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

REO SPEEDWAGON
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Radio Report

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

SINGLES
76 POINT OF NO RETURN—Expose—Arista

ALBUMS
82 TRIBUTE—Ozzy Osbourne/Randy Rhodes—Epic
Cinemax Sessions Brings A Winning Format To Cable Music Programming

By Gregory Dobrin

LOS ANGELES—Believe it or not, “Godfather of Soul” James Brown and “Queen of Soul” Aretha Franklin had never worked together before, but there they were, together at last, working the crowd into a frenzy at Detroit’s intimate Taboo Club earlier this year. The occasion? Cinemax Sessions: A Soul Session; James Brown And Friends, which debuted on Cinemax May 1.

Such rare pairings are fast becoming the norm for viewers of Cinemax, the 7-year-old HBO sibling, which debuted the Sessions series in January of last year. Carl Perkins and Eric Clapton, Dizzy Gillespie and Chuck Mangione, Ron Wood and Fats Domino — these are just a few of the musicians brought together under this highly successful programming format.

To date, the channel has taped eight of the hour-long shows, covering such seminal musical genres as gospel, rockabilly, jazz and blues. The segments have become popular with musicians, giving them a chance to honor the music and each other, but they’re also popular with audiences: subscriber gains as of January, 1986 outstripped the previous year by 400,000 — a significant increase over 1985 gains, qualifying Cinemax as the third largest pay service.

HBO executives attribute much of that growth to Max Headroom — which saw its American debut on Cinemax — and to Cinemax Sessions (In fact, the channel’s second Sessions installment, Fats Domino & Friends, was the most-

Quantum Leaps In

By Lee Jeske

NEW YORK—If Beale Street could talk, it would probably be babbling on about the night the week before last when Bob Pittman and Les Garland set up a couple of klugs lights in front of the Rum Boogie Club and launched a new record label, QMI Music (part of their new Quantum Media Inc.). Ringo Starr was there, Rufus Thomas was there, both mayors of Memphis were there, and the label’s first three signings were there. Ringo smiled and left, Rufus smiled and stayed, the mayors smiled and one left and one made a speech, the three performers—Ella Brooks, Jimmy Davis, and Gilbert Gottfried—performed before a supportive hometown (for Brooks and Davis) crowd, and Pittman and Garland strolled around with smiles on their faces.

“The idea behind the label,” said QMI Music president (and QMI Media executive vice president) Les Garland over the din. “It to focus our philosophy on building a company that will be consumer driven. We want to cross those fuzzy lines of television, film, music, home video, marketing. Today that line is very much connected, and that’s the type of company we want to build.

“I suppose the most perfect way of giving you an example would be the way the Ella Brooks record, “It’s Easy (When You’re On Fire),” is being released. It was played to the public for the very first time during the Hagler-Sugar Ray superfight, to the closed circuit audience. Then it went out on cassette to the decays in the

DAT Provision Dropped From House Trade Bill

By Earl B. Abrams

WASHINGTON—The push for legislation to require copy blockers in the soon-expected arrival of Digital Audio Tape (DAT) machines in the United States from Japan goes on, although the U.S. music industry lost the first round in April.

When the omnibus international trade bill was sent to the floor of the House of Representatives for debate on April 28, Speaker Jim Wright (D-TX) ordered stricken from the prospective legislation a provision that would have required all DAT imports to include a copy coding scanner to prevent home taping. But, scheduled May 15, is a hearing by the Telecommunications Subcommittee of the Senate Commerce Committee on S-506, which in essence imposes the same conditions on DAT imports. This committee is headed by Sen. Daniel K. Inouye (D-HI).

Reportedly, a similar hearing also in May, is being considered by the House Commerce Subcommittee on HR-1384, companion legislation to the Senate bill. Representative James J. Florio (D-NJ) is chairman of that Subcommittee.

Also being bruitied is a report that the House Copyright Subcommittee may hold a hearing on the DAT question soon. This subcommittee, together with the Senate Copyright Subcommittee, held a joint hearing on DAT last month (Cash Box, April 11).

Wright stated that his decision was not to be understood to deal with the merits of the issue. In fact, he said: “I support the purposes of the DAT amendment,” adding, “I urge the Commerce Committee to move expeditiously on the DAT bill as a separate legislative proposal.”

He noted that the committee had voted to approve the DAT provision in the trade bill by 24 to 18, and concluded, “I will be glad to schedule it for consideration by the full House.”

Representative Henry Waxman (D-

(continued on page 29)
Bridenthal Joins—Bryn Bridenthal has joined Geffen Records as head of their newly formed media and artist relations department, according to Ed Rosenblatt, president. An industry veteran for nearly a decade, she served as promotion director for Rolling Stone magazine, spent nearly eight years at Elektra/Asylum, most notably as vice president, publicity and artist development. She resigned that post to open Bridenthal Public Relations, representing clients such as Queen, Motley Crue, unibroue and Quiet Riot. She is scheduled to late last year to join Capitol Records where she was national director, media and artist relations for five months before resigning to accept the Geffen position.

Virgin Appoints Two—Jacquie Perryman joins as international director, music division and Gemma Corfield is named director, A&R Administration. Perryman previously headed up Virgin's international department in London. Corfield also joins the US venture from the UK offices where she worked in various capacities since 1979, most recently as A&R coordinator and then as US coordinator.

Two Promoted at RCA—Teri Muench has been promoted to director, A&R Contemporary Music, West Coast, RCA Records. In the nine years she has worked for RCA Records, Muench spent the last five as A&R talent manager. Linda Brandon has been appointed counsel, BMI Music, formerly RCA International. Prior to joining RCA, she was an attorney for Columbia Pictures Industries in New York from December, 1983 to December, 1986.

Miller Appointed—Greg Miller has been named director, international promotion for PolyGram Records. Miller, an 11-year company veteran, joined the label's Los Angeles sales branch in 1976 as a merchandising/inventory specialist.

Four Appointed—Four appointments in the joint packaging & pre-production department of Atlantic and Elektra Records include: K. David Fleming, promoted to manager of packaging & pre-production, compact disc; Maureen Hindin has been named album & tape pre-production coordinator; Melody Johnson has been upped to packaging & pre-production assistant; and Cindy Masino has been appointed album research & pre-production assistant. Fleming had been packaging & pre-production coordinator for Atlantic Records since March 1983. Hindin joined Atlantic in September of 1983. Johnson came to Atlantic Records in September of 1983 as well. Masino started at Atlantic in November 1984, after working as administrative assistant for Venett Advertising.

CBS Appoints Two—John Murphy has been appointed sales manager for the New York Branch, CBS Records. Before joining the label in 1978, Murphy was senior buyer, Home Entertainment Department for Lechemire. Mike Kraski has been appointed sales manager for the Southwest Branch, CBS Records. He was most recently a sales representative for the label in the Pittsburgh, Pennsylvania office. He joined the label in 1981 as an inventory specialist in May 1975.

Klein Appointed—Roger Klein has been appointed associate director, A&R, West Coast, Epic/Portrait Records. He had been manager, A&R, for Arista Records since 1985.

Gibson Appointed—Tom Gibson has been appointed associate director, product management, West Coast, Columbia Records. He has been a sales representative with the label's Southwest Branch since 1981.

Ziskrout Appointed—Jay Ziskrout has been upped to the position of director, national album promotion. He joined Arista 2 and a half years ago as associate director, album promotion.

Hawkins Appointed—BMI's director of writer administration, Gloria Hawkins, has been appointed as vice president to the Gospel Music Associations Board of Directors. She joined BMI in May of '86.

Two Join BMI—Barry N. Shufeld has been named BMI director of application systems. He joins from International Paper, where he served for the past 10 years in several different capacities. Mary R. Weber has joined BMI's legal department. She joins from the New York Supreme Court, Appellate Division, where she served as a law clerk.

Silber Promoted—Fred Silber has been promoted to the position of legal counsel and business affairs associate for the Chappell/Intersong Music Group USA. He has been with the publisher since 1979. Most recently served as copyright manager.

CBS/Fox Video Appoints Three—Lori Van Meter has been named Midwest regional sales manager for Key video. She was formerly marketing coordinator for the company's Chicago office. Michael Beck has been named Eastern regional sales manager for CBS/Fox and Playhouse. He joins from Star video, where he held the position of senior video buyer. Jim Capps has been named Western regional sales manager for Key Video. He joins Key from Walt Disney Home Video where he was regional sales manager.

Levine Named—Sydney Levine has been named vice president of acquisitions and development for Republic Pictures Corporations. Prior to joining Republic, Levine was director of acquisitions for Los Angeles-based Karl Lorimar Home Video.

Hale Named—Mike Hale, formerly director of marketing for Times Mirror Cable, Inc., has been named vice president of marketing and product development for The Playboy Channel.
Cinemax Sessions (continued from page 5)

The show is the brainchild of HBO vice president, music and variety programming, Betty Bitterman, whose task was to replace the Album Flash series, a show primarily revolving around music videos. Her idea was to

watched special in Cinemax history.

The show is the brainchild of HBO vice president, music and variety programming, Betty Bitterman, whose task was to replace the Album Flash series, a show primarily revolving around music videos. Her idea was to

been lost on the musicians: When Eric Clapton told Phil Collins about his in-

volvement in the forthcoming blues segment (taped at L.A.'s Ebony Show-

case Theatre), Collins decided to stop by and 'sit in' - pleased at the oppor-

tunity to join such greats Paul Butter-

field, B.B. King, Albert King and Etta

James, among others. "We try not to

get into video tricks or anything like

that. It's all about the music, and about

these people playing with each other -

maybe with somebody they really ad-

mire, somebody who influenced

them," Bitterman adds.

Production cost for the Sessions

shows is a flat figure of 'a little more'

than $200,000, and despite the show's avoidance of over-production, top-

name producers and directors have

worked on Sessions - such as Ken

Ehrlich (Grammys) who directed both

the blues and gospel segments

Beyond the current A Soul Session:

James Brown & Friends, three more

Sessions shows are due for 1983: The

Legendary Ladies segment, featuring

BLUES JAM-B.B. King and Eric

Clapton perform together during

Cinemax Sessions: A Blues Session.

such female music stars as Lesley

Gore, Martha Reeves, Ronnie Spector,

Mary Wells, Grace Slick, Shirley

Alston, Freda Payne and Belinda Car-

(continued on page 51)

POISON PLATINUM-Enigma/Capitol recording group Poison were presented with a platinum plaque by label executives for their debut album, "Look What the Cat Dragged In," at a party held in their honor recently. Picture-

ted at the Platinum party (l-r) are: Bill Hein, Enigma's chief operating of-

ficer; Wes Hein, president of Enigma Records; Bret Michaels and Nikki Rock-

ett, Poison; Joe Smith, vice chairman and CEO, Capitol Industries, Inc.; C.C.

DeVille and Bobby Doll, Poison.

B'nai B'rith To Honor
Whitney Houston And Kool
& The Gang

NEW YORK—The Music and Perfor-

ming Arts Unit of B'nai B'rith will honor

Whitney Houston and Kool & The

Gang at its 23rd annual Awards Dinner,

June 16 at New York City's Sheraton

Centre Hotel. Houston will receive the

"Creative Achievement Award" and

Kool & The Gang will receive the

"Humanitarian Award."

"Rarely have our honorees been

more deserving of recognition," said

Joe Cohen, president of the Unit.

"The ongoing achievements of both

Whitney Houston and Kool & The

Gang have raised our awareness of the

unique contributions made by great

talent towards improving our society,

and, for these talents, we are extreme-

ly proud to honor them."

The dinner raises money for several of

the Unit's charitable activities, in-

cluding the B'nai B'rith Youth Ser-

vices and its summer program enabling

underprivileged children to attend

camp; a scholarship at the High School

of Performing Arts for creativity gifted

students; contributions to senior citizen

homes and veterans hospitals, and

other causes. Subscription tickets are

$250 each and can be obtained from

Florence Lipperi, 75-08 178th St.,

Flushing, NY 11366.

Relativity Inks Licensing
Deal With Creation

By Paul Torio

NEW YORK — Relativity Records has

signed a licensing deal with Creation,

one of the top independent labels in the

U.K. As part of the pact, Important

will distribute the Creation/Relativity

releases in North America.

Relativity, which has had major suc-

cess with Robyn Hitchcock and

Tangerine Dream, says that their first

joint release under this agreement will

be Felt's "Forever Breaths The Lonly

Word."

Alan McGee, who heads Creation,

sees compatibility as the major factor

in choosing to hook up with Relativity.

"Creation and Relativity are very

similar," he says. "They're both con-

cerned with making music before

making money."

McGee started Creation three years

ago with the profits from a popular

London club he ran called The Living

Room. It was in booking bands for the

club that he came across many of the

acts that are now on his roster. Crea-

tion released the first record by the

Jesus and Mary Chain, who are no

longer on Creation, and currently is the

label for Primal Scream, The Bodinies,

and the Weather Prophets.

"It been clear for some time that

Creation is one of the dominant if not

the dominant British indie label at

this point," says Relativity's Michael

Krumper. "We felt we could do a real-

ly great job as far as promotion goes."

"Relativity seems to be the most

aware of the independent labels in

America," says McGee. "They also

seem to have a real strategy and a real

hunger for success. They really see

Creation as a big project."
OUT OF THE BOX


The tragic plane crash that killed guitarist Rhodes ended one of the most promising heavy metal partnerships in music history. This double live set preserves on vinyl the only extant live recordings of Ozzy with Rhodes. The Los Angeles native founded Quiet Riot and joined Ozzy in 1979, and was certainly one of the most accomplished metallic guitarists of all time.

OUT OF THE BOX


Andrew Lloyd Webber's Phantom Of The Opera is an ambitious musical reworking of the classic tale which has had a successful run on the London stage. Its impending U.S. Broadway opening will no doubt accelerate retail activity for this cast LP. Michael Crawford as the Phantom does a wonderful job in the lead role.

THE REPLACEMENTS—Pleased To Meet Me—Sire 25557—Producer: Jim Dickinson—List: 8.98—Bar Coded

The Replacements are one of America's great rock bands. They perform music with torque and amplitude as well as passion and heart. Their latest LP is a collection of remarkable songs of intense honesty and fire. Whether its a flat out rock burner ("Red, Red Wine"), or an acoustic ballad ("Can't Hardly Wait"), Paul Westerberg and his band are convincing and believable.

WIRE—The Ideal Copy—Enigma SWAO-73270—Producer: Gareth Jones—List: 8.98—Bar Coded

Wire's influence in music since its 1977 start is much greater now than the commercial impact the band's four LPs would suggest. Their fifth is this engaging, adventurous set that places them ahead of the class once again.

TPAU—Virgin America 90595—Producer: Roy Thomas Baker—List: 8.98—Bar Coded

TPAU is a British group headed by the stunning lead singer, Carol Decker. The band's large-scale pop vision has shades of Abba with a heavier, modern sound.

THE BEARS—Primitive Man IRS-42011—Producer: Adrian Belew—List: 8.98—Bar Coded

Former Talking Head/King Crimson guitarist Adrian Belew's first LP in some time is IRS's first for its new imprint Primitive Man Recording Company (P.M.R.C.). The wild, clever music is stimulating and surprising and should bring the guitarist back into the limelight.


Successful British group led by the emotive singer Kurt Brandon has their first shot at U.S. success here. The enigmatic, emotionally rendered songs will be avoided by CHR, but alternative circles will jump on them.

NEW AND DEVELOPING

NORWOOD—I Can't Let You Go—Magnolia Sound/MCA 5897—Producers: McKinley Horton/Michael Forte-Donald R. Robinson—List: 8.98—Bar Coded

Newcomer Norwood possesses a deep, baritone-to-tenor voice that approaches the sexy expressiveness of the late Marvin Gaye. On his debut LP he demonstrates his gifts as singer, writer and performer. Definitely a solid contender. The first single, the title track, is already a Top 30 BC hit.

FEATURE PICKS

DAVID FRIESEN—Inner Voices—Global Pacific OW 40718—Producers: David Friesen-Jeff Johnson—No List—Bar Coded

Bassist Friesen has produced a joyous, beautiful instrumental LP that deserves to be a New Age classic. Rich in human emotion and musical virtuosity.

THE ERAVERSE—Circus—Sire 25554—Producer: Flood—List: 8.98—Bar Coded

The Erasure, Andy Bell's (Depeche Mode, Yazoo) new assembly had great success with last year's club/alternative hit "Oh, L'Amour." The second album is more charming, synth-based pop done with wit and warmth.

DAN HILL—Columbia BFC 40456—Producers: Hank Medress-John Capello—No List—Bar Coded

Hill never regained the success of his huge hit, "Sometimes When We Touch." A hiatus in country music is ended now and this full throttle pop/rock record places him back squarely in the commercial mainstream. He still has one of the great pop voices.

ACE FREHLEY—Frehley's Comet—Megaforce Worldwide/Atlantic 81749—Producers: Eddie Kramer-Ace Frehley—List: 8.98—Bar Coded

Kiss' former axe-man blasts off on a solo venture. The power-chording explosion will convince everyone that he's back on track.

NICHOLAS TREMULUS—More Than The Truth—Island 90593—Producer: Rob Frunsoni—List: 8.98—Bar Coded

Chicago's Tremulis is a big hometown draw and proved with his debut of a year ago that he was one to watch. His second LP is further confirmation that a blue-eyed soul brother is on the rise.

WALL OF VOODOO—Happy Planet—I.R.S. 5997—Producers: Richard Mazda—List: 8.98—Bar Coded

Wall Of Voodoo's latest is another document from the band's spooky-but-quirky subconscious. A listen to their psycho drama version of the Beach Boys' "Do It Again" is just one example.

RECORDS TO WATCH


LATIN RASCALS—Rachel To The Future!—Tin Pan Apple/Polydor 831 571—Producer: Latin Rascals—List: 8.98—Bar Coded

CINDY VALENTINE—Sad Rendez-Vous—Polydor 831 668—Producers: Tony Green-Deborah McDuffie—List: 8.98—Bar Coded

TIM TIMMERMANS-SKIPPER WISE—Poems Of The Five Mountains—Innovative Communication IC 87.102—Producers: Skipper Wise-Tim Timmernans—List: 8.98—Bar Coded

FUZZBOX—We've Got A Fuzzbox And We're Gonna Use It—Geffen GHS 24149—Producer: Robert Lloyd—List: 8.98—Bar Coded

GOTHIC—Music From The Film—Virgin America 90607—Producers: Thomas Dolby-Cliff Brigden—List: 9.98—Bar Coded
**SINGLE RELEASES**

**OUT OF THE BOX**

WHITNEY HOUSTON (Arista AS1-9598)

The big new-artist story of the last two years was without a doubt Whitney Houston. Her long-awaited new single is a spine-tingling danceable celebration that shines and glistens. Her remarkably supple voice floats atop this Walden production.

**OUT OF THE BOX**

TINA TURNER (Capitol B-44003)

Turner’s new single is the title track from her big-selling LP, “Break Every Rule.” It is a moody, melodic pop song that captures all of the singer’s sultry charm. Techno wiz Hine gives it the production sheen that ultimately wins the day.

**OUT OF THE BOX**

BRUCE HORNBY AND THE RANGE (RCA 5165-7-RAA)

The cascade of radio-hot singles from Hornby’s debut LP continues. The mix and arrangement here evokes the memory of his breakthrough hit, “The Way It Is.” His warm, effective singing is penetrating.

DIANA ROSS (RCA 5172)
Dirty Looks (3:19) (Black Lion–R.C.–Matak/ASCAP) (Scher-Golden) (Producers: Tom Dowd-Diana Ross)

Ross’ first single from her forthcoming “Red Hot Rhythm And Blues” LP is a sexy, rhythmic cut full of hooks and sensuality.

BOB GELDOF (Atlantic 7-89261) Heartless Heart (4:15) (NOB adm by Inter-songs) (Bob Geldof) (Producer: Rupert Hine)

In spite of sparkling production and fresh, meaningful songs, Geldof has yet to make the commercial splash with his first solo LP, “This Is The World Calling.” This Rupert Hine production may have the polish and shine to break through to the airwaves and bring the deserved attention the music deserves.


This band’s forte is strong, emotion-packed rock ballads. This one is among their best. High, clear, powerful vocals and blistering production replete with thundering drums and thick guitars underscores the power of the song.

EXPOSE (Arista AS1-9579) Point Of No Return (3:26) (Panchini/BMI) (Lewis A. Martinaco acuates) (Producer: Lewis A. Martinaco acutes)

This is the single that started it all on the underground club scene for this female trio. Radio gets another chance to cash in on the huge success they have since experienced.

**OUT OF THE BOX**


The Isley’s release this charming, smooth-grooving soul ballad. The sensual arrangement supports the brothers’ sweet falsetto vocals.

CARLY SIMON (Arista AS1-9587) Give Me All Night (3:56) (C’est/ASCAP–Back Mac/BMI) (Simon-Mcmahon) (Producer: Paul Sunwell-Smith)

Simon follows her big hit “Coming Around Again” with this gentle and richly melodic ballad.


The Godfather rips it up on this funky tune with great hooks.

STACEY Q (Atlantic 7-88276) Insecurity (3:29) (SSQ–French Lick adm by Bug/BMI) (R. West) (Producer: Jon St. James)

Stacey Q’s thin, sexy voice graces this otherwise standard dance floor cut.

DONNA ALLEN (21 7-99459) Satisfied (3:49) (Triage–Living Disc/BMI) (L. Pace-D. Allen-W. English) (Producer: Lou Pace)

Allen’s “Serious” surprised CHR and became a Top 20 hit. Her second single is another soulful, steaming rhythm cut. A certain BC single with Power and CHR crossover potential.


REO SPEEDWAGON (Epic 34-07055) Variety Tonight (3:43) (Part-Time/ASCAP) (N. Dougherty) (Producers: Kevin Cronin-Gary Richrath-Alan Gratzer-David DeVore)

**FEATURE PICKS**

**RECORDS TO WATCH**

LEFT LANE (Polydor PRO 506-7) Bam Bam Bam (I Came Here To Jam) (3:45) (Future–His/BMI) (A. Hot) (Producer: A. Hot)


DESTINATION VENUS (TSMB 104) Oh, Lucille (4:45) (Terry Allen/BMI) (Producer: Terry Allen) (Producer: Gary Brock)


E American (Fantasy 979) This Rose Is For You (3:52) (Indye–Derf–Pure Delight/BMI) (F. Monk) (Producers: F.L. Pittman-Clayton)


BOOMERANG (Atlantic 7-89247) In The Darkness (3:36) (Steinberg–Kawashima Rock–Denee Barry/ASCAP) (B. Steinberg–T. Kelly) (Producer: D. Kershbaum)

Cash Box May 9,1987
NEW FACES TO WATCH

"I was on tour with this other band. We were walking around in some town and the guitar player saw this archeological dig being done in front of some historical site and he says ‘Hey guys! Dig the dig.’ It kind of stuck in my mind,” says Mark Hart, keyboardist/guitarist with the L.A. based quintet, on the origins of their name—The Dig.

Of all five members, including Hart, bassist Rick Moors, lead singer Randy Foote, drummer Billy Thomas and lead guitarist Steve Dudas, nobody is a native Angelino. This is true of a lot of L.A. bands who have stationed themselves here. All veteran back-up players, the five eventually united though friends and session work, often playing together in their spare time for a full seven years.

“We worked on various projects in town and we just got to know each other through other musicians and contracts. We were working as back-up musicians for other people and we decided why not do this ourselves. If we can starve with other people, we can survive by ourselves,” says Foote, half-joking.

On their self-titled debut, the Dig serve up a healthy dose of bright, modern pop which combines the classic British 60s sound with R&Bish undertones. The melodies throughout are strong, especially on the catchy first single "Chances."

“We’re trying to find new ways of using music that’s familiar,” says Hart, who, along with bassist Moors, perfected his craft growing up in Kansas City. Hart, a classically trained pianist, “strayed” to rock guitar in high school and also sings on several cuts on the album.

“We’ve always been interested in songs. We never went for an image per se or a definite sound. We are song oriented. All five of us write and we write music that interests us,” says Foote. “We’ve been described as a neo-Zombies, neo-Yardbirds type of band and those are the kind of bands we like to model ourselves after. We want to be known for good pop songs.”

Foote, who hails from Portland Oregon, was heavily influenced by the Beatles and his own regional “Northwest Sound,” which includes such classic combos as The Kingsmen and Paul Revere and The Raiders. “Louie, Louie is like the national anthem for me,” he says.

Dudas, who’s from Pittsburgh, is an economical guitarist who frames the Dig’s sound with his bluesy chops. Starting guitar at the age of six, he also cites many 60s British bands as an influence. He had considerable experience touring as a teenager. “My first gig was touring the country in a bus with Chuck Berry and Bo Diddley. I was Chuck’s guitar player.”

After being together so long, putting out a previous album under another name for another major label, had they ever thought about throwing in the towel? “Every three months,” jokes Foote. “The thing that’s kept us interested in this thing is that somebody in the band keeps coming up with some next songs, some good ideas, something that’s interesting.”

Brian Kassan

HIATT RIOT—John Hiatt and a hoard of A&M staffers, general managers, vice presidents, et. al. surprised Al Green with a party to celebrate his birthday and "Everything’s Gonna Be Alright," Green’s current single.

Cash Box May 9, 1987
REO Speedwagon’s Kevin Cronin Talks About “Life As We Know It”

By Paul Iorio

NEW YORK – REO Speedwagon’s Kevin Cronin is at an airport pay phone in baggage claim where a couple of fans want his autograph.

“Two beautiful young ladies just walked up and want my autograph and there’s no way I can turn them down,” says the singer, explaining the slight delay in our telephone interview.

The two fans, Lisa and Cyndy, tell him how much they like his band. Then they walk away. “Aw man,” he confides, “you should have seen these two. They were pretty California beauties.”

This is life for Kevin Cronin knows it. In fact, on REO’s new album, “Life As We Know It” (Epic), Cronin writes about the groupie scene in “One Too Many Girlfriends,” with lines like “one too many girl friends, and too little feeling left.” To be sure, it’s not going to keep Elvis Costello awake nights, or even Robert Plant for that matter, but Cronin certainly has lived what he’s writing about.

After more than a decade on the road, supporting five platinum albums and four gold ones, REO Speedwagon have another LP that’s headed for the top of the charts. Here’s what Cronin says about “Life As We Know It.”

CASH BOX: Your origins were basically as a garage band. Have you strayed from your roots?

CRONIN: REO Speedwagon at this point is kind of a combination of two sorts of influences. The REO Speedwagon that started in 1968 and 1969 in Champaign was a bar band. It was high energy, loud, real fun rock ‘n’ roll type stuff. And so we’ve retained that type of feeling and I think that shows up more in our shows. But the other influence came when I joined the group (and) brought in a different feel. I’m a singer-songwriter type of a guy from Chicago. . . something that I’ve always kept with me is that it’s possible to write quality songs and be true to your emotions and also have a pop sound. So I really don’t think you can say we strayed from our roots because our roots are kind of a combination of these two influences.

CASH BOX: When you were in the studio with this one did you say, “this is another mega-platinum ‘Hi Infidelity’”?

CRONIN: Musically and arrangement-wise and lyrically I think we’re way past what we had on “Hi Infidelity.” But you never know what’s gonna happen. I’ve caught myself too many times in the past finishing a record and going boy this is the one. I said that after the “Tuna Fish” record, and I said it after “Hi Infidelity” but I was right. But you never can tell what’s gonna happen out there. And I feel confident that we held up our end of the bargain. We’re out there touring and the tour’s going great and we’ve got a beautiful production out there this year. So we’re holding up our end of the bargain (and) we’ve got a great record company behind us, Epic Records.

CASH BOX: In concert, what really gets the crowd going?

CRONIN: At this point “That Ain’t Love.” We open the show with it and that’s been the one that’s had the most airplay and MTV exposure. But the audiences have been real responsive to all the new music. I think the reason is because it’s really the music we started to play. It’s that old kind of rock ‘n’ roll that the band was known for way before the “Hi Infidelity” record or any of that kind of thing. And it’s a little more polished than the stuff we used to play so it’s got a little of the “Hi Infidelity” gloss (and) popness, which is part of our sound now. But the music itself is the kind of stuff you can walk into a bar and pick up anybody’s equipment and just crank it out. You don’t really need a bunch of (continued on page 31)
Argentina

BUENOS AIRES A new series of changes in the local record companies is rocking the scene and will probably mean that the entire marketing structure in this country will be modified in the near future. Hugo Piombi, who was previously an executive at CBS, has now returned after owning a retail store in the city of Comodoro Rivadavia and is now commercial director at CBS, after his name had been mentioned for an A&R post at Microfon, one of the few indie record companies still in operation. Horacio Bertella, sales manager at CBS, has left the label. His replacement is Ricardo Taverna, who also returns to the company after several years at Sicamericana. At RCA, Alberto Piairo has been appointed, replacing Horacio Serto in the

Argentina’s Top Ten

Top Ten LPs

1. Sin Fronteras—Valeria Lynch

2. Concerto—Paloma San Basilio

3. 17 Tont Hits 87—Various artists—PolyGram

4. Intimidad—Various artists—RCA

5. Ready For Romance—Modern Talking—RCA

6. Concert—The Cure—PolyGram

7. Vuela Alto—Palioma San Basilio—EMI

8. Sol & Rock—Various artists—CBS

9. Signos—Soda Stereo—CBS

10. Solos En America—Miguel Mateos—Music Hall

Japan’s Top Ten

Top Ten LPs

1. Realtime To Paradise—Kiyotaka Sugiyama—Yap

2. As Close As Possible—Of Course—Fan House

3. Unlimited—Ushiyoshiy Sasaregumi—Canyon

4. A-La-La—La-m-ba—Koji Kikkawa—SMG

5. Mind Note—Junyichi Inagaki—Fan House

6. Hippies—Kyoko Koizumi—Vap

7. Into The Fire—Bryan Adams—Canyon

8. Yowatari Jozu—Akashiyama Sanma—Canyon

9. Self Control—TM Net Work—Epic Sony

10. I’m Here—Kahori Kobunyimaki—Epic Sony

England’s Top Ten

Top Ten LPs

1. Raindancing—Alison Moyet—CBS

2. The Joshua Tree—U2—Island

3. Electric—The Cult—Beggars Banquet

4. Running In The Family—Level 42—Polydor

5. Sign ‘O’ The Times—Prince—Paisley Park


7. Men And Women—Simply Red—Elektra

8. F.L.M.—Mel And Kim—Supreme


UK BUZZ

Boy George’s number one success with “Everything I Own” has prompted the rest of Culture Club to move into action on their various solo projects.

Keyboard player Roy Hay has formed a band called This Way Up and Mickey Craig is doing some work with Cameo’s Larry Blackmon.

Jon Moss, who is superfit from his workouts at the gym, not only looks good but has an excellent new band called Heartbeat UK. They release their first single, the funky “Jump To It,” next month.

The band will be fronted by singer Steve Lambert, who used to sing with Roman Holiday. Does this mean the end of Culture Club?

Jon Moss states emphatically, “No, Culture Club is not defunct. It is in a box in the attic. It has been put away. George has an album coming out and we are all doing separate projects.

But Culture Club has only been put out to pasture. If we want to put it back together again we will.”

There was some recent speculation that Culture Club might reform minus Jon because the arguments between him and George were too big an obstacle.

“I will always argue with George. George doesn’t change. He’s always George. But, hopefully, things will be a little bit better after his difficult departure from the underworld.

“We wouldn’t decide to do anything without thinking about the problems. If we did something together again there would have to be some kind of written agreement. As you get older you have to be fully aware of the consequences of your decisions.

And I know George’s personality could not change.”

Moss does not really blame George’s volatility for the Culture Club breakdown.

“It’s just that when it became obvious that George wasn’t doing any work anymore, the band stopped functioning. My new band are all really keen, really up people. I think it’s so exciting to have a new band. I never wanted to be a solo artist. I like being in groups because I like touring. Groups have personalities.

“When Culture Club started there were so many good groups. Span-dau Ballet, Duran Duran and Frankie, who were all completely different. Now what you’ve got is a nostal-gia trip, manufactured pop stars. There are some good groups like Curiosity Killed the Cat, and now a lot of groups seem to be copying them. Bands do not seem to have separate images these days.

‘Eighteen months ago I was having a terrible time. Now I’m back in a band and I’m happy’...

It is now two years since the Jesus and Mary Chain released their stunning debut album “Psychocandy.”

Brothers Williams and Jim Reid used to lie about their age and were naive enough to go along with any hype, and there was lots of it, that surrounded them. They perpetrated the myth that they were always surrounded by broken bottles and vomit.

Jim Reid feels they became victims, a circus act, and had lost control. Their rebellious sound was distinguished by their creative use of feedback. Their new single “April Skies” (WEA) is actually a proper pop song with proper lyrics. Have they stopped being subversive?

“The music is less obviously rebellious, but I am less naive and I want to rebel in a different way. Now I know what it is I want to destroy. There’s an attitude in the music business these days that crushes creativity,” said the Mary Chain’s Jim.

“April Skies” is a wondrous barrage of sound, and although they claim that having a top-40 hit is less important than making good records, the track is destined to end up there.

CBS’s new Glasgow signing Wyoming came to London for a spot at the Marquee club. They are considerably better live that on vinyl. CBS’s MD Paul Russell braved the hot, sweaty, sticky club to show his support.

27-year-old vocalist Ewen Duncan gave up being a painter in a New York loft because he was so inspired by the New York street rapping scene, and wanted to fuse it into his music.

“Hip Hop and Go-Go is the only thing since punk to happen in my lifetime. It fill me with excitement and energy. I feel part of it. I stopped being a painter because the art world is really dog eats dog. I want to be New York but be more realisti-cally. But the galleries there are so competitive and force you to churn out the stuff. Commercial pressure stops you being creative.”

Apparently he feels no such pressure as a recording artist for CBS.

Christy Iley
ALT RIGHT, OKAY, HE SINGS — Joe Williams (c) recently signed an exclusive contract with the newly reactivated Verve label; he’ll record his first album at L.A.’s Vine Street Bar & Grill later this month. Here with Williams at the signing are (1 - r) Donald Elfanay, PolyGram Jazz promotion manager; session producers Miriam Cutler and David Kreisberg of Hemisphere Productions; and Ron Bernstein, owner of Vine Street.


N.A.J.—The Angeles-based National Academy of Jazz is “dedicated to the advancement and artistry of jazz and to establishing chapters throughout the country so that we can become a major force in helping more Americans aware of the complete spectrum of the music we call jazz,” has expanded its board. Currently serving are Ray Avery, Frank Capp, Allyn Ferguson, Bob Florence, Terry Gibbs, Red Holloway, Phil Hulsey, Ralph Jhungem, Sandra Kimberling, Mauri Lathouris, Louis Canta, Ronnie Wells, Mundell Lowe, Marty Morgan, Chuck Neville, Kris Fass, Dave Pelt, Sue Raney, George Rappaport, Pancho Sanchez, Jim Shatz, Terri Hill, Jim Washburn, LaRue Brown Watson, and Jack Wheaton.

STRUTIN’ WITH SOME BLINI—The other side of the Soviet jazz coin is coming stateside this spring. Last year we had the Gandhi Trio, the avant-gardist of the avant garde. This year it’s, believe it or not, the eight-member LENINGRAD DIXIELAND JAZZ BAND, led by one Oleg Grigoryevich Kvitovlev on alto sax (not your typical dixieland instrument that is). The tour will begin where it should—the Sacramento Dixieland Jubilee (5/22-25) and will continue in San Francisco (5/27), Los Angeles (5/25 & 29), Central City, CO (5/30 & 31), La Crosse, WI (6/3), Milwaukee (6/4), St. Louis (6/8), Rockford, IL (6/7), Rochester, NY (6/13), and Washington, D.C. (the Smithsonian, 6/14).

BOBBING AROUND—Dr. Charles Kelman, a noted cataract surgeon and an once-in-a-while vocalist, has recorded an album with one of his patients, Lionel Hampton, in tribute to Benny Goodman. Leonard Feinberg has begun a one-hour Sunday program on L.A.’s KGLO; he can be found there from 8-9 p.m. Michel Petrucciani Live at the Village Vanguard is being released on video this month by Pioneer Artists. Five college jazz groups, winners of national competition sponsored by Walt Disney World and the National Association of Jazz Educators, will hold forth at Epoct Center, May 22-24; the North Texas State 200 Lab Band, the Fullerton (CA) College Vocal Jazz Ensemble, the Central State (OK) University Jazz Ensemble, the University of Kansas Vocal Ensemble, and the Eastman School of Music’s (NY) Saxology—the Newport Resort and KJAZ Radio will present their annual All- American Jazz Festival at—where else?—Newport Beach, CA. On the slate are Pancho Sanchez, Don Menza, Matt Catingub, Melba Joyce, Ann Young, Judy Lori, Dan Jacobs, Alan Rowe and the Orange Coast College Big Bands—New York City’s Urban Jazz Coalition will present a "tribute to Maxine Sullivan," May 9, hosted by Bob Minor, and, the following weekend, the popular (in Sweden) Swedish fusion group Mwennoa Dawa, May 15 & 16. The "Village De Jazz Uno." is about to bring Billy Taylor, the Modern Jazz Quartet, Betty Carter, Jimmy Heath, and Jimmy Owens to South America for a five-day tour, the Second Annual Great Woods Jazz & Blues Festival is set for that lovely Maysville, MA venue, June 20 & 21. Max Roach, Chuck Green, the MJQ, Carmen McRae, and the Count Basie Band will headline the first day, with a blues extravaganza—John Lee Hooker, Kokoko Taylor, Roomful of Blues, the Neville Brothers, Albert Collins, the Nightbirds, Johnny Winter, and Luther “Guitar” Jones on tap for Sunday.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

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<th>Title</th>
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<tr>
<td>1) NAJEE'S THEME±</td>
<td>NAJEE (EMI 72741)</td>
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<td>2) A CHANGE OF HEART±</td>
<td>ROYAL BIRD (Warner Bros. 27414-2)</td>
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<td>3) ROUND MIDNIGHT±</td>
<td>VARIOUS ARTISTS (Columbia SC 50466)</td>
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<td>4)ヶ月 NICE PLACE TO BE±</td>
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<td>5) STANDARDS VOLUME #1±</td>
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<td>6) ROYAL GARDEN BLUES±</td>
<td>BRADFORD MARSH (MCA 40230)</td>
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<td>7) DUOTONES±</td>
<td>KENNY GLASPER (Atlantic SL 8427)</td>
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<td>8) LAST NITE±</td>
<td>LARRY CARLTON (MCA 2866)</td>
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<td>9) TUTUNA</td>
<td>JUHASZ (Warner Bros. 9 25490-1)</td>
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<td>11) POWER OF THREE±</td>
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<td>12) BLUE MATTER±</td>
<td>JOHN SCOFIELD (Concreteam 18-702 2)</td>
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<td>14) OBSESSION±</td>
<td>BOB JAMES/DANIEL SHARON (Columbia FC 353 25394)</td>
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<td>15) J MOOD±</td>
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<td>16) GLOBAL BEAT±</td>
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<td>17) LADY FROM BRAZIL±</td>
<td>TANJA MARIA (Mantesh FC 1034 0)</td>
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<td>18) MANHATTAN BURN±</td>
<td>PAQUITO D’ RIVERA (Columbia FC 4305 8)</td>
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JAZZ FEATURE PICKS

IN THE IDIOM—Randy Brecker-Denon CY-1433—Producer: Randy Brecker

The idiom here is hard-driving post-bop and Randy Brecker handles it naturally, with aplomb. This CD-only release features excellent sound, almost an hour of music, and Randy Brecker by preference of several fire-blowers: Joe Henderson, Ron Carter, Al Foster, and pianist David Kikowski.

MATCHING SIDES—STEP-29th Street Saxophone Quartet—New Note NN1002—Producers: 29th Street Saxophone Quartet

The latest addition to the block is a spirited affair with a bluesy bent. Ed Jackson, Robert Watson, Rich Rothenberg, and Jim Harog do the honors.

PATRICK WILLIAMS’ NEW YORK BIG BAND—SOUNDWINDS SW-2103—Producer: Phil Ramone

A 23-piece, brassly (we’re talking big!) big band only one (reed here) surprisingly subtle big band filled with the biggest names in the N.Y. studios (Brecker, Brecker, Gadd, Stamm, Too, etc.).


A sense, orchestral album that features layers of overdubbed keyboards in a melange of styles—jazz, classical, new age, and fusion.

EBONY RAIN—Mark Winkler-Passa PR 7207—Producers: David Benoit, Eddie Arkin

Michael Frankish vocalist/ songwriters in a slick production chock-full of fusion heavyweight (co-producer Benoit, Joe Sample, Tom Scott, et al.)

CHIRPS—Steve Lacy/Evan Parker—FMG-3AJ-53—Producer: Jos Gebers

A pair of soprano sax masters in a lively and properly adventurous approach.

IT’S A WONDERFUL WORLD—Spke Robinson—Capri 72185—Producer: Tom Burns

A fluid swing album from a big-band era. The “Top Ten” (except for the very top) and a fine English band (including the excellent trombone of Roy Williams).
LOS ANGELES MEMORIAL SPORTS ARENA, L.A.—U2 managed to survive the world’s greatest band hype which has followed it along the “Joshua Tree” tour route and deliver a concert of uncommon power and conviction here, April 17. Few acts, if any, have sold out six nights in Los Angeles. U2 had no problem turning the trick. “The Joshua Tree” (Island/LP) is currently the Number One album in the country, and indications from the first leg of the band’s sold out international tour are that this band is nowhere near its peak.

The heat generated by lead singer Bono, guitarist The Edge, bassist Adam Clayton and drummer Larry Mullen Jr. spreads like a communal fire of baptism over the audience. This is neither lurid, Careershows nor crass evangelism. It is a celebration. And Bono’s effective, emotional and intense stage presence, even in its new-tempered form, does more to make real the ideal rock and roll community than anything since the heyday of the late sixties/early seventies peace generation.

Whatever this band may lack in technical prowess or musical virtuosity they make up for in fire and commitment. The audience responds in kind (long lines at Wine). It is acknowledged the first strains of “Streets With No Name” crested over out the cavernous Sports Arena.

This show on Good Friday evening was a celebration of another sort as well. “The Joshua Tree” LP had just become the band’s first chart-topping album. It is acknowledged the accomplishment, adding a wry twist that captures the light and dark colors this band has made a career of exposing. He said, using the title of the next song in the set, “I still haven’t found what I’m looking for.”

This spirit of experimentation and realism is what has made this band from becoming a faux, self-important and overblown embarrassment. U2 is growing up, but they are not growing obsolete. They seem to gain wisdom, growing from their mistakes, with each ensuing album and tour.

U2’s swirling sound is held together by drummer Mullen’s thumping foundation. Bono’s lyrics are peppered with primitive symbols that, rather than having immediate sense, seep through ones consciousness evoking curvise, not wooden, meanings. Even without his legendary life-endangering forays into the audience, he still creates palpable mood. Lip reading equipment in the arena controls the temperature and pace of the show without sacrificing spontaneity.

As he has so often in the past during “Bad”—a potent anthem decrying fear, loneliness and isolation—Bono invites a girl to the stage for an embrace. The moment is always poignant, and tonight was no different. The act underscores the band’s commitment to reaching “real” points of contact with its audience.

The show was dominated by music from the new LP, although sprinkled throughout were songs from all of the band’s four previous studio sets.

The concert ended with a reminder of U2’s passionate involvement in last year’s Conspiracy Of Hope tour on behalf of Amnesty International. The official theme song of that tour was Bob Dylan’s “I Shall Be Released,” and U2 re-visited the song one last time. Later in the week, Dylan himself joined the Irish quartet on stage for the performance.

The spiritual underpinnings of U2 music is never too obscured or far from the surface. Whether the music is from anger and desperation, or hope and joy, a dignified spirituality infuses every note. This was movingly the case during the final number, “Forty,” a song with a biblical text which Bono jokingly said had nothing to do with the fact that it was written in 10 minutes, recorded in 10 minutes, mixed in 10 minutes and played over for 10 minutes.

Earlier, Bono put his finger on a pulse point that captures the current impact this group is having. Before launching into the effective anthem “Pride,” Bono observed that “people are waking up out there. They’re starting to believe in the name of Love.” People that follow U2 seem to want something more from music than the vacuous and vapid fare peddled over tightly formatted disco-jarring radio. U2, which barely sees any of its songs crack the Top 40 playlists, can raze the roof, and produce a Number One LP. It’s a counter-revolution, it’s pride in the name of Love.

U2 may not be the best rock and roll band in the world—the band—members themselves certainly don’t subscribe to that theory—but in this era of beats-per-minute emptiness, they beat all comers.

Stephen Padgett
raw, honking soul saxophone.
Day Two, foodwise, included barbecued ribs and potato salad, fried crawfish, crabmeat-artichoke Millie, jambalaya, sweet potato po'boy, shrimp etouffee, corn maquechoux, crawfish salad, seafood boudin (like a sausage), an oyster po'boy, barbecueed alligator (a bit chewy, that), frog legs with green rice, creole sausage, chicken creole, a soft-shell crab po'boy, blackened redfish, seafood gumbo, crawfish bread, oyster Rockefeller bisque, oyster-eggplant dressing, and crawfish bread. I didn't much like the chicken creole.

Day Three (I'm getting tired just thinking about all of this) featured (for me) the sounds of the Fred Kemp/Smokey Johnson Sextet-six of Fats' guys (including Lee Allen) sounding just as good instrumentally as backing the Fat Man; Tommy Ridgeley & The Un-touchables with Bobby Mitchell, Al "Carnival Time" Johnson and Frankie Ford on New Orleans R & B spectacle; Rockin' Dopsie & The Zydeco Twisters-twirlicy zydeco and, yes, they did that Paul Simon song (changing the name Clifton Chenier, of course, to Rockin' Dopsie); the Wild Magnolias-Mardi Gras Indians, and I can only take so much of that; D.L. Menard & the Louisiana Aces-brilliant, heartfelt Cajun singing from the well-nicknamed "Cajun Hank Williams;" the World Famous Dixie Hummingbirds-somewhat perfumy and listless and, no, they didn't do their Paul Simon song; Fat Domino-what more can I say about Fats?; and Irma Thomas & The Professionals-a rousing, stomping finale from the marvelous "Soul Queen of New Orleans."

On Day Three my stomach welcomed red beans & rice, crabmeat-artichoke Ria, file gumbo, sweet potato po'boy (but that po'boy), an oyster po'boy, shrimp creole, cochen de lait, stuffed mirliton (a local vegetable, sort of like a squash), boiled crawfish, a soft-shell crab po'boy, sausage & jalapeno bread, cajun chicken & tasso (smoked ham), creole rice, crawfish etouffee, a crawfish dumpling, oyster-eggplant dressing, strawberry shortcake, and a praline. I missed the second weekend of the festival. The dumbest thing I've ever done.

The New Orleans Jazz & Heritage Festival (this was the 18th) takes place the last weekend in April and the first weekend in May. It's too late for this year. Don't miss it next year (and stop eating sometime in February).

Lee Jeske

Hunters And Collectors

THE WHISKY, L.A.- "We're going to go at it real hard tonight, and you're welcome to come along for the ride ..."

And what a ride it was! Australia's Hunters And Collectors recently kicked off their American tour before a packed crowd at Hollywood's Whisky, displaying a winning sense of sweat-drenched style from Down Under that intensified the brilliant ideas contained in their last two vinyl efforts, last year's "Human Frailty," and the recently released EP "Living Daylight" (I.R.S. Records).

Hunters' main asset is their ability to meld deeply introspective and poignant lyrics with gut-bucket, physical, ball-busting rock-and-roll. Sound impossible? One listen to "Human Frailty," their most assured, mature work to date, is enough to convince any skeptic, and catching them live only further the conviction.

Lead singer/guitarist/lyricist Mark Seymour is the focus of everything Hunters does onstage. He is impossible not to watch, as he sweats and screams and struts through the 80-minute set, but the real frame of the rolling percussive sound is provided by the taut rhythm section of drummer Doug Falconer and bassist John Archer. All the variant musical ideas that this six-piece band explores stem from the rock-solid interplay of these two partners.

The unlimited power of Hunters as a three-piece was poignantly demonstrated early in their set as they showcased the band's strength-in-numbers attack.

The final third of the show featured two more exquisite treatments of cuts from "Frailty." The first was "Dog," again performed as a three-piece without horns. This saga of devotion and obsessionhammered home Hunters' message of pure power over intriguing lyrics. The last song of the set was the Australian hit "Say Goodbye," which benefited from an even more muscular, guitar-laden arrangement than the vigorous vinyl version. It was here that frontman Seymour effectively captured the crowd's heart, playing up the plight of the humiliated lover who can't make his girlfriend "feel like a woman anymore." He grabbed a cap off a front-row fan and chanted the haunting lyrics over a pul-verizing backbeat.

Rob Yardumian

ELVIS COSTELLO

LIVINGSTON GYM; PISCATAWAY, N.J. - "I Want You" was one of the encores, and Costello's repetition of "I want you" became dirge-like, almost hypnotic, but by the eighth time or so, it felt like someone grabbing your collar and pulling up a ghost, or a stiff wind through absence, not unlike the wind of a door slammed by an ex-lover or the wind blowing through the empty rolling fields sur- rounding this gymnasium in the middle of nowhere Piscataway.

Then, turbulence. "It's the thought of him undressing you or you undressing ..." he sang with a quaver, lingering (continued on page 29).
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<td>1 GIVE ME THE REASON-LUTHER VANDROSS</td>
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<td>4 JODY WATLEY</td>
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<td>5 SIGN &quot;Q&quot; THE TIMES- PATRICE WALKER</td>
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<td>6 LICENSED TO ILL- AUSTIN BOYS (Rough/Live)</td>
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<tr>
<td>10 CONTROL- JANET JACKSON (A&amp;M SP 3505)</td>
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<td>64</td>
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<td>11 SHIRLEY MURDOCK! (Elektra 9-40633)</td>
<td>12</td>
<td>24</td>
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<td>12 ZAGORA LOUIS KENDS (MCA 8742)</td>
<td>9</td>
<td>31</td>
<td>1</td>
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<td>50</td>
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<tr>
<td>13 DONT DISTURB THIS GROOVE</td>
<td>15</td>
<td>8</td>
<td>1</td>
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<td>14 KEEP YOUR EYE ON ME</td>
<td>16</td>
<td>7</td>
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<td>15 ONE HEARTBEAT</td>
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<td>16 ALL IN THE NAME</td>
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<td>17 LIVING ALONE</td>
<td>17</td>
<td>33</td>
<td>1</td>
<td>12</td>
<td>50</td>
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</tr>
<tr>
<td>18 LIVING ALONE (RCA 1-25545)</td>
<td>26</td>
<td>33</td>
<td>1</td>
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<td>50</td>
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<tr>
<td>19 ARETHA FRANKLIN (Arista AL 8642)</td>
<td>18</td>
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<td>1</td>
<td>12</td>
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</table>

The Cash Box Top 75 Black Contemporary Album Chart is based on sales only on actual pieces sold at retail stores.
NORWOOD

MCA Records is proud to present “I Can’t Let You Go,” the debut single from Norwood. The tune is rocketing up the B/C Charts with its eyes on pop crossover.
THEY’RE GONNA ROCK IT TO THE TOP OF YOUR PLAYLIST

"LITTLE SUZI"

To our friends in radio: call CONNIE YOUNG at (213) 278-9010 for your very own TESLA surprise. Quantities are limited. Call now.

Produced by Steve Thompson and Michael Barbiero
Management Q Prime Inc.

WHERE THERE’S SMOKE THERE’S...

"WALK ON FIRE"

New From LITTLE AMERICA

IT’S A HIT WAITING TO HAPPEN!!!!!

Produced by Paul Sabu
Management: Julie Shy and Stu Sobol for Entourage Management

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
MARKET AT A GLANCE

MOST ADDED Out Of A Possible 120 Stations

113 Stations Reported This Week

Post Of No Return
Exposed—Arista
27 Adds

Rock The Night
Europe—Epic
24 Adds

Songbird
Kenny G—Arista
22 Adds

Break Every Rule
Tina Turner—Capitol
19 Adds

Variety Tonight
REO Speedwagon—Epic
19 Adds

#1 SINGLES

(Just) Died In Your Arms
U2—Island/Atlantic

With Or Without You
U2—Island/Atlantic

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

La Isla Bonita
Madonna—Sire/WB

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

RETAIL

T-PAU—T-Pau—Virgin

Almost seems like two separate bands at work here. The first is producing driving, upbeat pop destined for Top 40 & AOR airplay. The initial single "Heart And Soul" moves up to #80 on the singles chart this week. Even more aggressive are the AOR-bound rockers "Sex Talk" and "Monkey House." The rest of the record is taken up with A/C ballads like "China In Your Hand" and "Bridge Of Spies." Everything is done tastefully with an ear toward radio, so we should be hearing plenty more from T-Pau (taken from The High Priestess Of Vulcan) this year.

PLEASED TO MEET ME—The Replacements—Sire/WB

One of America's best young rock bands has come of age. The Minneapolis natives have returned with their most coherent, fervent album to date, full of searing punkish joy and rough passionate ballads. With outside studio help this time, the sound is more stylistically eclectic than ever, but equally brilliant throughout. Probable first single will be "The Ledge" (a contemplation of suicide) - hopefully AOR radio will jump on with this richly deserved airplay.

ALBUM ALLEY

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CROSSOVER POTENTIAL

Rock Steady—Whispers—Solar/Capitol—B/C-T40

Variety Tonight—REO Speedwagon—Epic—AOR-T40

Dirty Looks—Diana Ross—RCA—B/C-T40

Seven Wonders—Fleetwood Mac—WB—AOR-T40

Want You For My Girlfriend—4 By Four—Capitol—B/C-T40

Why Can't I Be You?—The Cure—Elektra—Alt-AOR-T40 Madonna

HIGH PRIORITY

JOHN FAGOT
Capitol

The new Heart single will be one of the biggest records of the year, with instant heavy rotation on MTV. A major tour will follow. Crowded House "Something Strong" will establish this band as one of the major acts of 1987. The Tina Turner remix is a hit record, just listen to the grooves. Capitol's #1 priority is breaking Rock & Hyde, already a top 10 AOR track. We will work this record until we break it. Don't forget my 4 By Four, urban breaker and #2 most added. Let's jam!

David Leach

Cinderella continues their assault on pop radio with KEGL, "The Eagle," and PRO-FM this week. It's top 5 phones at many stations as we approach the three million mark in sales. Cameo's #1 Black record looks like a home run at pop radio. Robert Gray's "Right Next Door" is as mass appeal a record as there is right now. His LP is approaching platinum. He's a stylist with a very special brand of his own music. On your desk this week, "Certain Things Are Likely" by KTP, is a #1 dance record in the USA and is guaranteed to generate phones.
## TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Lst. Wk.</th>
<th>Tll. Wks.</th>
<th>12-17</th>
<th>Popularity Factor 18-24</th>
<th>25-34</th>
<th>-34</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current LP</th>
<th>This Wk.</th>
<th>Till Wks.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Cutting Crew—‘Just died baby’—Virgin</td>
<td>1</td>
<td>10</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>91%</td>
<td>3</td>
<td>2</td>
<td>5</td>
<td>Current LP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Judy Walecki—‘Looking For A New Love’—MCA</td>
<td>3</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>90%</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 U2—‘With Or Without You’—Island/Atlantic</td>
<td>6</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>98%</td>
<td>2</td>
<td>3</td>
<td>14</td>
<td>Y</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Madonna—‘La Isla Bonita’—Sire/Atlantic</td>
<td>7</td>
<td>8</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>92%</td>
<td>5</td>
<td>5</td>
<td>6</td>
<td>30</td>
<td></td>
<td></td>
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<tr>
<td>5 Frank Milligan/Michael Jackson—‘I Knew You Were’—Arista</td>
<td>2</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>71%</td>
<td>17</td>
<td>8</td>
<td>35</td>
<td>Y</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Crowded House—‘Don’t dream it’s Over’—Capitol</td>
<td>4</td>
<td>17</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>74%</td>
<td>19</td>
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<td>11</td>
<td>Y</td>
<td></td>
<td></td>
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<td>7 Prince—‘Sign “O” The Times’—Paisley Park/Weight</td>
<td>5</td>
<td>10</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>69%</td>
<td>6</td>
<td>Y</td>
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<td>8 Bryan Adams—‘Heat Of The Night’—A&amp;M</td>
<td>12</td>
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<td>X</td>
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<td>X</td>
<td>89%</td>
<td>22</td>
<td>7</td>
<td>Y</td>
<td>10</td>
<td>Y</td>
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<tr>
<td>9 Steve Winwood—‘The Finer Things’—Island/Atlantic</td>
<td>8</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>78%</td>
<td>11</td>
<td>40</td>
<td>Y</td>
<td>43</td>
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<td>10 Fleetwood Mac—‘Big Love’—Warner Bros.</td>
<td>16</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>87%</td>
<td>16</td>
<td>10</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
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<tr>
<td>11 Starship—‘Nothing’s Gonna’—Grunt/RCA</td>
<td>10</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>55%</td>
<td>14</td>
<td>39</td>
<td>—</td>
<td></td>
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<td>12 Bangles—‘Walking Down Your Street’—Columbia</td>
<td>9</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>46%</td>
<td>38</td>
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<td>39</td>
<td>66</td>
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<td>13 Chris De Burgh—‘The Lady In Red’—A&amp;M</td>
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<td>X/F</td>
<td>X/F</td>
<td>83%</td>
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<td>29</td>
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<td>14 Kim Wilde—‘You Keep Me Hangin’ On’—MCA</td>
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<td>87%</td>
<td>14</td>
<td>13</td>
<td>26</td>
<td>10</td>
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<td>9</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>75%</td>
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<td>3</td>
<td>Y</td>
<td>73</td>
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<td>16 Kool &amp; The Gang—‘Stone Love’—Mercury/PolyGram</td>
<td>17</td>
<td>13</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>47%</td>
<td>19</td>
<td>Y</td>
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<td>17 Poison—‘Talk Dirty To Me’—Enigma/Capitol</td>
<td>20</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>78%</td>
<td>1</td>
<td>16</td>
<td>Y</td>
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<td>18 Huey Lewis—‘I Know What I Like’—Chrysalis</td>
<td>22</td>
<td>6</td>
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<td>X</td>
<td>X</td>
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<td>17</td>
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<td>25</td>
<td>9</td>
<td>X</td>
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<td>21</td>
<td>13</td>
<td>X</td>
<td>X</td>
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<td>64%</td>
<td>22</td>
<td>19</td>
<td>116</td>
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<td>21 Glenn Medeiros—‘Nothing’s Gonna’—Amherst</td>
<td>24</td>
<td>12</td>
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<td>X/F</td>
<td>X/F</td>
<td>64%</td>
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<td>25</td>
<td>—</td>
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<td>22 Atlantic Starr—‘Always’—Warner Bros.</td>
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<td>7</td>
<td>F</td>
<td>F</td>
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<td>F</td>
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<td>28</td>
<td>5</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>84%</td>
<td>9</td>
<td>18</td>
<td>*</td>
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<td>24 Lionel Richie—‘We Are’—Motown</td>
<td>26</td>
<td>7</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X</td>
<td>70%</td>
<td>26</td>
<td>30</td>
<td>38</td>
<td>49</td>
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<td>25 Chicago—‘If She Would Have Been’—Full Moon/Warner Bros.</td>
<td>29</td>
<td>8</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>92%</td>
<td>18</td>
<td>27</td>
<td>96</td>
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<td>26 Herb Alpert—‘Diamonds’—A&amp;M</td>
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<td>5</td>
<td>X/F</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>78%</td>
<td>25</td>
<td>24</td>
<td>5</td>
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<tr>
<td>27 Peter Wolf—‘Come As You Are’—EMI America</td>
<td>14</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>54%</td>
<td>29</td>
<td>Y</td>
<td>5</td>
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<tr>
<td>28 Lisa Lisa and Cult Jam—‘Head To Toe’—Columbia</td>
<td>39</td>
<td>11</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>78%</td>
<td>10</td>
<td>15</td>
<td>17</td>
<td>—</td>
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<tr>
<td>29 Kenny Loggins—‘Meet Me Half Way’—Columbia</td>
<td>33</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>75%</td>
<td>27</td>
<td>26</td>
<td>122</td>
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<td>30 Thompson Twins—‘Get That Love’—Arista</td>
<td>34</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>71%</td>
<td>28</td>
<td>Y</td>
<td>3</td>
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<td></td>
<td></td>
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<tr>
<td>31 Genesis—‘In Too Deep’—Atlantic</td>
<td>40</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>86%</td>
<td>28</td>
<td>23</td>
<td>14</td>
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<tr>
<td>32 Paul Simon—‘You Can Call Me Al’—Warner Bros.</td>
<td>35</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>66%</td>
<td>2</td>
<td>21</td>
<td>5</td>
<td></td>
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<tr>
<td>33 David Bowie—‘Day-In Day-Out’—EMI America</td>
<td>36</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>63%</td>
<td>34</td>
<td>9</td>
<td>4</td>
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<tr>
<td>34 Psychedelic Furs—‘East Of Eden’—Columbia</td>
<td>37</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>65%</td>
<td>32</td>
<td>22</td>
<td>20</td>
<td></td>
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<td>35 Simply Red—‘The Right Thing’—Elektra</td>
<td>38</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>53%</td>
<td>36</td>
<td>Y</td>
<td>7</td>
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<tr>
<td>36 Robbie Nevil—‘Dominoes’—Manhattan</td>
<td>13</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>47%</td>
<td>48</td>
<td>13</td>
<td>110</td>
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<td>37 Level 42—‘Lessons In Love’—Polydor/PolyGram</td>
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<td>X</td>
<td>X</td>
<td>65%</td>
<td>33</td>
<td>37</td>
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<tr>
<td>38 Kenny G.—‘Songbird’—Arista</td>
<td>45</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>59%</td>
<td>35</td>
<td>Y</td>
<td>14</td>
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<tr>
<td>39 Company B—‘Fascinated’—Atlantic</td>
<td>43</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>44%</td>
<td>23</td>
<td>37</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40 Lou Gramm—‘Midnight Blue’—Atlantic</td>
<td>11</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>57%</td>
<td>45</td>
<td>27</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Soundtrack  * MTV—Exclusive  * NV—No Video  * Y—Yes, On Tour  * X—All
MULTI FORMAT PLAYLIST

Title | Top 40 | Country | Format Penetration | Station % | Comb. Rank | Req. Rank | Comments
---|---|---|---|---|---|---|---
Atlantic Starr—Always—WB | 80% | 96% | 89% | 44.2% | 9 | 8 | Still #1
2 Lionel Richie—Say You—Motown | 79% | 88% | 90% | 41.8% | 30 | 26 | Moves up to #4
3 Smokey Robinson—Just To See Her—Motown | 45% | 96% | 96% | 39.8% | 43 | |
4 Fleetwood Mac—Big Love—WB | 87% | 63% | 73% | 37.2% | 10 | 16 | Hits Top 10
5 Madonna—La Isla Bonita—Sire/WB | 90% | 91% | 31% | 35.7% | 5 | 5 | #1 next week?
6 U2—With Or Without You—Island Atlantic | 96% | 33% | 82% | 35.2% | 3 | 2 | Moves to #3
7 Anita Baker—Same Ole Love—Elektra | 25% | 91% | 93% | 34.8% | 41 | |
8 Genesis—In Too Deep—Atlantic | 86% | 90% | 33% | 34.8% | 23 | 28 | Looks strong pop
9 Van Halen—There's Nothing—Epic | 26% | 98% | 71% | 32.2% | 40 | | #1 B/C
10 Herb Alpert—Diamantes—A&M | 78% | 84% | 30% | 32% | 24 | 25 | Jumps 10 to #23 B/C
11 Lisa Lisa—Head To Toe—Columbia | 78% | 93% | 17% | 31.3% | 15 | 10 | Big hit #15 B/C, #20 pop
12 Kenny G.—Songbird—Arista | 59% | 39% | 86% | 30.5% | 35 | | Enter Top 40
13 Chicago—If She Would Have Been Faithful—Full Moon/WB | 92% | 91% | 27% | 30.5% | 27 | 28 | Pop play gaining
14 Bryan Adams—Heat Of The Night—A&M | 69% | 92% | 92% | 20.2% | 7 | 22 | Strong sales—LP #10
15 Prince—Sign O'The Times—Paisley Park/WB | 69% | 40% | 69% | 29.7% | 6 | | Next single soon?
16 Chris De Burgh—The Lady In Red—A&M | 83% | 90% | 28.8% | 12 | 11 | Looks big #13 pop
17 Steve Winwood—The Finer Things—Island | 78% | 85% | 27.2% | 11 | | LP still bulleted
18 Cutting Crew—(I Just) Died,..—Virgin | 91% | 22% | 46% | 26.5% | 3 | 2 | 2 weeks #1
19 David Bowie—Day-In Day-Out–EMI America | 63% | 89% | 25% | 25 | 7 | | Strong phones
20 Medeiros | 64% | 88% | 25% | 25 | 7 | |
PLAY BY PLAY

EAST

92 PRO FM (WPRD)
Winston-Salem, NC
Tom Clyde-Oper. Man.
Mike Edwards-MD
#1 Cutting Crew
ADD
Bowie
BiKA

92 FM (WIFI)
Pittsburgh, PA
Jim Cahill-PD
#1 Cutting Crew
ADD
Baltimore
BiKA

B 106 (WBBW)
Washington, DC
Mary Dennis-MD
#1 C. DeBurgh
ADD
Chicago
BiKA

B 107 (WQXK)
Washington, DC
Kevin McCarthy-PD
Jimi Wood-MD
#1 Cutting Crew
ADD
Atlanta
BiKA

B 108 (WQXK)
Atlanta, GA
Glen Summerbell-ML
#1 Cutting Crew
ADD
Boston
BiKA

KISS 106 (WJKY)
Lexington, KY
Kevin McCarthy-PD
Don Carmen-MD
#1 Cutting Crew
ADD
Lexington
BiKA

KISS 107 (WYKY)
Louisville, KY
Kevin McCarthy-PD
#1 Cutting Crew
ADD
Louisville
BiKA

KISS 108 (WFXL)
Atlanta, GA
Kimmy Hall-ML
#1 Cutting Crew
ADD
Atlanta
BiKA

KISS 98 (WFXE)
Burlington, NJ
Lisa Henry-ML
#1 Madonna
ADD
Burlington
BiKA

KISS 99 (WQKI)
Cincinnati, OH
Lisa Henry-ML
#1 Madonna
ADD
Cincinnati
BiKA

KISS 100 (WQXI)
Charleston, SC
David Allen-MD
#1 Madonna
ADD
Charleston
BiKA

KISS 101 (WKOX)
Toledo, OH
Jim Cahill-PD
#1 Madonna
ADD
Toledo
BiKA

KISS 102 (WKJY)
Melrose Park, IL
Mark Medeiros-MD
#1 Madonna
ADD
Melrose Park
BiKA

KISS 103 (WZAH)
Hartford, CT
Lisa Henry-ML
#1 Madonna
ADD
Hartford
BiKA

KISS 104 (WZZI)
Columbus, OH
Lisa Henry-ML
#1 Madonna
ADD
Columbus
BiKA

KISS 105 (WITI)
Minneapolis, MN
Lisa Henry-ML
#1 Madonna
ADD
Minneapolis
BiKA

KISS 106 (WQOK)
Atlanta, GA
Kimmy Hall-ML
#1 Madonna
ADD
Atlanta
BiKA

KISS 107 (WQQQ)
Charleston, SC
David Allen-MD
#1 Madonna
ADD
Charleston
BiKA

WCMF
Binghamton, NY
Bob Speck-PD
Ann Kelly-MD
#1 S. Windsor
ADD
Binghamton
BiKA

WiBQ
Alexandria, VA
Kenny G.
#1 Madonna
ADD
Alexandria
BiKA

XM
Xfinity
#1 Madonna
ADD
Portland
BiKA

WNTV
Syracuse, NY
Phil Swall-PD
#1 Madonna
ADD
Syracuse
BiKA

WQCB
Charlotte, NC
Jack David-PD
Mark Summer-Ant.
#1 Cutting Crew
ADD
Winston-Salem
BiKA

WQDR
Greensboro, NC
J. H. Meteor-MD
#1 Madonna
ADD
Greensboro
BiKA

WQQQ
Huntsville, AL
Bob Cahill-PD
#1 Madonna
ADD
Huntsville
BiKA

WQQQ
Huntsville, AL
Bob Cahill-PD
#1 Madonna
ADD
Huntsville
BiKA

105 WHPD
Buffalo, NY
Jim Cahill-PD
Bob Richards-MD
#1 Cutting Crew
ADD
Buffalo
BiKA

105 WIPQ
Binghamton, NY
Bob Speck-PD
Ann Kelly-MD
#1 Cutting Crew
ADD
Binghamton
BiKA

POWER 96 (WPLJ)
New York, NY
Larry Berger-PD
#1 Madonna
ADD
New York
BiKA

POWER 97 (WQEG)
Columbus, OH
Lisa Henry-ML
#1 Madonna
ADD
Columbus
BiKA

POWER 98 (WQXI)
Cincinnati, OH
Lisa Henry-ML
#1 Madonna
ADD
Cincinnati
BiKA

WQCB
Charlotte, NC
Jack David-PD
Mark Summer-Ant.
#1 Cutting Crew
ADD
Winston-Salem
BiKA

WQDR
Greensboro, NC
J. H. Meteor-MD
#1 Madonna
ADD
Greensboro
BiKA

WQQQ
Huntsville, AL
Bob Cahill-PD
#1 Madonna
ADD
Huntsville
BiKA

WQQQ
Huntsville, AL
Bob Cahill-PD
#1 Madonna
ADD
Huntsville
BiKA

WASHINGTON DC

WJZ
Baltimore, MD
Tom Clyde-Oper. Man.
Mike Edwards-MD
#1 C. DeBurgh
ADD
Baltimore
BiKA

WEZB
Norfolk, VA
Bob Cahill-PD
#1 Madonna
ADD
Norfolk
BiKA

WEST

PLAYBYPALY

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
ON THE CIRCUIT

Boppin' To The Top ... DIR Broadcasting Corporation has named Thomas Gatti to Senior Vice President of the company; Liz Fulton rejoins KIIS-FM/AM's morning show after a twenty-six month absence; Karen Coulter has been promoted to Director, Station Information Clearances of the ABC Radio Networks; Eileen T. Hughes recently joined the United Stations Radio Networks' Sales Department as an Account Executive; ABC Radio Networks has recently appointed Joe Busch Manager, Data Transmissions; Z-93 (WZGC) Atlanta's morning personality Mary Glen Lassiter recently welcomed Randy Miller to the station as a partner on the morning show; James W. Sack was recently named Director of Sales Planning, Administration and Service at the ABC Radio Networks; CBS Radio Networks recently named Jerry Kelly as an Account Executive in its New York office; Bruce Hagan has been appointed to the position of Director, News Gathering and Operations, Radio at the ABC News Radio Networks; ABC Radio Networks recently been appointed Elizabeth Lewison Program Clearance Representative, Entertainment Programming; Robert Hyland has been named Senior Vice President of the CBS Radio Division; and Lee Larson, vice-president of the Belo Broadcasting Corporation, Dallas, TX and vice president and general manager of radio stations KOA and KOAQ-FM in Denver, has been elected vice chairman of the Arbitron Radio Advisory Council. Larson's term of office is one year.

Congratulations to KKKO ... KKKO in Houston's ratings went from a 6.4 to a 8.1 according to the recent Winter '87 Arbitron ratings making it the #1 CHR station in Houston.

Light My Fire ... During the coming Memorial Day weekend ABC Radio Networks will air "Light My Fire," the only authorized show commemorating the 20th anniversary of The Doors. Among the program's highlights are: world premiere music from the forthcoming EP and Home Video release "The Doors Live At The Hollywood Bowl;" a never-before-broadcast interview with Jim Morrison; and exclusive conversation with the three surviving members of The Doors, Ray Manzarek, John Densmore and Robbie Krieger. Recently, bandmember Manzarek spoke to Radio Report about the upcoming special, his life with The Doors, his career and future. Stay tuned for a full report In an upcoming issue. For further information on the special, contact Lorraine McConnell at 1-212-887-5982.

Bike-A-Long with WNEW-FM ... On May 17, 1987, WNEW-FM, in association with United Cerebral Palsy, will kick-off their 14th Annual Bike-A-Thon. This year's event is expected to exceed last year's $506,000.00 raised. Last year, more than 15,000 bikers enlisted in the event, and more are expected to participate in the 1987 marathon. All proceeds raised will go to the UCP of New York.

Westwood One ... Once again, we present a sample of the upcoming programming on the Westwood One Radio Networks for the months of May/June: Tom Petty will be featured on Off The Record With Mary Turner the week of 5/11 - 5/17, Ozzy Osbourne will guest on the show the week of 5/18 - 5/24; the 5/18 - 5/24 edition of The Miller Sound Express will feature Aretha Franklin; Simply Red will be profiled on the 5/11 - 5/17 edition of Pop Concerts & Star Trak Profiles; Line One, Westwood One's Popular phone-in radio show will feature Peter Gabriel on the 5/18 - 5/24 show and The Pretenders on the 5/25 - 6/1 edition; Van Halen will be featured in concert on Superstars Rock Concert Series the weekend of 5/22 - 5/24; Rock & Roll Never Forgets 5/4 - 5/10 show will feature memories of The Moody Blues, Jefferson Airplane and Simon & Garfunkel; Creedence Clearwater Revival, Moby Grape, Led Zeppelin, Cream and Harry Nilsson are to be featured on Psychedelic Pinsnak airing the week of 5/4 - 5/10; and tune in May 16 for a stereo simulcast with Showtime Cable Network for Paul Simon at Graceland: The African Concert. Just a taste of what's coming on the Westwood One Radio Networks ... for more information contact James Brown, Director of Public Relations at 1-213-204-5000.

While in town for a show at Hollywood's Palace Theatre, Fever/Sutra recording artists The Cover Girls stopped by Los Angeles' #1 radio station - KIIS-FM. Shown here (from Left to Right): Pat Bach, KIIS' Asst. Music Director; Gene Sandbloo, Music Director of the station; Sunshine Wright and Louise Anvil Sabater of the Cover Girls; Sal Abbatiello, Fever Records' President; Caroline Jackson of the Cover Girls; Gwen Roberts, Asst. Program Director of KIIS; and Sanchez Chapman, California Records Distributors.

ABC Radio Networks ... The month of May holds much in store at ABC's Radio Networks, here we present a selected list of what to expect: The 5/2 - 5/3 edition of Party America will feature The Bangles' Susana Hoffs, Level 42, Lisa Bonet, and Cyndy Lauper in concert; The Cult and REO Speedwagon will be showcased on Powercuts; set to air on 5/3; Rockline will celebrate its sixth anniversary on 5/4 will special guests to be announced; Party America's 5/5 - 5/10 show will feature Nancy Martinez, Ozzy Osbourne, The Breakfast Club, and Cameo in concert; the 5/5 - 5/10 edition of Reelin' In The Years will showcase Jethro Tull as well as a Beatles CD giveaway; listen for a special, commercial-free, edition of American Country Countdown on 5/9 - 5/10, the show will present "The Trio Special" featuring Linda Ronstadt, Dolly Parton and Emmylou Harris in an exclusive roundtable interview conducted especially for the program; and Powercuts set to air 5/10, will feature both Peter Wolf and Gregg Allman. All this and much more coming your way this May from ABC.

Happy Birthday ... KNX celebrated its 15th anniversary as KNX Newsradio on April 15. Arbitron's Fall 1986 ratings ranked KNX as the leading news station in Southern California. Happy Birthday, KNX, and keep up the great work.
TEST RECORDS

COMMENTS:

NORTHEAST
1. DEBBIE GIBSON—Only In My Dreams—Atlantic
   Two early New York adds for this dance number; Z100 and WPLJ.
2. CINDERELLA—Somebody Save Me—Mercury/PG
   Strong start in the NE at WPRO/Providence and WGFM/Schenectady.
3. P. LABELLE/B. CHAMLIN—The Last Unbroken Heart—MCA
   Smooth duet begins in Washington D.C. @ B106. From "Mami Vice II."

SOUTHEAST
1. BRYAN ADAMS—Into The Fire—A&M
   Heartland rocker's title track added at WROQ/Charlotte.
2. NYLONS—Kiss Him Goodbye—Open Air/A&M
   Remake of 60's hit starts in SE at WBBQ/Augusta.
3. CARLY SIMON—Give Me All Night—ARISTA
   Two adds in GA. for Carly's second single: 94Q/Atlanta & WBBQ/Augusta.

SOUTHWEST
1. PATRICIA RUSHEN—Watch Out—ARISTA
   Already #10 B/C - now starting Top 40 with add at WKXX/Birmingham.
2. ERCOT EXOTIC—LOVE—Atlantic
   Yet another dance tune from Atlantic - this one is on at KZ6/Beaumont.
3. DEBBIE DEB—S'marratin'—Jamped to
   Getting adds B/C - KITTY/San Antonio is early for Top 40.

MIDWEST
1. JOHN FARNHAM—You're The Voice—A&M
2. WHISPER—Rock Steady—Sun/Capitol
   Veteran rockers strike Top 40 at WRQN/Toledo.
3. DEBBIE GIBSON—Only In My Heart—Atlantic
   Another strong starting B/C tune crosses Top 40. KSFM/Sacramento is on it in the WEST.

WEST
1. 4 BY FOUR—Want You For My Girlfriend—Capitol
   Testing also in the WEST at KCX/Salt Lake City.
2. DEBBIE GIBSON—Only In My Heart—Atlantic
   Started last week in San Francisco, now moves to Sacramento @ KSFN.

FLASH BOX

Dave At The Wave ... Warner Brothers recording artist David Sanborn recently stopped by Los Angeles' newest, KTWV-FM (a.k.a. "The Wave"). Sanborn, whose latest album "A Change Of Heart" is hot on both the jazz and pop charts, stopped by to tape artist, title and track announcements, as well as station ID's for 94.7. Note: Sanborn's new single, "Chicago Song," is currently residing on the CASH BOX Black Contemporary single chart at #34.

Patty Smyth visits WLLZ ... Hot on the tail of her new album, "Never Enough," Patty Smyth visited Detroit's WLLZ-FM to participate in a guest DJ week. Pictured here (from Left to Right): Dana Homer, General Manager of WLLZ; WLLZ Disc Jockey Jim Kelly; Smyth; Doug Powell, WLLZ Program Director; and Mark Wescott of Columbia Records.

Listen To Lambchop ... K-EARTH 101 FM (KRTH/Los Angeles) has named Shari Lewis the official spokesperson for the first annual pet parade, (set for Sunday, May 3, at 12:00 noon in Century City). Portion of the proceeds raised will benefit ACTORS AND OTHERS FOR ANIMALS, Here, "Lambchop" is, (according to a press release) "... asking all his furry and human friends to march down the red-carpeted Avenue Of The Stars in support of a worthy cause..."
### REGIONAL BREAKOUTS

#### NORTHEAST
1. THE TRUTH—Weapons Of Love—IRS
2. TINA TURNER—Break Every Rule—Capitol
3. REO SPEEDWAGON—Variety Tonight—Epic
4. 
5. 

#### COMMENTS
- Single debuts at #83 bullet. Early adds include WXKS, WNTQ, WKZR & WQQQ.
- Tina's latest single off album of the same name. Adding at WPHD, WNTQ & WNNK.
- WXKS, KC101 & WQQQ adding the follow-up to "That Ain't Love."

#### SOUTHEAST
1. REO SPEEDWAGON—Variety Tonight—Epic
2. EXPOSE—Point Of No Return—Arista
3. 
4. 
5. 

#### COMMENTS
- Debuts on pop chart at #84 bullet. WLRS, WRCQ, WQUT & WSSX have all added.
- Y106 & WNOK adding. Tune is this week's CHARTBREAKER at #76 bullet.

#### SOUTHWEST
1. EXPOSE—Point Of No Return—Arista
2. SURVIVOR—Man Against The World—Scotti Bros./Epic
3. DEAD OR ALIVE—Something In My House—Epic
4. 
5. 

#### COMMENTS
- KRBE, WBZZ, KHFI, KITY & WKXX adding the follow-up to "Come Go With Me."
- KKBO & KEGL adding this week. Tune jumps onto the pop chart at #88 bullet.
- Latest effort from Dead Or Alive added at KZZB & KBFM in the SW.

#### MIDWEST
1. REO SPEEDWAGON—Variety Tonight—Epic
2. EXPOSE—Point Of No Return—Arista
3. KLYMAXX—I'd Still Say Yes—Constellation/MCA
4. TINA TURNER—Break Every Rule—Capitol
5. 

#### COMMENTS
- Picking up everywhere. In the MIDWEST at WMMS, WKZL, WGRD, WKDD & KKRD.
- Dance divas add at WHYT, KWK, KBEQ & WGTZ. Reissue of last year's hot dance hit.
- Very hot B/C! Single is still picking up steam at CHR. WCZY & WHYT add.
- Invades chart at #85 bullet. WDTX & WMMS are among the first to add.

#### WEST
1. EXPOSE—Point Of No Return—Arista
2. NYLONS—Kiss Him Goodbye—Open Air/A&M
3. TINA TURNER—Break Every Rule—Capitol
4. THE TRUTH—Weapons Of Love—IRS
5. 

#### COMMENTS
- KWSS, KPLZ, KHTX, FM102, KCPX, KYNC & KZZU adding Exposé out WEST.
- Hot in the WEST at KKRZ, KPLZ, KWSS, KIIS & KZZU. Debuts at #89 bullet.
- Fourth single from "Break Every Rule" LP added at KUBE, KCPX & KZZU.
- Band hits mainstream acceptance at KCPX, KLUC & KZZU. Off second IRS LP.

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### PROMOTION OF THE WEEK

**CITY** — NEW YORK

**STATION** — WYNY 97.1 FM

**PROMOTION** — WYNY PRESENTS THE "NEW HITS/OLD FAVORITES $1,000 CASH CALL"

Every weekday morning at 7:10 a.m., WYNY will announce a "New Hit" and an "Old Favorite" song title. The audience will be asked to listen for these two songs during the day and call the station's contest line when they are played back-to-back. The 97th caller will win $1,000 after each segment. All $1000 winners are then eligible to win either a new 1987 Corvette or a vintage 1956 Corvette convertible to be given away on Saturday, June 20.

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THE TERM CHARTBREAKER REFER TO THE HIGHEST DEBUTING LP IN THE TOP 100.
#1 SINGLES

- Vandross/Hines - Atlantic Starr
- Vandross/Hines - Atlantic Starr
- Vandross/Hines - Atlantic Starr
- Atlantic Starr - Atlantic Starr

REQUESTS

- There's Nothing Better Than Love
  Luther Vandross & Gregory Hines - Epic
- Sign "O" The Times
  Prince - Paisley Park
- Just To See Her
  Smokey Robinson - Motown
- Always
  Atlantic Starr - Atlantic Starr

RETAIL

- Don't Disturb This Groove
  System - Atlantic
- Sign "O" The Times
  Prince - Paisley Park
- Just To See Her
  Smokey Robinson - Motown
- Always
  Atlantic Starr - Atlantic Starr

MARKET AT A GLANCE

- 67 Stations Reported This Week
  I Feel Good All Over
  Stephanie Mills - MCA
  Want You For My Girlfriend
  4 By Four - Capitol
  Still A Thrill
  Jody Watley - MCA
  (If You) Love Me Just A Little
  La La Arieta

MOST ADDED

- Out Of A Possible 72 Stations
  23 ADDS
  REGINA BELLE
  SHOW ME THE WAY

ALBUM ALLEY

- Lisa Lisa And Cult Jam - Spanish Fly - Columbia
- Lisa Lisa with the release of their second album continue their winning ways. "Head To Toe" their latest release at #15 bullet on the B/C singles chart, is a fine follow up to - their top five success of "All Cried Out" from their debut LP. Look from strong crossover play as well.

NEW AND HOT 45'S

- D.Y.B.O. - Starpoint - Elektra
- If You Want My Lovin', Do Me Right - Issac Hayes - Columbia
- Rock The House - Daryl Duncan - Motown
- This Rose Is For You - FDR - Fantasy
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lat. Wk.</th>
<th>Til. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>This Wk.</th>
<th>Til. Wks.</th>
<th>Hot Cuts</th>
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<td>1</td>
<td>L. Vandross/G. Hines—There’s Nothing,—Epic</td>
<td>2</td>
<td>10</td>
<td>2</td>
<td>H</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>30</td>
<td>So Amazing</td>
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<td>Atlantic Starr—Always—Warner Bros.</td>
<td>3</td>
<td>9</td>
<td>1</td>
<td>H</td>
<td>5</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
<td>4</td>
<td>Thankful</td>
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<td>3</td>
<td>Smokey Robinson—Just To See Her—Motown</td>
<td>6</td>
<td>11</td>
<td>5</td>
<td>H</td>
<td>4</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
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<td>4</td>
<td>The System—Don’t Disturb This,—Atlantic</td>
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<td>13</td>
<td>3</td>
<td>H</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
<td>8</td>
<td>Nighttime Lover</td>
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<td>Cameo—Back And Forth—Atlantic Artists</td>
<td>8</td>
<td>7</td>
<td>10</td>
<td>H</td>
<td>9</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
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<td>Prince—Sign ‘O’ The Times—WB</td>
<td>5</td>
<td>10</td>
<td>4</td>
<td>H</td>
<td>3</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
<td>3</td>
<td>Housequake</td>
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<td>Klymaxx—I’d Still Say Yes—MCA</td>
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<td>13</td>
<td>H</td>
<td>11</td>
<td>Y</td>
<td>Y</td>
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<td>Anita Baker—Same Ole Love—Elektra</td>
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<td>8</td>
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<td>Y</td>
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<td>Surface—Happy—Columbia</td>
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<td>15</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
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<td>Patrice Rushen—Watch Out—Arista</td>
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<td>H</td>
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<td>Y</td>
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<td>Freddie Jackson—Capitol</td>
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<td>Ray Goodman-Brown—Celebrate Our Love—EMI/Atlantic</td>
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<td>A. Franklin/G. Michael—I Knew You,—Arista</td>
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<td>Look To The Rainbow</td>
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Y—Yes  N—No
**INDIE TOP 20**

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<th>Title</th>
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<td>Egyptian Lover—Freakaholic—Egyptian Empire</td>
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<td>Cover Girls—Show Me—The Fever/Sutra</td>
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<td>Run D.M.C.—It’s Tricky—Profile</td>
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<td>Mammonica—Who Is It—Sleeping Bag</td>
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<td>Phil Ferg—Houseparty—Cool Tempo</td>
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<td>J. Blackfoot—Bad Weather—Edge</td>
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<td>Floss w/Keith Woodrow—We’ve Back—Superstar International</td>
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<td>Sir Mix-A-Lot—Want A Freak—Nasty Mix</td>
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<td>Salt &amp; Pepa—Sounds Nice—Next Plateau</td>
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<td>Sybil—Let Yourself Go—Next Plateau</td>
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<td>Ann Hines—Teenager—Edge</td>
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<td>Jon Ford—We’re Back—Lana/Capitol</td>
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**REGIONAL BREAKOUTS**

**EAST**

1. SMOKY ROBINSON—Just To See Her—Motown
2. LISA LISA AND CULT JAM—Head To Toe—Columbia
3. DAVID SANBORN—Chicago Song—Warners Bros.
4. By Four—Want You For My Girlfriend—Capitol
5. REGINA BELLE—Show Me The Way—Columbia

**SOUTH**

1. CAMEO—Back And Forth—Atlantic Artists/PolyGram
2. ATLANTIC STARR—Always—Warner Bros.
3. BABYFACE—Loves—Solar/Capitol
4. By Four—Want You For My Girlfriend—Capitol
5. STEPHANIE MILLS—I Feel Good All Over—MCA

**MIDWEST**

1. VANDROSS/HINES—There’s Nothing Better Than Love—Epic
2. CAMEO—Back And Forth—Atlantic Artists/PolyGram
3. ATLANTIC STARR—Always—Warner Bros.
4. FIVE STAR—Are You Man Enough—RCA
5. JODY WATLEY—Still A Thrill—MCA

**WEST**

1. SHIRLEY MURDOCK—Go On Without You—Elektra
2. NONA HENDRYX—Why Should I Cry—Emi America
3. CLUB NOUVEAU—Why You Treat Me So Bad—Warner Bros.
4. J. BLACKFOOT—Bad Weather—Edge
5. REGINA BELLE—Show Me The Way—Columbia

**COMMENTS**

1. #1 at WDAS in Philly.
   In Heavy Rotation at WDJY, WDXX, WILD, WNDK, WNHG and WWXY.
2. In Heavy Rotation at WDKQ and WILD.
   Adds include WDAS, WILD and WWXY.
3. #1 at WJTT, WQMG and WHRK.
   Added at WYLD.
   Adds include WFXA, WHRJ, WQMG, WJLY, WYLD and WQOM.
4. #1 at WNN, in solid Heavy Rotation elsewhere.
   Added at WBLZ, WLUM and WZAK.
5. In Solid medium rotation in Midwest, look for heavys to follow.
   Breakout adds include WQIN, WQPR and WTLG.
6. #1 at KDAY in L.A., Heavy rotation at KACE, KDKO, KMUM.
   Medium rotation at KACE, KDKO, KSQL, XHRM, added at KMYX.
7. In Heavy Rotation at KDAY, Added at KSQL.
   Added at KDKO in Denver.
8. Out of the Box, Adds at KACE and XHRM.
**B/C PLAY BY PLAY**

### EAST

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**THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
HEAT EXPANDS-James McCants, president of the Akron Ohio based Heat Records announced recently the company is in the process of expanding. Immediate plans call for the addition of various regional marketing, sales and promotional personnel. James has for many years been one of the top promotional representatives in the country, having worked as a consultant with several major labels during his outstanding career. During our conversation he indicated his desire to build a full-fledged entertainment complex out of Akron. The support in the form of an influx of major dollars and media for James closer to the realization of his dream. Best wishes to this cagy veteran and his family, for much success in building Heat Records a major musical force, The heat is truly on in Akron with Heat Records.

REMEMBERING A LEGEND-I had the pleasure of viewing a very finely produced special wherein Berry Gordy Jr. Smokey Robinson, Ashford & Simpson along with many others recalled the memories of the late Marvin Gaye Jr. As a reminder Al Cleveland who co-wrote the smash What's Going On is busily working on finalizing plans for a major musical tribute to Marvin on July 19, 1967 in Pittsburgh, Pa. Those of you who knew and loved Marvin please contact Al Cleveland at 412-782-1793 to lend your support for this tribute to one of "Our" all time great artist. Proceeds from this event have been earmarked for The Marvin Gaye Jr Memorial Foundation. Contact Al Cleveland at 412-782-1793 and lend your support.

SOLAR EXPLOSION-There have been more pro and positive reports on Solar Records, it happens in any business. Let me say the only vibes I get from the musical stables of Solar are positive. At this point The Whispers are enjoying what is described to become the biggest hit of their illustrious career titled Rock Steady from the recently released album Just Gets Better With Time. What an appropriate title for these dynamic professionals. After a musical hiatus, the Dayton Ohio dynamics Lakeside have returned with a chart climbing single Relationship from their sensational album simply titled Power. Believe me this is a powerful compilation of hit music. Excitement is at a fever pitch over the multi-talented musician-songwriter, Babyface as he grabs the spotlight as a bonafide lead vocalist on his debut solo album titled Lovers. Outlook is for a future star from the musical planet Solar. Also surfacing is Cat Miller, a polished, smooth and variable artist with a crystalline voice that literally soars or rhaps through a song. Her debut album Cat has received great response from radio as well as her first single Heart Be For Real. Last but not least May 13, 1987 is the scheduled release date for Shalamar's new single. The direction of Solar Records has been very carefully and methodically orchestrated by two of the industry's finest record executives, Dick Griffey, chairman and Hank Caldwell, executive vice president.

BANKS SIGNS WITH EDGE-Al Berlin president of Edge Records has announced the signing of Homer Banks as an exclusive producer to the label and exclusive writer with the company's publishing operation A. Naga Music. Banks is already represented at Edge with the current J. Blackfoot album U-Turn which he produced. He also co-wrote six of the songs (with Lester Snell) on the album including the current single Bad Weather, and the Blackfoot duet single featuring Ann Hines, Tearjerker. Banks writing credits include If Loving You Is Wrong I Don't Want To Be Right, a double platinum hit for Rod Stewart, platinum with Luther Ingram, gold with Michaelson and a number one single for Barbara Mandrell. Other major hits include Reach Out Touch A Hand, Make A Friend, a record Number one record for the Oak Ridge Boys and earlier, a hit single for the Staple Singers; Come Go With Me, which went gold for the Stapples; Who's Making Love, Johnnie Taylor and the Blues Brothers, Ain't That Loving You For More Reasons Than One, by Ingrid Taylor, Issac Hayes and Lou Rawls; and Taxi by J. Blackfoot. Bell said, "my working relationship with Homer goes back to the days of Stax Records, where he proved himself as a writer and then a producer time and time again. " Homer is a major talent, whose songs bridge all categories with their universal appeal, and it is wonderful to now have him working creatively full time as part of the Edge-Naga team. Banks, a 20 year veteran of the music industry headquartered in Memphis started his career as a recording artistlist was also owner-principal of the Memphis based Soundtown Records.

KDKS OFF-ON AIR-Radio station KDKS was recently shut off the air because of a tax problem, but resumed broadcasting a few days later. C. Erwin Daniels, program director of the highly rated station ran a contest wherein listeners who owed taxes sent in appropriate information and the station selected 10 people as winners and paid their taxes. Imagine the coverage the station received since such a powerful broadcast facility had been shut down by the I.R.S. The quick thinking Daniels certainly turned a negative situation into a positive and probably will garner more loyal listeners. Great job Mr. INDUSTRY ACTIVITIES-I spoke recently with Tommy Marshall who left his position as program director of WKXI. Tommy is fine and is entertaining several offers. Mike Kelley is no longer program director of KATZ-FM. Mike is well and looking at several options. Ray Boyd Program director of WEEV Atlanta is in a solid number one spot, moving from a 9.6 to 9.8. Congratulations to Ray and his fine staff. Word is Lee Michaels will move back to WIMX with a mega contract and some great options. Congratulations Lee. Don Allen reportedly out at WOW. Chaka Khan busy at studio S4 in Pasadena, Ca. Keep a close eye and ear on A&M Records.

A High Priority Salute To
George Lakes
Vice President Promotions and Marketing
TABU RECORDS

George is one of the youthful veterans who has rapidly made an impressive mark in the music industry. In his new position George will be responsible for coordinating the development of Alexander O'Neal, Cherelle, S.O.S. Band, Kathy Mathis, James Robinson, The Secret and future Tabu signings. You can expect major activity from Tabu Records under George's professional direction.

Bob Long
Young Black Programmers Coalition, Inc.
Fifth Annual Award of Excellence Scholarship Fund Banquet

A Tribute to Del Spencer, national program director, Inter-Urban Broadcasting; and Ernie Singleton, vice president, MCA Records

Saturday, May 9, 1987
8:00 P.M.
Plaza of the Americas Hotel
650 North Pearl Street
Dallas, Texas

Friday, May 8, 1987
Cocktail Reception
Hosted by Big State Distributing
7:30 P.M.

Tickets are $75 each. Tables (seating 10) are $750. Room rates are $60 single and $70 double. Call the Plaza of the Americas at (214) 979-9000 for hotel accommodations. For more information contact: Marcell Lee at (504) 822-1945 or A.D. Washington at (214) 556-2002.

Souvenir Book Information
(Ads based on 8½ x 11 trim)
Full page (Inside Front/Back) $400
Full page $300
Half page $200
Fourth page $150
Eighth page $75
Professional card and name $50
Non-camera ready artwork $100
Ad deadline: April 20, 1987
Contact: Henry Jefferson, 10600 S. Gessner #4, Houston, TX 77071.
Call (713) 271-0011.

Registration
YOUNG BLACK PROGRAMMERS COALITION, INC.
Fifth Annual Award of Excellence
Scholarship Banquet - Registration
Return to: 7011 Salem Drive, New Orleans, LA 70127, (504) 242-3131

NAME ________________________________

Company ________________________________

City ___________________________ State _____ Zip _________

Phone ________________________________

Check one: □ Table(s) at $750. □ Ticket(s) at $ 75.
Mail application to the above address with your check or money order.
Total enclosed: $ ____________
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

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

93 Stations Reported This Week
Cinderella--Vince Gill--(RCA)--40 Adds
Trouble In The Fields--Nanc Griffith--(MCA)--34 Adds
Love Someone Like Me--Holly Dunn--(MTM)--22 Adds
Midnight Blue--John Wesley Ryles--(Warner Bros.)--19 Adds
The Weekend--Steve Wariner--(MCA)--14 Adds

RETAIL
It Takes A Little Rain--The Oak Ridge Boys--(MCA)
Girls Ride Horses Too--Judy Rodman--(MTM)
Julia--Conway Twitty--(MCA)
Will Be There--Dan Seals--(EMI America)
It Takes A Little Rain--The Oak Ridge Boys--(Columbia)

REQUESTS
To Know Him Is To Love Him--Parton-Ronstadt--(Warner Bros.)
Till I'm Too Old To Die Young--Moe Bandy--(MCA/Curb)
Julia--Conway Twitty--(MCA)
Have I Got Some Blues For You--Charley Pride--(16th Avenue)
It Takes A Little Rain--The Oak Ridge Boys--(MCA)
All My Ex's Live In Texas--George Strait--(MCA)
Little Sister--Dwight Yoakam--(Warner Bros./Reprise)

THANKS, D.J.'s...
FOR MY 5TH NATIONALLY CHARTED SINGLE,
"FROM MY HEART'S POINT OF VIEW"
JUDY LINDSEY
GYPSY RECORDS
P.O. BOX 110829
NASHVILLE, TN. 37222
(615) 776-2060
## COUNTRY TOP 40 PLAYLIST SCOREBOARD

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<td>1</td>
<td>Y</td>
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<td>The Oak Ridge Boys-It Takes A Little Rain-MCA</td>
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<td>N</td>
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<td>13</td>
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<td>Billy Joe Royal-Royal Bridges Burn Slow-Atlantic America</td>
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<td>23</td>
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<td>7</td>
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<td>Conway Twitty-Julia-MCA</td>
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<td>Borderline/Snake Boots</td>
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<td>7</td>
<td>Kathy Mattea-You're The Power-Mercury</td>
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<td>Dan Seals-I Will Be There-EMI America</td>
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<td>5</td>
<td>N</td>
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<td>30</td>
<td>27</td>
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<td>Charley Pride- Have I Got Some Blues...-16th Ave.</td>
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<td>8</td>
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<td>The Forester Sisters-Too Many Rivers-Warner Bros.</td>
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<td>10</td>
<td>32</td>
<td>Hot</td>
<td>11</td>
<td>Y</td>
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<td>Michael Johnson-The Moon Is Still Over...-Columbia</td>
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<td>Steve Earle-Goodbye's All We've Got Left-MCA</td>
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<td>Fearless Heart</td>
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<td>Moe Bandy-Till I'm Too Old To Die Young-MCA/Curb</td>
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<td>16</td>
<td>N</td>
<td>Y</td>
<td>36</td>
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<td>You Can't Straddle The Fence</td>
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<td>Keith Whitley-Hard Livin'-Curb</td>
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<td>The Nitty Gritty Dirt Band-Baby's Got A Hold-WB</td>
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<td>14</td>
<td>Y</td>
<td>Y</td>
<td>33</td>
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<td>18</td>
<td>Michael Martin Murphey/Holly Dunn-A Face...-WB</td>
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<td>14</td>
<td>39</td>
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<td>24</td>
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<td>A Long Line Of Love</td>
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<td>Chevy Van/Baker Street</td>
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<td>T.G. Sheppard-You're My First Lady-Columbia</td>
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<td>Eddy Raven-You're Never Too Old...-RCA</td>
<td>27</td>
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<td>Hot</td>
<td>26</td>
<td>N</td>
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<td>16</td>
<td>12</td>
<td>Shine, Shine, Shine</td>
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<td>Don Williams- Senorita-Capitol</td>
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<td>N</td>
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<td>Lyle Lovett-God Will-MCA/Curb</td>
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<td>Tanya Tucker-It's Only Over For You-Capitol</td>
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<td>Daddy Long Legs</td>
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<td>Janie Frickie-Are You Satisfied-Columbia</td>
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<td>7</td>
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<td>Randy Travis-Forever And Ever, Aman-Warner Bros.</td>
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<td>Hot</td>
<td>20</td>
<td>Y</td>
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<td>31</td>
<td>Mickey Gilley-Full Grown Fool-Epic</td>
<td>41</td>
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<td>28</td>
<td>Med.</td>
<td>40</td>
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<td>42</td>
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<td>50</td>
<td>Med.</td>
<td>32</td>
<td>N</td>
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<td>39</td>
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<td>36</td>
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<td>27</td>
<td>Dancing With The Flame</td>
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<td>Charly McClain-Don't Touch Me There-Epic</td>
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<td>10</td>
<td>34</td>
<td>Med.</td>
<td>34</td>
<td>N</td>
<td>Y</td>
<td>46</td>
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<td>36</td>
<td>Dwight Yoakam-Little Sister-Warner Bros./Reprise</td>
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<td>8</td>
<td>Med.</td>
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<td>Y</td>
<td>3</td>
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<td>Am I Blue/Hot Burning Flames</td>
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*THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.*
## ON DECK

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<th>Last Wk.</th>
<th>Prop. Wks. Rank</th>
<th>Retail Rank</th>
<th>Sales Rank</th>
<th>Video Current</th>
<th>Current LP This Wk.</th>
<th>Rot.</th>
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## INDIE TOP 20

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**Last Wks. on Chart:** 1 - 9

"You never know if it will last forever... You can only try to keep it new."

**Still A Thrill**

**THE NEW SINGLE RELEASE**

FROM THE GOLD DEBUT ALBUM "JODY WATLEY"
MCA-5898

PRODUCED BY ANDRE CYMONE AND DAVID Z.
DIRECTION: BENNETT FREED MANAGEMENT

MCA RECORDS

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
THE CASH BOX TOP 40 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

Members from Kool and the Gang are pictured on their recent visit to the set of Video Soul. Pictured (from left to right) - James "J.T." Taylor, Video Soul Host Donnie Simpson and Robert "Kool" Bell.

**VIDEO PROGRAMMER'S PICK**

**PD**
Michael Opelka

**Program**
Hit Video USA

**Market**
National

**Comment**
"Where has this clip been? Nice mix between concept & performance piece, great first cut. If you're not playing this, your missing the bus!"

---

Lisa Lisa & The Cult Jam—Head To Head

Toto—Til The End—Columbia
Kim Wild—You Keep Me Hanging On—MCA
MIKHoward—Imagination—Atlantic
G. Medeiros—Tendenciess—Institutionalized—Caroline Records
Denise Williams—Never Say Never—CBS
Vesta Williams—Something About You—A&M

**PROGRAM ADDS**

HIT VIDEO USA—Mike Opelka—Program Director—National
The Truth
Paradise Brothers
C. Hay
Intimate Strangers
Toto
Atlantic Starr
Billy Vera & The Beaters

**TV 23 MUSIC AKRON—Billy Soul—Program Director—Ohio**

Teen Dream
J. Wagner
Toto
J. Jonson
B. Adams
Ward Bros.
The Cult
C. Lynn
N. Kamen
Striper

**NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles**

Jody Watley—World Premier
G. Medeiros
Madonna
4 By Four
Kraftwerk
Master of Ceremony
Concrete Blonde
Carrie Meidowell
T. Pau
D. Allen
Red 7
G. Vannelli
P. McCartney

**FRIDAY NIGHT VIDEO—Bette**

Hisger
Talent and Music—New York
Madonna
Atlantic Starr
Cutting Crew
K. Wilde
Lisa Lisa and Cult Jam
Poison
U2
P. Simon
J. Watley

**MOST ADDED**

C. Lauper
Psychedelic Furs
G. Medeiros

**Surface**

CATCH 22—Casey O’Brien—Program Director—Anchorage
N. Kamen
Triumph
Eddie & The Tide
J. Wary
Parlant Brothers
Intimate Strangers
Lone Justice
The Trio
Yanni
K. Bush
Red 7
P. Gabriel & K. Bush

**HOT TRACKS—Vincent Rubio—Program Director—National**

Madonna
4 By Four
P. Rushen
D. Williams
J. Cara
J. Johnson
Sly & Robbie

**VIDEO SOUL—Jeff Newman—Sr. Producer—Washington D.C.**

D. Williams
4 By Four
Toto

**VIDEO VIBRATIONS—Alvin Jones—Producer—Washington D.C.**

J. Butler
New Edition
Toto
D. Williams
Newcity Rockers
V. Williams
D. Williams
Toto
Newcity Rockers

**The All New Record Guide—Beth Comstock—Program Director—New Jersey**

Justice Johns
Talking Heads
Steinski & Mass Media
Fabulous Thunderbirds
Pheronomes
Pet Shop Boys
Peter Gabriel
G. Clinton
Suicidal Tendencies
Stop
Grandmaster Flash
The Ramones

**TOP 40 VIDEO—Jeff Most—Program Director—Los Angeles**

B. Willis
Dead of Alive
U2
Mia Tia
Mondo Rock
S. Miller
B. Adams
C. S. Angeles
Lisa Lisa & Cult Jam
C. Vallentine

Members from Kool and the Gang are pictured on their recent visit to the set of Video Soul. Pictured (from left to right) - James "J.T." Taylor, Video Soul Host Donnie Simpson and Robert "Kool" Bell.
R.E.M. SUCCEUMBS-To video, that is. Seems the aggressively individualistic Athens, GA band has given in to allowing a 50-minute home video, titled, aptly enough, R.E.M. Succumbs, on A&M Video (to be released June 1). A home video? From R.E.M.? Fans may be liable to riot at the thought. The band has, after all, been rather video shy with their records. While their last fresh work, "Lifes Rich Pageant," has sold gold, the I.R.S. recording act still shows restraint in its video making. When they do make videos, they make 'em on their own (a thing that's been damned refreshing in recent years, might we add). They more or less pioneered that grumpy, artsy look seen in so many clips these days - especially those of a certain band we won't name. R.E.M. Succumbs features several of the more popular tunes ('Can't Stand Still,' There From Here,' 'Fall On Me,' 'Driver 8,' and 'So, Central Rain') plus two new videos ('Life & How To Live It' and "Feeling Gravitys Pull") and the previously unreleased album-length video cut of "Radio Free Europe." Also featured on the tape is the film Left Of Reckoning (made by R.E.M. in collaboration with Athens filmmaker James Herren), which traces one side of the band's second LP, Reckoning. The tape sells for a suggested $19.98, retail. Meanwhile, the band is in the studio recording a new album. BLOOM'S LATEST-Video industry veteran Noel Bloom, former head and founder of International Video Entertainment (IVE), has launched a new independent home video label, Woodland Hills, CA-based Celebrity Home Entertainment. The company, which includes subsidiary labels Just For Kids, Feature Creatures and Let's Party, plans to release its first title this summer. Bloom has also set up a subsidiary duplication for Celebrity and its labels. Called Celebrity Duplicating Services, the company will make use of the Micom quality control device and high speed Sony Spriters. The company (which is already on-line) handles wide product as well as Celebrity manufacturing. According to Bloom, the new duplicating facility will give the company more manufacturing and distribution flexibility. Joining Bloom in the new label will be Pete Pidutt, formerly vice president of sales at Media Home Entertainment (MHE), as senior vice president of sales and marketing; Krickett Wertz, formerly vice president of acquisitions for IVE, as vice president of acquisitions; Andrea Goldstein, Bloom's executive administrative assistant for the past year, as director of advertising and public relations; and Andi Elliott, formerly manager of sales administration at MHE, as manager of sales and administration.

MANEATER-From Warner Home Video in June comes the fiendish musical comedy Little Shop of Horrors.

DISNEY AND V.S.D.-Buena Vista Home Video and CBS/Fox Video Services Division (V.S.D.) have signed a deal under which all Walt Disney and Touchstone Home Video product will be duplicated by V.S.D., beginning July 1. Disney is the first major supplier to take advantage of the new V.S.D. duplication facility in Livonia, Michigan. "Since last fall, we have been looking for a major client," says CBS/Fox Video president and CEO James Fijfd, "and we are delighted to have Disney as our customer. STAR SEARCH-Houston's Hit Video USA 24-hour music video network has been granted two new on-air personalities. The network is holding auditions to that end (the most recent one was May 2) which continue throughout the month of May. "This is a major, national search for two very special people," commented Hit Video president of programming, Mike Opelka, "who will be seen in more than 13 million homes from coast to coast. Gregory Dobrin

THE RELEASE BEAT From Warner Home Video June 17 come two theatrical successes: the Geffen Film Company's fiendish stage-to-film musical comedy hit Little Shop of Horrors, starring Rick Moranis, Ellen Greene, Steve Martin, James Belushi, John Candy, Christopher Guest and Bill Murray ($89.95 suggested retail, digitally processed HiFi stereo, VHS and Beta), and Round Midnight, the jazz drama featuring an Academy Award-winning score by Herbie Hancock ($79.95 suggested retail, digitally processed HiFi stereo, VHS and Beta). .. New from Vestron Video is comedian George Carlin's third home video, Playin' With Your Head. The 57-minute tape features a 1986 Carlin performance at L.A.'s Beverly Theatre. Suggested retail is $59.95, VHS and Beta

SPORTS FANS-"Dr. J" (Julius Erving), The Fat Boys, Twenty/Twenty's Brad Johnson and Ken Ross (director of sports and music programming, CBS/Fox Video) are pictured celebrating the release of CBS/Fox Video Sports' Dr. J's Basketball Stuff.

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
RECORD BAR NEWS-Barrie Bergman, president of the Record Bar, Inc., a 130-store chain located in the Southeast section of the country, announced that General Atlantic, a sizeable New York venture capital firm, had taken a major position in the North Carolina-based music and video retailer. Bergman will continue to serve as chairman of the company’s newly-constituted board of directors which include Arlene Bergman; William Batchelor, City Manager of Rocky Mount, NC; Steve Denning and Steve Reynolds of General Atlantic; and an outside director from the specialty retail field to be named later. The agreement with General Atlantic, which took place early last month, also included the sale of all Golden Family Record Bar interests, is considered an initial step in the family-held corporation toward public stock offering, possibly as early as 1988. Record Bar plans to expand their chain by 15-20 stores per year over the next 3-5 years.

SCHWARTZ BROTHERS, INC. REPORTS RECORD EARNINGS FOR THE YEAR-Schwartz Brothers, Inc., one of the nation’s largest wholesale distributors of videocassettes, records, compact discs and audio cassettes, has had record earnings for the year and fourth quarter which ended on January 31, 1987. In the past three years, revenue has risen continuously from $42 million to $76 million and earnings per share have soared from $.24 to $1.05. The company has begun to benefit from its expansion into New York, New England, Ohio, Michigan and South Carolina. The company also announced a two-for-one split of their common stock which is traded over-the-counter (NASDAQ Symbol: SWAR). The record date for the stock split is June 4 and the distribution date is June 15, 1987. The directors also declared a 10 cents special cash dividend payable on June 1 to shareholders of record on May 15, 1987. Although the company does not pay dividends on a regular basis, this reflects their optimism about their results for the year just ended and about prospects for the forthcoming year. TURTLES REVIVAL-Los Angeles based Rhino Records, a record company which specializes in quality reissues and definitive compilations is gearing up for a revival of the Turtles, one of America’s favorite 60’s pop groups, hoping to emulate the success they had last year with their release of the Monkees back catalog. Rhino will re-release an old Turtles fave, a new video and set up a major tour. One of the Turtles biggest hits, “Happy Together,” a worldwide Number One chart topper in 1967, has been chosen as the theme song for Making Mr. Right, the new film from Susan Seidelman, director of the hit movie Desperately Seeking Susan. The film, which opens on April 10, is a satirical comedy starring John Malkovich (Places In The Heart, The Killing Fields and Eleni) and New York performance artist Ann Magnuson. Seidelman, a Turtle fan, selected “Happy Together” for the theme. “The spirit of the music seemed to complement the spirit of the movie and the lyrics made both a romantic and ironic comment on the story,” she says. To promote the film, Rhino and Orion Pictures have joined forces to produce a video which incorporates two 1967 performances by the Turtles from “The Smothers Brothers Show” and a brief cameo appearance of the band as they are today. British director Nigel Dickinson, whose credits include Band Aid’s “Do They Know It’s Christmas?” and hits by Tears For Fears, created the video. His recent successes have included the videos for soundtrack hits from Karate Kid II and Stand By Me. Rhino, along with a reissue of “Happy Together” as a single in a special picture sleeve, will also release the band’s entire 11 album catalog and a digitally re-mastered hit compilation—“The Best of the Turtles.” After a 15 year lay-off, Mark Volman and Howard Kaylan, better known as ‘Flo & Eddie,’ started touring as the Turtles again in 1984. Now, David Fishof Productions, the producers behind 1986’s Monkees 20th Anniversary Tour, are co-headlining the band in a “Classic Super Fest,” a 100 date tour playing throughout the nation. The tour, which commences on June 5, also features The Byrds. Rhino, who have had great success with the Monkees and veteran rocker Billy Vera, are appealing to on of the nation’s fastest growing radio formats—the oldies/classic rock stations to become involved in their efforts to promote these old classics, who still have the old and new audiences, back on the charts.

Brian Kassan

NUON LYLES-Tower Records and Jem/Passport Records staffers at Tower’s Sunset Blvd. store in L.A. show off an elaborate display for Larry Fast’s new Synergy LP, “Metropolitan Suite” (on Audion Records). The display incorporates “nuon” fluorescent signs and a “Lyte” audio visualizer. Audion’s parent company, Passport Records, has supplied 30 stores with similar displays to promote the new Larry Fast LP. Pictured (l-r) are: George Slaiman, Tower Sunset CD buyer; John Enrico, Passport/P.A.R.A.S. Group; Rick Williams, Jem distribution; and George Naful, Passport/P.A.R.A.S. Group.

CASH BOX TOP 40 COMPACT DISCS

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<td>CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.</td>
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<td>Cash Box May 9, 1987</td>
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<td>Cash Box May 9, 1987</td>
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CASH BOX TOP 12" DANCE SINGLES

**Most Active**

**Club Pick**

Suzy-Emanon–PowWow
D.J.: Afrika Islam
Club: Performance
Location: Los Angeles

Comments:
“This is a good record with very strong dance sounds. The Lyrics are written by Grandmaster Melle Mel and Bronx Style Bob. Every D.J. should be playing this cut. I recommend the club version to all.”

**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. Great sales potential for retailers. Nice combination for high energy music.”

**New 12" Releases**

**BANGLES** (Columbia 44-06760)

**RAINY DAVIS** (Columbia 44-06781)
Still Waiting (5:58) (Controversy—ASCAP) (Prince) (Producers: P. Warner, R. Davis)

**CHICO DEBARGE** (Motown 4582MG)
I Like My Body (6:00) (Morning Crew—BMI) (G. Taylor) (Producer: G. Taylor)

**SOLOMON BURKE** (MCI 977331-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** (MaconRCA-MRC 1008-B)
House Calls (5:17) (Len-Hop—BMI) (Dr. Dre, Yella, Ice Cube) (Producer: Lonzo)

**DESIRE** (Sheik SRD-802)

**MOST ACTIVE**

**CLUB PICK**

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

**STRENGTH ACTIVITY**

Right On Track—Breakfast Club
MCA
La Isla Bonita—Madonna/Sire/Warner Bros.
Show Me—Cover Girls—Fever/Sutra
Surface—Happy/Columbia
Without You—Touch—Supertramp

**THE CASH BOX TOP 75 12" SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**
The CASH BOX Radio Report
The Competitors' Edge

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

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

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

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

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

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

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

KCAQ/OXNARD, GREG WILLIAMS, MD — "It's very helpful to have all the information broken down in one place. Anything you could possibly want to know is presented here in a very compact information section. It's also helpful to see the various sections of the country at one time."
CONWAY TWITTY–Borderline–MCA-5969
To people who are country music fans, just the mention of Conway Twitty's name brings a mental picture of a big #1. There's a difficult to define magic in the man's voice. Conway's first single off this album, "Julia", is already near the top of the charts, and all indications point to another #1 record. This new album, on MCA, is surely not "borderline". It's smack in the middle of hit country! MCA must be happy with this intimate glimpse of the talented Mr. Twitty.

DWIGHT YOAKAM–Hillbilly deLuxe–Reprise1-25567
Cut number one, "Little Ways", takes us back to the solid country sound of when Buck Owens was pulling out those hits with quick, catchy phrasing and great harmonies. Dwight Yoakam can croon country with the best of them. His voice has more curves than Mac Davis' hair. Forget the "labels", like traditional and contemporary, this album is solid country. Yoakam mixes moods, and does it with smooth professionalism, on this album. Delightful effort!

FEATURE PICKS
ANNE MURRAY (Capitol-P-B-44005) Are You Still In Love With Me (4:34) (Edition Sunrise, Young Musikverlag-BMI) (Sprio, Porter, White) (Producer: J. White) To answer the question title, "yes!" The lady thrills us each time we hear her voice again. This record starts building from the start. Then, suddenly, there's Anne Murray at her finest. From the lyrics: "is it still as good as how it used to be"...it surely is!

THE JUDDS (RCA 5164-7-RAA) I Know Where I'm Going (3:38) (MCA,Don Schlitz, Colgems-EMI,April,ATV, Welbeck, Blue Quill-ASCAP) (D. Schlitz, C. Bickhardt, B. Maher) (Producer: B. Maher) Well, it looks like we know where they're going...too...right up on the charts again! Solid song building right into the chorus. You can almost hear the wheels rollin' in this traveling song. The composition is another fine example of the abilities of Don Schlitz, Craig Bickhardt, and Brent Maher.

TOM WOPAT (EMI America P-B-43010) Put Me Out Of My Misery (3:17) (Jack and Bill, Ranger Bob, MCA, Leighton-ASCAP/BMI) (B. McDill, L. Anderson) (Producer: J. Crutchfield) Nice harmonies blending into Wopat's outstanding vocal. This song invites the listener to sing along, and makes you want to do so. Timing and phrasing are appealing. Words and music by McDill and Anderson are in keeping with the expected excellence.

OUT OF THE BOX
WAYLON JENNINGS (MCA-53088) Fallin' Out (3:54) (Keith Sykes-BMI) (D. Lile) Producers: J. Bowen, W. Jennings
Waylon's working wonders again, putting his own personal touch on this solid beat song. Top notch production by Jimmy Bowen and Waylon. The unmistakable style of Waylon Jennings is brought to the peak by this group of studio musicians. Waylon seems to get into this song. In fact, he even gives us a "growl" or two in his vocal presentation. You're gonna like this one, and it looks like another sure winner for the outlaw!

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
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<tbody>
<tr>
<td>WALK THE WAY THE WIND BLOWS</td>
<td>KATHY MATTEA (Mercury 340-105)</td>
<td>W</td>
<td>15 24</td>
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<tr>
<td>RIGHT HAND MAN</td>
<td>TEDDY RAVEN (RCA 7271)</td>
<td>L</td>
<td>18 12</td>
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<tr>
<td>GUITARS, CADILLACS, ETC., ETC.</td>
<td>DWIGHT YOAKAM (Warner Bros./Reprise 25572)</td>
<td>W</td>
<td>19 73</td>
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<tr>
<td>PARTNERS</td>
<td>20 27</td>
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<tr>
<td>LARRY, STEVE AND RUDY = THE GALATIN BROTHERS (Columbia FC-4033)</td>
<td>19 I TELL IT LIKE IT USED TO BE 1348</td>
<td>L</td>
<td>1 T. GRAHAM BROWN (Capitol-CST-12847)</td>
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<tr>
<td>LYLE LOVETT</td>
<td>LYLE LOVETT (MCA-CST-5748)</td>
<td>L</td>
<td>20 22</td>
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<tr>
<td>HANGIN' TOUGH</td>
<td>WAYLON JENNINGS (MCA-5911)</td>
<td>L</td>
<td>20 16</td>
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<tr>
<td>OUT GOIN' CATTIN'</td>
<td>L AVER BROWN (Capitol-CST-12817)</td>
<td>L</td>
<td>20 21</td>
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<tr>
<td>LOOKING AHEAD</td>
<td>BILLY JOE ROYAL (Atlantic America 7-90596)</td>
<td>L</td>
<td>20 25</td>
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<tr>
<td>HOLLY DUNN</td>
<td>HOLLY DUNN (MCA-5969)</td>
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THE FUNNIEST RECORD OF THE YEAR! PRODUCED BY JACK GALE & JIM PIERCE
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DON'T MISS DEL REEVES ON "DR. RUTH SHOW" THE 2ND WEEK OF MAY!

Del Reeves on Playback Records #1301
### May 9, 1987

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
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<tbody>
<tr>
<td>33. DON'T LET GO OF MY HEART</td>
<td>SOUTHERN PACIFIC (Warner Bros. 7-28428)</td>
</tr>
<tr>
<td>34. THAT WAS A CLOSE ONE</td>
<td>EARL THOMAS CONLEY (RCA 51-297)</td>
</tr>
<tr>
<td>35. DON'T TOUCH ME THERE</td>
<td>CORVGAL (Epics 34-05910)</td>
</tr>
<tr>
<td>36. LITTLE SISTER</td>
<td>RICKY VAN SHELTON (Columbia 38-07025)</td>
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<td>37. EVERYBODY'S CRAZY 'BOUT MY BABY</td>
<td>WAYLON JENNINGS (Capitol B-5202)</td>
</tr>
<tr>
<td>38. ASHES OF LOVE</td>
<td>DORIS DAY (MCA 35048)</td>
</tr>
<tr>
<td>39. ROUTINE</td>
<td>THE KENDALLS (Capitol B-5860)</td>
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<tr>
<td>40. OH HEART</td>
<td>BANDO (Columbia 38-07025)</td>
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<tr>
<td>41. THE SWING OF THINGS AGAIN</td>
<td>ELVIS PRESLEY (Vee Jay LP-V 70051)</td>
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<tr>
<td>42. THE WEEKEND</td>
<td>STEVE WATSON (MCA 35028)</td>
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<tr>
<td>43. BACK IN THE</td>
<td>THE KENDALLS (Capitol B-5860)</td>
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<td>44. I GOT THE ONE I WANTED</td>
<td>THE NELSONS (MCA 35018)</td>
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<td>45. ALMOST PERSUADED</td>
<td>REBA McEntire (MCA 35025)</td>
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<td>46. SEARCHING (FOR SOMEONE LIKE YOU)</td>
<td>DON ELIOTT (Sundown A-4957)</td>
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<td>47. LOVE SOMEONE LIKE ME</td>
<td>DOUBLE (Capitol B-75006)</td>
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<td>48. JESUS' ONLY BLESSED</td>
<td>ROY ORBISON (Vee Jay LP-V 70051)</td>
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<td>49. BORN AGAIN</td>
<td>ELVIS PRESLEY (Vee Jay LP-V 70051)</td>
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<td>50. 80'S LADIES</td>
<td>THE KENDALLS (Columbia 38-07036)</td>
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<td>51. CINDERELLA</td>
<td>VANCE GILL (RCA 3131)</td>
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<td>52. YOU'RE STILL GOING OUT OF MY MIND</td>
<td>GORDON DIEB (Southern Tracks ST-878)</td>
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<td>53. I'D KNOW A LIE</td>
<td>GARY MCGUINNESS (Sundown SW-47653)</td>
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<td>54. IN IT AGAIN</td>
<td>AMERICAN EAGLE (RCA 35-06959)</td>
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<td>55. DO IT FOR THE LOVE OF IT</td>
<td>BART CASH (RCA 35-06959)</td>
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<tr>
<td>56. BEAUTIFUL BODY</td>
<td>DAVE FOSTER (Capitol B-5860)</td>
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<tr>
<td>57. WHY CAN'T YOU TELL ME WHY</td>
<td>BILLY JOE ROYAL (Capitol B-5860)</td>
</tr>
<tr>
<td>58. YOUR MORE BEAUTIFUL</td>
<td>SUNNY (Columbia 38-07025)</td>
</tr>
<tr>
<td>59. DEBUT</td>
<td>BOBBY BISHOP (RCA 35048)</td>
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<tr>
<td>60. HAVE YOU GOT TIME</td>
<td>LUCILLE BALL (Capitol B-5860)</td>
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<tr>
<td>61. WAKING UP IN THE USA</td>
<td>DONNA SUMMERS (Capitol B-5860)</td>
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<tr>
<td>62. THE NIGHT HANK WILLIAMS</td>
<td>CAME TO TOWN</td>
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**Cash Box** Radio Report

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COUNTRY INDIES

INDIE SPOTLIGHT


Gail Veach is turning a lot of Nashville eyes and ears in her direction. Give a listen to “Would You Catch Me Baby”, and you will sense the future ahead of this talented songstress. Her Daddy was a minister, and Gail has a strong gospel background. In fact, she was nominated in the preliminary 1984 Grammy Award listings for best performance for a female gospel artist. She has convinced us that she knows her way around country music, too. This release is a finely tuned delivery by an indie standout.

INDIE LP REVIEW

NARVEL FELTS–When A Man Loves A Woman–(Evergreen EV 1054 A)

We feel that it sure is good to have Narvel Feltis back in the grooves, again. And, apparently, a lot of listeners out there feel the same. The man has an appeal that seems to be as strong as ever. “When A Man Loves A Woman” has been recorded a number of times, but never better than this version. Some of the stations giving Narvel the Darkhorse pick were: WSDQ, KZJR, WAGI, KRRV, WUYY, WCAO, WMTZ, and WTTS.

INDIE FEATURE PICKS

TIM JOHNSON (Sundial SR 123) Between The Sun And San Antone (2:20) (Brighter Day-BMI) (L. Watts, R. Smith) (Producer: D. Day)

Danny Day, of Sundail Records, must know a good thing when he hears it. In this case, he heard Tim Johnson, and he knew he was good. Now, we all know it! What a fine country voice! This release is sure to promote some recognition for the artist and the label.


Loney Hutchins is the songwriter, artist, and co-producer (with Carl Tatz) on this record. He has done a super job in all three categories. The song is a good one. The vocal is strong, and the production suits the presentation to a tee. “Should be appealing to a large audience of listeners”, says our review panel.

MASON DIXON’s

“3935 WEST END AVE.”

#3 CASH BOX INDIE CHART
47 CASH BOX TOP 100 CHART
52 BILLBOARD TOP 100 CHART

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Cash Box May 9, 1987
THE RECORD'S GOT A BULLET

SO WHAT!

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

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

The most comprehensive analysis of current hits is available only in

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CASH BOX

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

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

Available each week, only with Cash Box.
Costello (continued from page 15)
on that last word as if the very thought of it could drive him mad. Some jerk in the audience ruined the mood though and shouted "Pump it up, Elvis," throwing Costello off-balance, making him miss a crucial beat, but at the same time fueling his anger, giving him a triternous target as he shuffled "since when were you so generous and inarticulate." Costello came off like a guy being pushed far below the emotional bottom line to a place where all boundaries constantly shift or get erased, including the lines between right and wrong. "I'm going to feel this way until you kill me," he whispered psychologically, making it plain that, surprise, the true successor to "Lipstick Vogue" is actually a 'bal-lad' called "I Want You," and if you were fooled by the quipade, by the "oh my baby" intro, ha, the joke's on you.

Costello's solo show here, part of a six week college tour with Nick Lowe, was raw, direct, and unbuffered by backing musicians. He can get away with playing solo because his songs are fully developed enough to stand on their own. The Spinning Songbook, which Costello brought on briefly for the finale, is his public admission that songs, not albums, are at the center of his music.

Or maybe it's just that his songs are albums, giving us in compact form what usually is forty minutes of music. That's why "Taking Liberties," his 1980 compilation of b-sides, wears so well, and why he plays so many songs from it. People don't want to admit they like 'singles' albums. Just as "Stg. Peppers" is considered a great album by people who would really rather listen to "Rubber Soul," "Im- perial Bedroom" gets the kudos while "Taking Liberties" gets the turntable time.

At this stage in his career, having released two albums last year, Costello seems to be progressing as rapidly as when he first hit the charts with "My Aim Is True" a decade ago. Given this trajectory, it's just a matter of time before he captures on record what he did in concert here with "I Want You," "Just A Memory," and "Heathen Town," creating, not uncovering, new emotions.

Paul Iorio

Quantum (continued from page 5)

clubs. Tomorrow, it officially goes out; it'll hit the stores in two weeks. The video cassette of the fight (on QMi) shipped gold, the song is for-
nat "Bing" from Brooklyn (Gotfried). The reason QMi decided to launch their label in Memphis is simple--Brooks and Davis are from Memphis. The label came to the artists, Gotfried was flown in for the occasion.

"It's not an accident that the three signers are of three distinctly different genres. "We would like to have artists that appeal to a particular segment of the audience, but don't compete within our company," said Garland. "One female R & B singer, one stadium act from England, one American rock and roll band, one comedian."

What about superscars, the back-bone of any label? "The superstar signings are very expensive, which makes for very difficult and long negotiations," said Garland. "I don't know, of what is out there at the moment, of anybody we'd actively chase. We've had conversations with a couple of megasupersstars and we're interested. But we didn't chase the Stevie Winwood deal, we didn't chase the Keith Richards because it would rather see QMi be a record label that develops new talent, to be real honest. If the situation were right, sure we'd take a mega-artist. There are those who would probably say that it's a statement that you're real serious about being a record company, but I think by the projects that we're going to be doing in the next six to eight months, that'll be proven without there even being a superstar on the label. So I'm not concerned that that's something we have to focus on."

The schedule, for these first three acts (here's the singing of an "English stadium act" in the works) is as follows: the Brooks single is out now, with the album in production and due in July. The Davis album is in production, shooting for a June release date ("It's a good record to promote in the summertime, because it would have a good summertime record," says Garland). The Gottfried album will, also, hit the stores in late-spring or early summer, on the heels of his Cinemax special and his role in Beverly Hills Cop 2.

Garland also talks about film projects, a network television show in sales post. He will report to Edgardo Larrazabal, marketing director and to Roberto Aluna, managing director.

Meanwhile, several of the indie companies are joining efforts around a new distribution outfit, IPC, headed by Mario Lopez. As we have reported before, IPC distributes Microphon, American Recording, Interdisc, Umbral, Corazon and other labels, and is negotiating with Leader Music, the company directed by Nestor Cerutti, for distribution rights to its catalog after having moved to the Leader headquarters on San Nicolas street. Jorge Torres, an executive at Leader Music after having spent several years working for CBS, is currently seeking new affiliation after resigning his post at Leader. The future moves of Leader are uncertain. After a big spew in 1986, they may return to a limited action schedule as it did before the arrival of Casconi, who also held a post at CBS prior to his resignation two years ago.

New leading executives at the majors are expected to reduce expenses sharply to balance the budgets in the near future. They are also expected to revamp the sales organizations and possibly reduce discounts they had been offering to one stops and retailers. Although it is difficult to predict some of the actions which may be taken, a shakeout at one stops is imminent. The record companies have their prices frozen by the Government and the financial situation of many is far from brilliant.

Some leading industry observers say that there are more changes in the internal structures in the offseason. In most cases, the main problem faced by the top executives who are willing to revamp their organizations is that there are few names available. Most of them are working at other record companies which means there will be additional reasons for friction between competing labels.

The market, after two slow months, has shown signs of recovery in April, but the break-even point is still difficult to reach for many of the labels due to the interest that must be paid for their debts. As a positive trend amid so many troublesome signals, there is plenty of local talent waiting to be developed and the market seems receptive to new artists. Several local artists are also scoring well in other Latin American markets for the first time since the sixties, when Argentina dominated Latin with scores of local artists that were well accepted by the native crowds in other Spanish-speaking markets.

Argentina (continued from page 12)

Making Waves--For its first L.A. concert promotion, Metropolitan Broadcast- ing's KTWV-FM ("The Wave") teamed with Avalon Productions to promote Montreux and Philip Aaberg at the Roxy. The sold-out performance was timed with the release of the new Montreux album, "Sign Language." Pictured (l-r) are: Aaberg; Montreux manager AnneMarie Martinis; Windham Hill president Anne Robinson; KTWV-FM program director Frank Cody and Montreux members Michael Manning, Mike Marshall, Darol Anger and Barbara Higbie.

Argentina (continued from page 12)

DAT (continued from page 5)

CA), one of chief supporters of the DAT legislation, expressed disappointment that the DAT section was eliminated from the trade bill. He added, however: "I am enthusiastic about our prospects for amending the legislation through the regular committee process. We have not yet begun to fight."

Industry spokesman Jason S. Ber- man, president of the Recording In- dustry Association of America, speak-

Cash Box May 9, 1987 29
February 27, 1987

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

Dear Bob,

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

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

Until,

[Signature]

Mr. Bob Long
Cash Box
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Cronin (continued from page 11)

synthesizers to make it happen, you don't need a lot of gimmicks to make it happen. It's pretty much just the guitar, the bass, the drums and the lyrics. And people have good gut reactions rather than just songs.

CASH BOX: Where do you get your best response?

Cronin: The mid-west is definitely a real good place for us because that's where we got started and stuff. But you never can tell. There are places all over the country. Last tour we did a gig in Binghamton, New York - we'd never even played there before. And we played about a six or seven thousand seat hall and people went crazy. A lot of it depends on the radio stations in different cities. If some cities are four or five cuts deep into the record that's gonna really help the audience become excited when they hear the songs.

CASH BOX: "In My Dreams" has an uncharacteristic sound. It says you use a trumpet. What's a trumpet tube?

Cronin: A trumpet tube is a big bamboo instrument. It's round, they come in different diameters depending on the pitch you want to get. I think it comes from the Filipines and people hold one in each hand, there's skin along the top of it and they pound it on the ground. And the percussion of hitting the ground sends air through the trumpet and you get a tone out of it. Pretty much of a dull percussion sound. That's the sound that you hear when the song opens.

CASH BOX: You've been pretty outspoken in opposing censorship. Do you see the PMRC as a danger or threat to rock 'n roll?

Cronin: I don't think there's any way they can take anything away from rock 'n roll just because I don't think anyone is really taking them very seriously. I think that (the Washington Wives) are running a risk of really alienating kids and alienating that touchy relationship between a parent and a kid that's growing up and trying to get an identity from the music that he listens to. I think every parent's gonna find a way to deal with it themselves. To expect some lady who doesn't even know you to be deciding what music your kid's gonna listen to doesn't make a whole lot of sense.

Quantum (continued from page 29)

development, and a television music special in production. He exudes enthusiasm.

"It has to do with those explosive, exploding atoms in physics," he says about the choice of the name Quantum. "Basically, I suppose, the physics theory as applied to entertainment. With the cross-pollination of all these different fields, they're really one in the same. The visualization of music, this visual generation of people out there-the TV generation, as Bob Pittman (Quantum Media's president and CEO) refers to them. That's who we're targeting to. It's a different market today that it was pre-MTV, and Bob and I really bring a lot of experience to this situation, a lot of creative experience about knowing how to tap into that market. We learned a lot in the last five years at MTV about the television babies."

The Memphis television babies at the Rum Boogie-feasting on catfish, ribs and hush puppies, cheering on their hometown faves- seemed to be enjoying themselves. The ghosts of W.C. Handy and Elvis Presley remained quiet for the night.

Sessions (continued from page 7)

Jile, with Clarence Clemmons on saxophone and including Chubby Checker (taped at New York's Latin Quarter); A Blues Session, featuring Eric Clapton, Phil Collins, Paul Butterfield, Etta James, Chaka Khan, Albert King, B.B. King, Gladys Knight, Billy Ocean and Stevie Ray Vaughan; and

Chet Atkins & Friends, which includes Chet Atkins, the Everly Brothers, Emmylou Harris, Willie Nelson, Waylon Jennings, Mark Knopfler and Michael McDonald (taped at Vanderbilt University, Nashville).

"I tell the artists, 'Don't pay any attention to the camera, don't work the camera - that's not what this is about,'" says Bitterman of the Sessions approach. "It's about enjoying the music and playing to each other. The camera will follow you." That's the point of view of the show. "It's a point of view that has paid off, providing viewers with an educational, profoundly musical alternative to concert specials and music videos.
### ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

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<th>Artist</th>
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<th>Publisher/License</th>
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<tr>
<td>Always (Teddy-ASCAP)</td>
<td>22</td>
<td>Always</td>
<td>22</td>
<td>BMI/ASCAP</td>
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<tr>
<td>As We Lay (Toussaint-S/A, adm. by Sela-BMI)</td>
<td>26</td>
<td>Away</td>
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</tr>
<tr>
<td>Back And Forth (All Seeing Eye/Epic/ASCAP/BMI/Poly-Gram)</td>
<td>30</td>
<td>Black Dog</td>
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<tr>
<td>Big Love (Now Sounds-BMI)</td>
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<td>Big Love</td>
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<tr>
<td>Bob Dylan (Columbia-Live/A&amp;M/ASCAP)</td>
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<td>Bob Dylan</td>
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<td>Black Dog (SuperType-ASCAP)</td>
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<tr>
<td>Boom Boom (Not Lust)</td>
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<td>Boom Boom</td>
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<tr>
<td>Brick House (Ladysmith Blackfoot-DSP/A &amp; R/ASCAP)</td>
<td>50</td>
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<td>BMI/ASCAP</td>
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<tr>
<td>Can't Stop Feeling (Buddy UK/ASCAP)</td>
<td>54</td>
<td>Can't Stop Feeling</td>
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<tr>
<td>Can't Stop Feeling (Ladies Choice-ASCAP)</td>
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<td>Can't Stop Feeling</td>
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<td>Can't Stop Feeling (Soul Syndicate-ASCAP)</td>
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<tr>
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<tr>
<td>Can't Stop Feeling (Tame Cat-ASCAP)</td>
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<td>Can't Stop Feeling (Youngblood-ASCAP)</td>
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<tr>
<td>Can't Stop Feeling (Zapp/Vinyl-ASCAP)</td>
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### ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

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<tbody>
<tr>
<td>A Love In The Country (ADM-ASCAP/Nashville-BMI)</td>
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<td>A Love In The Country</td>
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<tr>
<td>All I Need (SMI-BMI/Bayshore-ASCAP)</td>
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<tr>
<td>Alone Together (Teddy-ASCAP)</td>
<td>9</td>
<td>Alone Together</td>
<td>9</td>
<td>BMI/ASCAP</td>
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<tr>
<td>Baby It's Cold Outside (Fireside/ASCAP)</td>
<td>13</td>
<td>Baby It's Cold Outside</td>
<td>13</td>
<td>BMI/ASCAP</td>
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<tr>
<td>Can't Stand Losing You (Talking Heads-BMI)</td>
<td>17</td>
<td>Can't Stand Losing You</td>
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<td>BMI/ASCAP</td>
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<tr>
<td>Don't Ask Don't Tell (Roger Miller-ASCAP)</td>
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<td>Don't Ask Don't Tell</td>
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<tr>
<td>Don't Be Cruel To Me (Billie Jo Spears-BMI)</td>
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<td>Don't Be Cruel To Me</td>
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<tr>
<td>Get Right (Donna Summer-BMI)</td>
<td>29</td>
<td>Get Right</td>
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<tr>
<td>Holding On (Miltone-BMI-Prove It-ASCAP)</td>
<td>33</td>
<td>Holding On</td>
<td>33</td>
<td>BMI/ASCAP</td>
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<tr>
<td>I'm Not A Rock Star (Alice In Chains-BMI)</td>
<td>37</td>
<td>I'm Not A Rock Star</td>
<td>37</td>
<td>BMI/ASCAP</td>
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<tr>
<td>I'm Not A Rock Star (Alice In Chains-BMI)</td>
<td>41</td>
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<tr>
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<tr>
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<tr>
<td>I'm Not A Rock Star (Alice In Chains-BMI)</td>
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<td>I'm Not A Rock Star</td>
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- **Alphabetized Top 100 Singles**: Includes publishers and licensees.
- **Alphabetized Top 100 Country Singles**: Includes publishers and licensees.

### Additional Information
- **Licensees**: BMI, ASCAP, SESAC, GMR, and other music publishing entities.
- **Publishers**: Warner Music, Sony/ATV, Universal Music Group, and other music publishing companies.
- **Adm.** information indicates administrative or distribution agreements.
- **Rights**: Information on songwriting and publishing rights held by various entities.
Around The Route

by Camille Compasio

David Dodd has been named production manager at Cinematronics. His past experience include a period as director of production for the old Sega/Gremlin organization at a time when the company was producing as many as 500 dedicated games per day. In announcing the appointment, Cinematronics' executive veeppe John Rowe stressed that the new management team at Cinematronics is concentrating on updating and improving production and manufacturing at the company, with emphasis on quality control which, in the past, has been a vulnerable area. Dodd's appointment fits right in with these plans. As you know, Cinematronics was recently purchased by Tradewest.

A hit! Konami veeppe Steve Kaufman couldn't be more pleased over what has been happening with the firm's "Contra" upright. Earnings reports are "excellent" and the game is shaping up to be their best yet! It's in full production, naturally, and, as Steve pointed out, "there are more uprights to follow...so keep your eye on Konami!"

An ounce of prevention! "The Rainbow Machine", which vends condoms, has just been introduced by Exidy. The model, a 2-product vend, dispenses a variety of products from condoms to amenities and is strictly mechanical with no electrical connection required. It has a capacity for 150 packages, contains two viewing windows for product display, can be wall or counter mounted and is equipped with an alarm device to discourage tampering. From what Exidy's Virginia Kaufman tells us, the machine is in full production at the Santa Clara, California plant and will be ready for May 1 delivery.

Cash Box felicitation to Bud Sok, president of Bud Sok & Associates, who was named "Board Member of the Year" by the Little City Foundation, for his numerous personal efforts and contributions in behalf of this charitable organization. A dinner is being held in his honor on June 16 at the Guildhall of the Ambassador West Hotel in Chicago. Sok, whose ad agency represented a number of coin-op accounts over the years (among which is Williams), is very well known in the trade and is a familiar figure at the annual conventions and various other industry functions. He's arranged a lot of memorable cocktails! parties, diners and director meetings in behalf of his accounts!

Dateline Cleveland, where we spoke at length with Cleveland Coin proxy Ron Gold, who had some interesting observations to pass along, regarding the current crop of equipment on the market. Said Ron, "the manufacturers' recognition that quali-

QUICK QUIZ

Flashlight lights, the thrill of battle and visions of monstrous creatures. That's only partly why one type of popular game is so much fun. Test your knowledge of other electrifying reasons.

1. Parents are glad to know video games can help: A. Develop reflex skills and hand-eye coordination; B. Familiarize children with computers in a non-threatening way; C. Entertain youngsters.

2. Video games give an ego "pay-off." A. True B. False

3. Most games centers are for teenagers only. A. True B. False

4. To society, video games contribute ---- A. A way to stimulate the economy; B. Wholesome amusement for the entire family; C. A way to get away from a younger sibling.

(answers on page 34)

The Dollars And Sense Of Business Promotions - Part IV

by Roger Sharpe

Throughout this series on business promotions, an underlying issue has been the implementation of programs that are not only inexpensive and cost effective, but also simple to execute. These have long been the two stumbling blocks for many operators of amusement game locations who might, initially, be intimidated by what they feel are insurmountable techniques to pull off a profitable and impactful promo.

However, as we have covered in the past, the idea of the matter is that a number of opportunities and options exist to increase the public awareness of almost any game room/arcade/family fun center, along with gaining positive publicity and general community goodwill. In addition, the emphasis has always been directed at bringing reality from any of the activities—translated not just into immediate cash box increases, but also longer term growth/profit potential.

Maybe one of the most logical extensions of promotions, and the one that usually comes to mind first and foremost, is tournament competitions. In the past, much has been made of the successes of Bally's Supershooters national pinball competition in 1977/78 as well as the more recent Konami/Centuri March of Dimes Track & Field international competition.

The press coverage that was garnered by these two events as well as considerable and yet, due to a number of considerations as well as changes in corporate personnel, the competitions have faded from view. In their place we witnessed Atari's highly successful Gauntlet tournament. And, obviously, most of these types of tournaments will be held in the future.

However, what is important to remember about these few events is that they were directly beneficial to the sponsoring manufacturer and limited the involvement of local game room owners. Aladdin's Castles and National Coinconvention may have seen some increase in revenues and media exposure, but the local operator wasn't able to break down the inherent obstacles of setting up controllable procedures that could be applied across the board. In fact, from the manufacturer's standpoint, it is the specific depth of putting more of these national or even international tournaments. The diverse composition of typical arcades/game rooms nationwide makes it an imposing task to arbitrarily establish conformity standards across tb board.

The result is that more aggressive game room owners typically stage their own events whenever the mood or opportunity strikes them; or if a local distributor is willing to take up the task of doing the detail work and supplying prizes. So the tournaments that have been done have been fragmented at best with no long lasting staying power to become annual, or even regular events.

Another exception of the rule have obviously been darts, pool, foosball and air hockey which have managed to break through the preconceived barriers facing other types of coin-operated amusement games. But this doesn't mean that you can't take advantage of a situation which will help you realize increased store traffic, greater income and some media hype for your location(s).

Again, maybe the easiest approach is to take a small step and build up if the results are successful, rather than attempting a massive promotion that will need a great deal of attention, care and financial backing. For this reason, in this series, we will break out by product the types of games that lend themselves to tournament play in a controllable environment that will not take away from regular, ongoing business. And maybe the best way to start is by example of what one arcade owner turned tournament promoter was able to do.

Steve Epstein of the Broadway Arcade in New York City is considered an exception to the rule of what a game room operator is. His involvement is legend in the industry, as is his willingness to be sympathetic to his own audience and their needs as well as desires. And Steve has already been featured in Cash Box for his work with pinball leagues (which this series will also detail in an upcoming installment). But for the purposes of this discussion, Steve wanted to do something for his legion of video game players as well.

It's always nice when there are regulars who support given games come rain or shine. Every location has this type of core audience whether it's pinball or video. But, specifically, for video games there are ways to set up a workable, professional-looking competition that makes his clientele and sense.

For Steve, it was the introduction of Taito's Big Event Golf as a replacement for Birdie King 3. As a way to lessen the reaction to those players who were B3K regulars, and those players who were intrigued by Big Event Golf, Steve put a sign up on the machine. Nothing elaborate, but a handwritten little board that announced a golf tournament on a day and at a time that was good for Steve. Another sign showing "tee off times" was prepared as a player sign-up sheet. It was that simple. And if Steve needs to use an additional day, there's no problem because he had set up the rules himself. Even the prizes are his option—in this case some trophys and plaques. (continued on page 34)
Bally Sells Six Flags

CHICAGO—Bally Manufacturing Corporation announced that it has entered into an agreement to sell the stock of its Six Flags theme park subsidiary to剥离 a Westray Capital Corp. Closing is expected in early May.

Bally will receive gross proceeds of $350 million for the Six Flags subsidiary.

Robert E. Mullan, president, chairman of the board and chief executive officer of Bally said, “This transaction is an important part of our ongoing restructuring and will result in an after-tx pro- of about $100 million for Bally.”

He further added that “The use of the proceeds from the Six Flags sale will be used for general corporate purposes and to reduce debt.”

Mullan, in concluding, noted, “the sale of Six Flags, in addition to the $350 million in proceeds, will also remove from Bally’s balance sheet an additional $250 million in Six Flags debt now carried on the Bally balance sheet.”

Kidder, Peabody will provide bridge financing to Westray to complete the transaction.

Westray Capital Corp. is a private investment firm headquartered in Morristown, New Jersey and New York City. Westray has arranged the acquisition of over 20 major corporations including Avis, Inc., Simmons U.S.A. Corp., Western Auto Supply Company, Wilson Sporting Goods Company, and Wear-Ever Proctor Silex, Inc.

AMOA Board Approves 10 Hesch Scholarships For 1987-88

CHICAGO—The board of directors of the Amusement & Music Operators Assn. approved the awarding of 10 Wayne Hesch Memorial Scholarships to individuals in the amounts of $100 each for 1987-88 at the association’s Annual Meeting in Reno, Nevada.

The action was taken because the fund’s coffers were greatly enhanced as a result of recent fundraising activities. For the past two years, a scholarship in the amount of $1000 has been awarded to a single individual each year. However, a series of fundraising activities conducted in 1986 -- including an Expo ’86 product raffle, plus several other benefits and donations -- raised nearly $75,000 for the fund.

Named Wayne Hesch Scholarship recipients for 1987-88 are: Dawn Wellinger, Milwaukee (sponsored by Milwaukee Amusement in Milwaukee); John Dollar, Trenton, N.J. (sponsored by Dart Amusement of Buffalo, NY); and Lynnette Pantelopoulos, Broomfield, Colo. (sponsored by Alpha Distributing of Broomfield); William Allen, Randelmen, NC (sponsored by Matthew’s Music of Jamestown, NC); Vincent Castro, Alhambra, CA (sponsored by Tecnico, Inc. of Carson, CA); Joseph Uraco, III, Wheeling, W. VA (sponsored by Dobkin Brothers of Wheeling); Skylar Sudduth, Austin, TX (sponsored by TAVS, Inc. of Bryan, TX); Mara Greene, Greene, IA (sponsored by a Red Line Vending of Charles City, IA); and Steve Light, Flint, MI (sponsored by Eddie’s Amusement of Flint).

AMOA president Richard Hawkins will present each recipient with their scholarship at upcoming state association meetings in the area where the recipient resides or attends school. AMOA is also asking the state associations to attempt to match AMOA’s scholarship contribution to the various state winners.

Dollars (continued from page 33)

In addition, Steve saw that his Taken Football was drawing a faith- ful number of spirited competitors and decided to stage a Broadway Arcade Super Bowl play-off. Once again, a simple sheet announced the event and another was set aside for sign up.

When the final number of entrants is known (Steve set aside a two week sign up period), he’s going to draw out numbers from a hat to determine the pairings and then let the competition take place until the final two square off to determine the Taken Football championship.

In addition, collections are going to increase because the hard core play- ers are going to be practicing to hone their talents before — during — the tournament period. That is the critical key to any tournament on coin- machine games. It’s not the money that might be taken in for the competi- tion that matters, but rather the coins spent in preparation for a competition by the players that counts. And as a viable technique for giving your clients — one more reason to spend one more coin, a tournament competition is a great and proven incentive.

Video game tournaments can have a positive impact on your business but, maybe more importantly, they can provide a competitive advantage between your location and the one down the block or across town — drawing players and in turn want the opportunity to show-off their talents. An event can be staged economically, as we have already shown, and it can be done within workable parameters that don’t stretch your manpower resources or even detract from your peak business hours.

Next time around we’ll continue this discussion of tournaments in regard to other types of equipment as well as video games for maximizing your time, efforts and investment.

DOIN’ LUNCH! — AMOA president Maury Farchen and executive vice president David Weaver were guests of Presidential Secretary Jim Brady for lunch at the White House in February. The conversation was light, and the AMOA team learned that, unfortunately, there are no amusement machines in the White House. As Weaver noted, “Jim’s famous intellect and humor were in full gear and he continues to improve physically.”

Route (continued from page 33)

ility is the key to success has finally been transmitted to the operator, in the form of some very outstanding machines. The equipment that is com- ing to the marketplace now has a higher level of earning capabilities,” he added. “Operators are becoming aware of this and are, therefore, buying rather aggressively and with much more confidence.” Ron said he noticing a “swing back to a better balance between new and used video games and coins.”

Next, Bob talked about Williams’ “F-14” as one of the “higher level” models in the pin catego- ry and noted that Premier has estab- lished itself as a “significant force” in the marketplace. “I’m really looking forward to the new Premier Spring Break,” he added. In the music arena, he reports that the Seeburg “Laser Music” compact disc jukebox has been steadily gaining momentum in the Cincinnati, Columbus, Dayton and Cleveland areas. “We’ve sold more Seeburg c.d. jukeboxes in the last thirty days than we did in the previous 120,” he told us. All in all, the combina- tion of high earning equipment and a more positive environment in the oper- ator community is making for a much improved market climate, according to Ron...We’d like to extend best wishes to Stanley Knoll who recently retired as manager of the Cleveland Coin branch in Columbus, after forty years in the business. Charles Elkins is now manager of this branch, which has relocated into more spacious facilities at 4085 N. Leap Road in Hilliard, Ohio; and Kevin Cull is the newest member of the sales team...The CC offices in Michigan, fourteen months old and prospering, enjoyed a good turn of 120 ops and service people at a recently held Williams service seminar...Goin’ strong! The new NSM “Galax- y 200” phonograph is being extremely well received in the U.S. market, as we learned from Loewen America presby Rus Strahan. The original containers that arrived from Germany were immedi- ately all gone. Rus told us, where “we just can’t keep them in the house...our Galaxy 200 models are going out as fast as they’re coming in!” Since ACME ’87, which was a terrific show for us in terms of acceptance of our Galaxy 200 and business written up”, Rus has constantly on the go attending regional showings across the country.

Notes from the AAMA office. In an effort to portray the coin-operated amusement industry in a positive light in the eyes of millions of consumers, AAMA has initiated a quarterly news- paper release program. Targeted for 3800 suburban newspapers nation- wide, the program consists of light, but positive, references to the amusement machine industry and its products.

The initial release, entitled “Quick Quiz” (a sample of which appears in this column) was distributed in March to 100 daily and 2800 weekly newspapers nationwide. The goal, accord- ing to AAMA executive veeppee David Weaver, is “to provide a flow of in- formation to the consumer about our products that is upbeat and fun.”

ANSWERS

1. A, B, C. Another plus: video games are a participatory activity, unlike passive TV viewing. 2. A. True. Video games require a certain skill, the games give an ego "pay-off" and child- ren may want to continue playing—as with any game—until they have mastered it. 3. False. Most game center operators try to create a safe environment for children of all ages. 4. B. As with movies, music or any hobby, video games provide wholesome entertainment and introduce people to new technol- ogy. A. is also true, and C could be.
COIN MACHINES

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