in time almost all of the twenty booths allotted have been reserved by manufacturers and distributors. The exhibitor list includes such firms as Atlas Distributing, Inc.; American Vending Sales; World Wide Distributors; Betson Enterprises and Owl Darts.

Among guest speakers who will be participating this year are AMOA president Dick Hawkins, AAMA's director of industry affairs and enforcement Bob Fay and representatives from Rowe and Seeburg who will conduct technical seminars on the compact disc jukeboxes.

Convention Committee chairman Ed Vasquez of Velasquez Automatic reports that response to the addition of exhibit booths has been most gratifying and he anticipates that this year's event will establish a new record for the state group.

Further information about the 1987 show may be obtained by contacting Ellen Donov- an, administrative director and exhibits manager, at ICMOA, 710 E. Ogden Avenue, Suite 113, Naperville, IL 60540.

New Sales Tax Exemption Aids Illinois Vending Companies

CHICAGO — Illinois vending companies won a Court decision last month under which vending machine product sales of foods and beverages for off-premise consumption will be exempt from the state sales tax, assuring treatment accorded to similar over-the-counter sales.

The ruling by the Cook County Circuit Court reverses the finding of a State Revenue Department Hearing Officer in a suit brought by Canteen Corporation and 38 other Illinois operators.

Illinois operators will win as $5 million sales tax credit and should be exempt from the tax for these types of sales in the future," commented William R. Brandstrader, NAMA counsel and director of state councils, who organized the Illinois operators' action.

"This favorable ruling is the culmination of nearly 30 years of working toward sales tax relief in Illinois," he continued. "We had to turn to the courts when repeated attempts at securing regulatory and legislative relief did not bring the desired results."

Products which are exempt when sold through vending machines include candy, gum, snacks, pastry and other prepackaged items. Canned soft drinks are subject to refund claims for sales between 1980 and January 1, 1985. Beginning in 1985 such beverages were again made subject to sales tax by the legislature.

Brandstrader hailed the decision as "the greatest victory in Illinois in 30 years" and expressed the hope that the decision will stand, even if appealed by the state.

NAMA Considers Setting Standards For Card Systems

CHICAGO — Extensive discussions about the need for establishing uniform standards for using debit card systems in vending machines were held at a meeting organized by the National Automatic Merchandising Association in Reno, preceding the NAMA Western Convention there last month.

Some 30 representatives of vending machine manufacturers, producers of coin mechanisms and card systems and of the NAMA staff attended the first meeting, according to NAMA president G. Richard Schreiber who served as moderator. A discussion by technical experts from the group followed in Chicago on April 2 and a third meeting is scheduled for May 19 in Chicago.

Preliminary talks concerned power source requirements, interface connections and language protocols, with interest also focusing on the placement and function of different pay systems working simultaneously in the same machine.

"Vending operators are more likely to look with favor on the opportunities which lie in card systems if the new devices, working along or in conjunction with coin mechanisms and bill validators in each machine, are interchangeable and compatible," said Schreiber.

"The purpose of these meetings is to find out what the problems are, whether uniformity can be achieved and how to go about it within the existing technical requirements and in conformity with government regulations on industry standards," he explained.

Schreiber said the first two meetings resulted in better understanding of technical aspects and of individual requirements and viewpoints. "If all continues to go well, we should have the guidelines established for our members and the industry when we get to Philadelphia for the NAMA convention in October," he added.

Industry Calendar

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


May 23-25: Arachnid 1987 Bullshooter II National Finals; Rosemont Ramada Inn; Chicago.

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


July 12-14: Minnesota Operators of Music & Amusements (MOMA); Radisson Resort Arrowood; Alexandria, MN; annual summer outing & seminar.

September 24-26: Michigan Coin Machine Operators Assn.; Clarion Hotel; Lansing, MI; annual state convention.

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

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

CASH BOX

ANYTHING ELSE IS A COMPROMISE

Cash Box May 2, 1987