SURFACE IS MAKING
THE WORLD GET “HAPPY”!

SURFACE, the coolest new R&B group, is breaking Retail wide open with the success of their smash single, “HAPPY”!

“Hottest overnight sales sensation in the last 6 months!” —Lynn Botcheck, Record & Tape Outlet Stores, Columbus, OH

“Blowing out…has the momentum to be a No. 1 record!” —Mary Wilson, One Stop Record House, Atlanta, CA

“We've already sold over 5000 units and this record is just beginning.” —Bob Patten, Nova Distributing Company, Atlanta, GA

“Single and 12" are showing up on every order I take.” —Gene Chapman, Justin Entertainment, Atlanta, GA

“Stop searching—the 2nd try will make everyone ‘Happy’ all the way up the charts.” —Helen Timberlake, Manager, Record Theatre Store, Rochester, MN

“Exploding in LA!” —Steve Kall, Tempo Stores, Los Angeles, CA

Now a Top-10 single on Cash Box's Black Singles Chart and the sky’s the limit! “SURFACE.” Get their debut album featuring the smash, “HAPPY” On Columbia Records and Cassettes.

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POP SINGLE
#1 WITH OR WITHOUT YOU ............................................
U2 Island / Atlantic

B/C SINGLE
#1 ALWAYS .................................................................
Atlantic Starr Warner Bros.

COUNTRY SINGLE
#1 IT TAKES A LITTLE RAIN .........................................
The Oak Ridge Boys MCA

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

TOP POP DEBUTS
SINGLES
#6 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) — Whitney Houston — Arista

ALBUMS
#6 DEAD LETTER OFFICE B-SIDES COMPILED — R. E. M. — I.R.S./A&M

POP SINGLE
#1 THE JOSHUA TREE ..................................................
U2 Island / Atlantic

B/C ALBUM
#1 GIVE ME THE REASON ...........................................
Luther Vandross Warner Bros.

COUNTRY ALBUM
#1 TRIO .................................................................
Parson/Ronstadt/Harris Warner Bros.

MUSIC VIDEO
#1 LOOKING FOR A NEW LOVE ..................................
Jody Watley MCA

12" SINGLE
#1 SIGN 'O THE TIMES .............................................
Prize Paisley Park, WB
CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL SALES PIECES SOLD AT RETAIL STORES.

May 16, 1987

Title | Artist, Label, Number | L | W | O | C | Producer (Songwriter)
--- | --- | --- | --- | --- | --- | ---

1. WITH OR WITHOUT YOU | D. Byrne, Warner Bros. (94653) | 3 | 9 | | |
2. LOOKING FOR A NEW LOVE | J. Watson, Warner Bros. (94816) | 2 | 11 | | |
3. (I JUST) DIED IN YOUR ARMS | J. Jackson, Epic (92147) | 1 | 11 | | |
4. LA ISLA BONITA | M. Modena, Warner Bros. (92342) | 4 | 9 | | |
5. THE LADY IN RED | T. Martin, Warner Bros. (92468) | 13 | 13 | | |
6. HEAT OF THE NIGHT | R. Adams, Warner Bros. (92480) | 8 | 8 | | |
7. BIG LOVE | L. Woodman (Warner Bros. 7-23938) | 10 | 8 | | |
8. YOU KEEP ME HANGIN' ON | E. Mays, Warner Bros. (92503) | 14 | 8 | | |
9. THE FINDER THINGS | E. Winn, Warner Bros. (92525) | 19 | 5 | | |
10. ALWAYS | L. Beal, Warner Bros. (7-23953) | 12 | 22 | | |
11. I KNOW WHAT I LIKE | H. Lengyel, The News (94167) | 17 | 18 | | |
12. WANTED DEAD OR ALIVE | B. Johnson, Warner Bros. (92566) | 23 | 6 | | |
13. TALK DIRTY TO ME | R. Brown, Capitol (92706) | 17 | 10 | | |
14. RIGHT ON TRACK | J. Brown, Warner Bros. (92566) | 19 | 14 | | |
15. SIGN "O" THE TIMES | L. Braxton, Warner Bros. (7-23999) | 7 | 11 | | |
16. MEET ME IN THE MORNING | T. Prentice, Warner Bros. (7-23995) | 28 | 6 | | |
17. ALONE | L. Smith, Columbia (36-7008) | 28 | 6 | | |
18. NOTHING'S GONNA CHANGE ME | A. Shore, Arista (311) | 21 | 13 | | |
19. LOVE ME TRUE | A. Holman, Warner Bros. (7-24024) | 25 | 9 | | |
20. IF SHE WOULD HAVE BEEN FAITHFUL | C. Tatum, Warner Bros. (7-24024) | 25 | 9 | | |
21. DONNA ALLEN (2/14/75) | T. Smith, Pam, Don Allen, Bigg | 20 | 14 | | |
22. SERIOUS | L. Ginsberg (Ariola 47316) | 31 | 4 | | |
23. SE LA | H. Althaus, Landis, Landis (94612) | 24 | 8 | | |
24. WALKING DOWN YOUR STREET | K. Fairchild, Columbia (36-0068) | 12 | 14 | | |
25. MEET ME HALF WAY | G. Jones, Arista (94527) | 29 | 11 | | |
26. WHAT'S GOING ON | G. Grainger, Warner Bros. (7-09079) | 15 | 10 | | |
27. GET THAT THING OFF YOUR MIND | J. Thompson, Arista (94527) | 30 | 8 | | |
28. YOU CAN CALL ME AL | M. Ponder, Warner Bros. (7-24867) | 32 | 8 | | |
29. DAY-IN-DAY-OUT | F. Davis, Virgin Records (96277) | 33 | 7 | | |
30. STONE LOVE | K. Goon & The Gang (Mercury/PolyGram 888 292-7) | 34 | 10 | | |
31. DAYDREAM | D. Boys, Warner Bros. (94816) | 32 | 8 | | |
32. LESSON IN LOVE | B. Bolan, Virgin Records (96277) | 33 | 7 | | |
33. SONGBYRD | K. Gervis (Ariola 5077) | 36 | 6 | | |
34. THE RIGHT THING | M. Smith, Epic (92629) | 35 | 11 | | |
35. JUST TO SEE HER | M. Bower, Epic (92629) | 43 | 7 | | |
36. SOMETHING'S GONNA STOP US NOW | N. M. Walden, Epic (92813) | 11 | 16 | | |
37. SOMEBODY (WHO LOVES ME) | R. Lewis, Epic (92813) | 17 | 22 | | |
38. DOMINOES | M. P. Wilkins, Epic (92813) | 36 | 12 | | |
39. mmm... | J. Turner, Epic (92813) | 53 | 4 | | |
40. SHOW ME THE MONEY | G. B. Johnson, Epic (92813) | 45 | 9 | | |
41. SWEET SIXTEEN | L. Vaughn, Epic (92813) | 59 | 4 | | |
42. SOMETHING SO STRONG | T. Morgan, Epic (92813) | 61 | 3 | | |
43. ROCK AND ROLL... | M. I. Morgan, Epic (92813) | 57 | 6 | | |
44. POINT OF NO RETURN | L. Levine, Epic (92813) | 76 | 2 | | |
45. LEAN ON ME | B. Wilson, Epic (92813) | 42 | 14 | | |
46. MIDNIGHT BLUES | J. Morgan, Epic (92813) | 40 | 14 | | |
47. THIS NIGHT | B. Prince, Epic (92813) | 72 | 3 | | |
48. BACK ON THE FORTH | L. Brown, Epic (92813) | 69 | 4 | | |
49. SHIP OF FOOLS (SAVE ME FROM TOMORROW) | D. M. Smith, Epic (92813) | 47 | 11 | | |
50. COME GO WITH ME | L. M. Martin, Epic (92813) | 51 | 17 | | |
Capitol Setstle Out-of-Court With Isgro

LOS ANGELES—According to reports, Capitol Records has reached an out-of-court settlement with independent promotion honcho Joe Isgro in his $25 million suit against most of the major record labels and the RIAA.

No terms of the settlement are available, nor are comments on the settlement by the labels or the RIAA.

Though unavailable for comment last week, MCA attorney William Billick reportedly went on record to say that MCA will continue to litigate the Isgro suit. The Capitol settlement will not effect MCA’s fight, according to Billick’s published statements.

Isgro brought his suit against the RIAA and all of the major labels except CBS) last spring, claiming a conspiracy on behalf of the record companies to force major independent promoters out of business because of soaring promotion costs, which had reportedly risen to as much as $80 million per year (other reports say $30 million).

The suit, filed April 30, 1986, came on the heels of a decision by the major labels to stop using independent promotion after widespread reports of links between independent promoters and payola and organized crime. Named in the suit other than Capitol are Warner Communications, RCA-Ariola Records, PolyGram Records, MCA Records, A&M Records and the RIAA.

PolyGram Debuts Music Video Label

LOS ANGELES—PolyGram Records has unveiled its first commercial video distribution outlet in the U.S., PolyGram Video, with a six-program initial release slate set to hit retail May 18.

Pricing for the first releases ranges from $29.95 to $14.95, available in VHS with digitally mastered Hi-Fi stereo audio.

The six titles, all on the PolyGram Music Video label, include Kiss - Exposed ($29.95), a 90-minute overview featuring clips and interviews, Level 42 - Live At Wembley ($24.95), a 72-minute concert tape (and including one clip), Style Council - Showbiz ($19.95), a 55-minute concert tape, Comeo - Word Up! ($14.95), a compilation of five clips, and Rene & Angela - Street Called Desire ($14.95), a video EP featuring four clips.

PolyGram Video distribution occurs through the record label’s outlet web. “PolyGram’s video distribution launch will focus on record and video accounts simultaneously,” says PolyGram senior vice president of marketing Harry Anger. “Our new product is being solicited similar to other pre-recorded music product, and we have prepared extensive cross-merchandising for this new line.”

**GOLD SATELLITES**—The Georgia Satellites were recently greeted backstage after a concert and presented with gold records for U.S. sales of their Elektra debut album. Pictured (1- r, top row): Satellites Rick Richards, Dan Baird, Rick Price, Mauro Magellan, Praxis International’s Andy McLenon, Terry Rhodes of ICM booking. Pictured (1- r, bottom row): Satellites A&R rep Kevin Patrick, E/A’s vp of mtl. & creative svcs Hule Millgrom; E/A’s vp of business affairs Gary Cassson; Praxis International’s Jack Emerson; and E/A’s vp nat’l mtg/g/AOR promo Brad Hunt.

Beasties And Run-D.M.C. Rap Up Triple Platinum.

NEW YORK—In the listing of the RIAA’s April platinum and gold album awards, the Beasties Boys and Run-D.M.C. are together forever—each band racked up its third-millionth sale last month. The Beasties’ "Licensed to Ill" and Run-D.M.C.’s "Raising Hell" were two of nine albums to garner multi-platinum awards.

By far the topper was Bon Jovi’s "Slippery When Wet," slipping in at seven million sales; with "Top Gun: The Original Motion Picture Soundtrack" and Janet Jackson’s "Control" tallying in at four million; Genesis’ "Invisible Touch" joining the rappers at three million; and Billy Joel’s "The Bridge," Bruce Hornsby & The Range’s "The Way It Is," and Stevie Winwood’s "Back In The High Life" rounding off the list at two million.

(continued on page 14)

Simon Extends "Graceland" Tour With Nine Benefit Concerts

By Paul Iorio

NEW YORK—Paul Simon is adding nine U.S. dates to his "Graceland ‘87" tour, and donating the net proceeds to several charities. The concerts will begin June 15 in Atlanta and end July 2 at New York’s Madison Square Garden.

One third of the money from ticket sales will go to aid detained and imprisoned children in South Africa, one third will go to the United Negro College Fund, and one third will go to local U.S. charity organizations. Part of the funding for the shows will come from Warner Communications chairman of the board Steven Ross, who has donated $3.75 million for production costs.

"We hope this tour will be seen by more of the black community than saw it the first time around," said Simon at a press conference. "Our hope is to make the black community aware of our product and the benefits we are trying to promote." 

(continued on page 14)

Joel Plans Summer Concerts In Soviet Union

By Paul Iorio

NEW YORK—Billy Joel announced plans to play six summer concerts in the Soviet Union, at a Mayday press conference here. He will perform to an audience of about 100,000 people, with three dates in Moscow and three in Leningrad.

The tour is a result of the cultural ex-

(continued on page 14)

THE WAY IT IS — Bruce Hornsby and The Range’s “The Way It Is” (RCA) LP recently went double platinum, and pictured celebrating the feat were (1- r, kneeling): The Range’s Joe Puerta, Peter Harris, and George Marinelli, Jr. Pictured (1- r, standing): The Range’s John Moloy; Elliot Goldman, pres and CEO of RCA Records label; Hornsby; Paul Arkasson, sr vp A&R, RCA Records; Tim Moss; the band’s manager; Bob Bufiak, pres, RCA Records; and Rick Dobbs, exec vp, RCA Records.

Cash Box: May 16, 1987

**THE WAY IT IS — Bruce Hornsby and The Range’s “The Way It Is” (RCA) LP recently went double platinum, and pictured celebrating the feat were (1- r, kneeling): The Range’s Joe Puerta, Peter Harris, and George Marinelli, Jr. Pictured (1- r, standing): The Range’s John Moloy; Elliot Goldman, pres and CEO of RCA Records label; Hornsby; Paul Arkasson, sr vp A&R, RCA Records; Tim Moss; the band’s manager; Bob Bufiak, pres, RCA Records; and Rick Dobbs, exec vp, RCA Records.**
The Hollywood office of CASH BOX Magazine is now located at 6464 Sunset Blvd., Suite 605 Hollywood, CA 90028 (213) 464-8241

EXECUTIVES ON THE MOVE

RCA Names Two VPs—Dave Wheeler has been promoted to the position of vice president, sales, RCA Records. He joined the company in 1969 as a regional manager, holding various positions until now. Erik Nuri has been appointed as vice president, A&R, RCA Records. He joins RCA from CBS Records, where he served as director, A&R Black Music.

Theriot Promoted—Bruce Theriot has been promoted to the newly created position of vice president, business affairs, finance and administration for Manhattan Records. He had formerly held the position of vice president of business affairs. Reporting to Theriot is Ian Simpson, newly appointed director of finance. Simpson joins Manhattan after his stint as director of internal audit at Capitol EMI Inc. since 1985.

Garner Appointed—Rusty Garner has been appointed national director of video and club promotion for EMI America and Manhattan Records. A 12-year veteran of the music business, he was previously national director of club promotion for Capitol, Manhattan and EMI America Records.

Arista Named Two—Peter Baron has been promoted to director, video production and promotion. He has been with the label for five years and previously held the position of associate director in the same capacity. Robert Celestin has been appointed as attorney for the label. Prior to this, he worked at WBLS-FM in New York and was a program director and disc jockey at WYBC-FM.

Virgin Records Appoints Three—Lydia Sarno is named director, video operations; Kathy Guild is named director, advertising and merchandising; and Melanie Penny is named director graphic arts production for the L.A. headquarters. Sarno joins from Warner Bros. Records' creative marketing department. Guild also joins from Warner Bros. Records, where she worked as head of national advertising for two and a half years. Penny spent the last three years involved with independent film production and previously was with Warner Bros. Records in the creative services department.

Frohlich Appointed—Bill Frohlich has been appointed sales manager, Mid-Atlantic Branch, CBS Records. He has been East Coast marketing manager for the CBS Masterworks label since 1985.

Earl Joins—Lori Earl has joined Geffen Records' newly instituted media and artists relations department. She was most recently with Sarah McMullen and Co.

Tierney Named—Theresa Tierney has been promoted to the newly created position of coordinator, catalog development for PolyGram Records. She joined the label in July 1985 as a secretary in the marketing department.

Goldstein Named—David Goldstein has been appointed vice president operations and administration for CBS/Fox Video's consumer products division. He was most recently director of operations, consumer products division.

Four Promoted At Sparrow—Peter York has been promoted to vice president of A&R for Sparrow Records. He was previously director in the same capacity. Bob Angelotti has been named director of media relations and promotions for the label. He was previously Sparrow's director of publicity and special markets. Marlei Daugherty has been promoted to national promotion manager. She had been their rock/video promotion coordinator. Barbara Catanzaro-Hearn has been promoted to director of creative services and artist development. She had been their director of music marketing and special projects.

Wyler Named—David Wyler has been appointed as vice president of original programming for the Los Angeles-based office of Radio Vision International. He had held similar positions with the William Morris Agency and Video Enterprises division of ABC.

Spanberger Appointed—Kathy Spanberger has been appointed to the position of vice president of Peer-Southern Publishing. She has served as general repertoire manager for the United States and prior to that, as managing director of Peer's Australian operations.

Sparrow-Star Song Expands—Sparrow-Star Song distribution has added five new sales representatives to the Sparrow-Star Song sales force. They include Ray Bridges and Kent Presson (Midwest) and Joe Gonzalez and Steve Reno (Southwest). Robb Oram joins the telemarketing staff covering 18 states on the East Coast. Bridges was formerly a music buyer for the Berean Bookstore. Presson was a sales representative for Larks Publishing Company. Gonzalez was formerly with Word, Inc., as a sales representative. Reno spent the last two years as the sales representative for Wyle Electronics. Oram was a road representative for Light/Lexicon Records in Newbury Park, CA.
**NEWS**

**Paul Butterfield Dead At 44**

LOS ANGELES—Legendary bluesman Paul Butterfield, known for his role in weaving urban blues into the fabric of the '60s rock scene, was found dead in his North Hollywood apartment May 4. No cause of death has been officially announced as of press time.

Butterfield, a white singer and harmonica player, was raised in Chicago's largely black South Side. Putting aside classical flute for the harmonica, by 16 he was jamming with such local blues stars as Howlin' Wolf, Otis Rush and Buddy Guy.

Butterfield formed the first incarnation of the Butterfield Blues Band in 1963. The band cut its first LP (self-titled) in 1965, featuring a rock-amplified blues sound that came to the attention of Bob Dylan, who used Butterfield and his band as back-up at that year's Newport Folk Festival.

In 1967, Butterfield added horns to his sound, bringing in elements of jazz, and the band became, in the words of critic Jon C. Smith, the only major blues act to appear at the Woodstock Festival in 1969.

Following the band's breakup in 1972, Butterfield relocated to Woodstock, NY, where he formed Better Days (featuring Amos Garrett, Ronnie Barron and Geoff Muldaur). In 1976 he made a film appearance in the Band's The Last Waltz, and later toured with Levon Helm's RCO All Stars and during the late '70s, Butterfield teamed up with Rick Danko to form the Danko-Butterfield Band.

Plagued by health problems since early in the decade, Butterfield's career took an upward swing last year. In August of 1986, he released his first album in five years, "The Legendary Paul Butterfield Rides Again." Last month he was featured in Cinemax Sessions: A Blues Session for the Cinemax cable network (airing in September) along with a host of blues greats, including B.B. King, Albert King, Eric Clapton, Etta James and Gladys Knight. No funeral plans have been announced as of press time.

**Genesis, Whitney Houston, Alison Moyet To Perform At IMMC Gala**

LOS ANGELES—Norm Patitz, president and CEO of Westwood One, and Jan Timmer, PolyGram International president, will host the keynote speakers at the second annual International Music & Media Conference held in Montreux Switzerland, May 13 to 16.

The event will host representatives from the media, creators of music programming in radio and TV; video producers; the advertising industry who will participate in panel discussions, forums and special presentations focusing on the relationships of these four industries. Patitz will speak on the subject of program bartering; Timmer will make a special presentation of CD Video.

The four day event will also feature live performances by Whitney Houston, Genesis and Alison Moyet and will be televised along with the international video awards. The video competition will see a panel of 20 top international TV and video producers vote for awards in 15 categories. For the second year, the Children of the Year Video contest will see children ages 8 to 12 from all over the world vote for their favorite video of the year, with 10 children invited to the Casino at Montreux to present to the award to the winning artist.

Also during the week, over 30 superstars and emerging international talent will perform at the Montreux Rock Festival during the Golden Rose Television Festival. The program will be live broadcast to over 500 million viewers and will be shown during the month of June. Artists scheduled to perform (alphabetically) are: Gregory Abbot; A-ha; Berlin; Blow Monkeys; Bananarama; Beastie Boys; Communards; C:60; Come; Curiosity Killed The Cat; Depoche Mode; Duran Duran; Eight Wonder; Erasure; Five Star; Bob Geldof; Georgia Satellites; INXS; The Jesus; Mick Kamen; Level 42; Pretenders; Paul Young; Run-DMC; Simply Red; Spandau Ballet; Swing Out Sister; Thompson Twins; UB40 and Wang Chung. More artists are expected to be added by performance time.

**Diamond, Fogerty, Baker 4th Of July Show**

NEW YORK — Neil Diamond, John Fogerty, and Anita Baker are among the performers scheduled to perform July 4th in Washington, D.C. as part of an event honoring Vietnam Veterans. Also on the bill are Crosby, Stills, & Nash, Linda Ronstadt, the Four Tops, James Ingram, Kris Kristofferson, and others.

The Box Office will offer an exclusive tape-delayed cablecast of the show the same day, beginning at 8:00 pm (ET). The concert is called Welcome Home, after the veterans support organization, Welcome Home, Inc., which is organizing the event.

Actor Jon Voight, a Welcome Home co-chairman, outlined the aim of the show at a New York press conference: "Vietnam veterans are true patriots who have suffered beyond relief. We must speak for them and help them in any way we can."

**SPECIAL REVIEW**

The second installment of Beatles CDs is here, and in many ways it is more rewarding than the first that rolled off the presses last February.

The three titles that comprise this release are "Help," (CDP-46439) "Ruber Soul" (CDP-46440) and "Revolver" (CDP-46441). These, like the four in the first release, sport the same cover art, song selections and song order as the original British LPs.

The first, "Help," was the Beatles' second record to a film. In America, the soundtrack to Help was butchered. Seven songs were deleted and the film's incidental instrumental music was added to pad the LP. One of the songs deleted from the August, 1965 release of "Help" was "Yesterday," perhaps the most popular Beatles song of all time. U.S. audiences didn't get their chance to hear it until June, 1966 with the release here of "Yesterday ... And Today."

It is common for the American company to carve up Beatles LPs and get two albums instead of one. What may have been a prudential business decision was criminal artistically. One thing that distinguished the Beatles from all others, even during their teeny-bop "Yeah, yeah, yeah" days, was their ability to design and pace an album as a complete entity.

Thankfully, with all of these CDs, and especially with the three just issued, American audiences can now revel in the brilliance of the Beatles' original vision for these songs.

"Rubber Soul" and "Revolver" represent the real pivot points for the Beatles. It is with these records that the Beatles break wide open the conventions of pop groups as mindless hash artists. Here, the first strains of George Harrison's sitar suggest that something spiritual was underway. The Beatles elevated themselves on these two albums from mere teen icons to spokespersons for a generation. They became the cultural trailblazers that ushered in the entire peace movement of the latter sixties.

The songs took on tremendously personal themes. "Nowhere Man," "Eleanor Rigby," "And Your Bird Can Sing," and the truly experimental "Tomorrow Never Knows" were the first indications that the Beatles were about to explode creatively. The explosion occurred the next year in the form of "Sgt. Pepper's Lonely Hearts Club Band," an album that continues to define the possible scope of rock and roll.

These CDs are the first to appear in stereo. The original albums, in fact, are the first to have been recorded by the Beatles in the then brand new technological advance called stereo.

For every Beatles fan, and for those rare creatures on the planet who may never have heard the Beatles the first time around, these CDs are a thrilling adventure in sound. Together with the rest of the Beatles output they form an unparalleled achievement in rock and roll. They are now, digitally, permanent cultural artifacts.

Stephen Pedgett
OUT OF THE BOX

DIANA ROSS—Red Hot Rhythm And Blues—RCA 6388—Producer: Tom Dowd—List: 8.98—Bar Coded

Ross has concocted an intoxicating, seductive mix of rhythm and sophistication. She continues her ability of making her voice incredibly flexible and expressive. Highlights include a song written for her by Simply Red's Mick Hucknall—"Shine"—Leonard Cohen's simmering "Summertime," and Luther Vandross—"It's Hard For Me To Say."

THE NYLONS—Happy Together—Open Air—OA-0306—Producer: Bill Henderson—List: 8.98—Bar Coded

Canada's Nygons are again caught in the act of breathtaking high wire vocal acrobatics on their third Open Air LP. A clutch of classic remakes—"Happy Together," "Chain Gang," "Kiss Him Goodbye"—joins a fistful of tasty originals, especially "Dance Of Love," on an effort that can't quite be called doo-wop.

WILLIAMS BROS.—Two Stories—Warner Bros. 25547—Producers: Mike Campbell-Chuck Plothin-Patrick Leonard—List: 8.98—Bar Coded

Andy's sons team with an all-star cast of writers (Peter Case, Tom Petty, Stevie Nicks, Bob Dylan, Jules Shear), top flight producers and a long list of first-call players for their Warner Bros. debut. At times moody, other times infused with Everly Brothers fizz, all in all, a rewarding first step.


"Dumb Poet" is the U.S. debut from this acclaimed British quartet. They offer a stimulating mix of intelligent, off-the-beat, but highly rewarding pop.

GENE CLARK AND CARLA OLSON—So Rebellious A Lover—Rhino RNL-70832—Producers: Michael Huey-Gene Clark-Carla Olson—List: 8.98—Bar Coded

Former Byrd meets Textone Olson for an appealing folk, country and rock amalgam with a nostalgic charm and a load of great songs.


A provocative British jeans commercial brought this talented—and good looking—singer to Madonna's attention. But his genuine talent will sustain him. His debut is a sparkling set of attention-getting songs.

PEGGI BLU—Blu Blowing at Capitol ST-12530—Producers: Various—List: 8.98—Bar Coded

This lady's debut will help establish her in the front ranks of women R&B singers. The classy songs and her gifted voice are a great combination.


Astley is the producer behind him for The Who and Eric Clapton, among others. He wears admirably the other hat here on his solo debut, a rather heady studio piece with featuring, who else, Clapton on guitar.

DENICE WILLIAMS—Water Under The Bridge—Columbia FC 40486—Producer: Steve Levine—No List—Bar Coded

Williams' sincere, good-natured singing makes these songs sparkle. Not since "Let's Hear It For The Boy" has she had these sort of engaging tunes. Sounds solid.

HIGH PRIORITY—Various Artists—RCA 6396—Producers: Various—List: 8.98—Bar Coded

Some of the industry's greatest female artists contribute hits to this collection, the proceeds of which go to support the AMC Cancer Research Center.

JONATHAN BUTLER—Live 1032—Producer: Barry J. Eastmond—List: 11.98—Bar Coded

Butler is a gifted young South African performer in the tradition of George Benson. He demonstrates on this double LP his accomplished guitar playing—roughly in the soft jazz/fusion camp—and his penchant for sparkling, melodic pop/R&B songs.

STEVE KINDLER-TEJA BELL—Dolphin Smiles—Global Pacific OW 40719—Producers: Steve Kindler-Teja Bell—No List—Bar Coded

Multi-instrumentalists Kindler and Bell collaborate here on a lush, atmospheric New Age LP that deserves notice from the genre's devotees.

LES MISERABLES—Original London Cast Album—Relativity 88561-8140-1—Producers: Alain Boublil-Claude-Michel Schönberg—List: 15.98—Bar Coded

Indie/Relativity releases in America the original London cast of the hit musical Les Misérables.


One of P.M.R.C.'s first signings is the Balancing Act. They re-introduce the group's indie-released EP here. It contains examples of the band's earthy, quirky thrash folk.

RECORDS TO WATCH

THE PONTIAC BROTHERS—Be Married Song—Frontier FTR 104—Producer: Richard Beeman—List: 4.98—Bar Coded


MEKONS—The Mekons Honky Tonkin—Twin Tone TTR 87113—Producer: The Mekons—List: 8.98

AGE OF CHANCE—Crush Collision—Virgin America 90583—Producer: Age Of Chance—List: 8.98—Bar Coded

FAITH NO MORE—Introduce Yourself—Slash/Warner Bros. 25559—Producers: Steve Berlin-Matt Wallace—List: 8.98—Bar Coded

EMO PHILIPS—Live From The Hasty Pudding Theatre—Epic BFE 40638—Producer: Bob Kaminsky—No List—Bar Coded


DIVINE HORSEMAN—Middle Of The Night—SST 090—Producer: Chris D.—List: 8.98


RECORDED HIGHLIGHTS OF THE PRINCE'S TRUST 10TH AN- NIVERSARY BIRTHDAY PARTY—Various Artists—Producer: Andrew Sheehan—List: 8.98—Bar Coded

The concert was held last June in England to aid and celebrate the tenth year of The Prince's Trust charity. The proceeds from the LP of that concert support the charity as well. It features live spots from some of the hottest artists on the scene, including Dire Straits, Suzanne Vega, Phil Collins, Tina Turner, Paul McCartney and others.

FEATURE PICKS

OUT OF THE BOX


Waldman takes time off from writing for everyone else long enough to check in with this brilliant new solo effort. The effective, brutally honest songs are manifestly personal and from the heart. Her intelligent, fluid lyrics roll along on evocative melodies. Looks like the young Cypress Records, Jennifer Warren's label, is two for two.

OUT OF THE BOX

OUT OF THE BOX

OUT OF THE BOX

OUT OF THE BOX

OUT OF THE BOX

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SINGLE RELEASES

OUT OF THE BOX

DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS
(Warner Bros. 7-28371)
Telling Me Lies (4:08) (Chappell/ASCAP-Firesign/PRS) (Linda
Thompson-Betsy Cook) (Producer: George Massenburg)
From the Top success story LP comes this monument to feminine
heartache. The anguish of the lyric contrasts poignantly with the
wistful sweetness of the three voices harmonizing
on the song’s yearning melody.

HIPSWAY (Columbia 38-07118)
Ask The Lord (3:54) (Virgin-Nymph/BMI-Stokescraft-Warner
Travers) (Producer: Gary Langan)
This is the cut that got things started for
Hipsway in the U.K. It is a socially aware
and tightly done rhythm effort with a
subtle menacing darkness weaving its
way inconspicuously through the
peppy track.

RED BOX (Sire 7-28357) One Man Ten Men (Lean On Me) (4:23)
(Warner Bros Ltd. adm by Warner-Tamerlane/BMI) (Simon Toulson Clark)
(Producers: David Motion-Chris Hughes)
Very exciting, innovative new duo will be shut out at CHR with this one, but
they've got the goods to make a serious dent with alternative folks.
THE PRETENDERS (Sire 7-28354) Hymn To Her (She Will Always Carry
On) (4:07) (Hynde House Of His-Clive Banks) (Meg Keene)
(Producers: Bob Clearmountain-Jimmy Iovine)
A decidedly meaner, less angry Chrissy Hynde delivers her latest from "Get
Close" with kid gloves. It is a poignant tribute to mothers and womanhood and is
the rare non-Hynde composition.

JUDE COLE (Warner Bros. 7-28358) Like Lovers Do (4:08) (Colesion/BMI)
(Jude Cole) (Producer: Russ Titelman)
Debut from new Warner Bros. act is a lean, guitar-based rocker with keen
pop insight. Very promising.

JENNIFER RUSH ( Epic 34-07119) Flames Of Paradise (3:58) (Broozertoones/BMI-Nonparcal/ASCAP) (B. Roberts-A. Goldmark)
(Producers: Andy Goldmark-Brice Roberts)
International star Rush gets superstar support from Elton John on this frisky, up-
tempo danceable pop effervescence.

J. BLACKFOOT FEATURING ANN HINES (Edge ED 7-007A) Tear Jerker
(4:47) (A. Naga/BMI) (Homer Banks-Lester Sill) (Producer: Homer Banks)
Blackfoot’s new single is a romantic, soulful ballad featuring a duet with the
lovely thrash Ann Hines.

DAVID DEE (Edge ED 7-003A) On Your Way Fishing (4:14) (Grooves-
village/BMI) (David Eckford-Eddie Williams) (Producer: Don Davis)
Dice releases his first for Edge, a swinging blues that could cash in on the
genre’s newfound acceptance thanks to Robert Cray.

OUT OF THE BOX

HEART(Capitol B-44002)
Alone (3:38) (Billy Steinberg-
Denise Barry/ASCAP) (B. Steinberg-
T. Kelly) (Producer: Ron Nevison)
Coming off the biggest commercial
success of their career, Heart releases
the first single from the soon-to-be-
released "Bad Animals." The Stein-
berg/Kelly song is a potent, emotion-
drenched rock ballad that features Ann
Wilson’s signature billowing, riveting
vocal performance. It would appear
that the Wilson Sisters and Co. are on
track for another big hit.

L.L. COOL J (Def Jam/Columbia 38-
07120)
I'm Bad (4:40) (Def Jam/ASCAP)
(J.T. Smith-B. Erving-D. Pierce-D.
Simon) (Producers: Darryl Pierce-
Dwayne Simon)
One of the first rappers to break
through the commercial barriers,
making way for Run D.M.C. and The
Beastie Boys, is back with another con-
ceptual rap sure to cut a figure on the
charts. It is successful at extending the
boundaries of the genre, evidence of
L.L. Cool J’s innovative and creative
genius.

FEATURE PICKS

JOE JACKSON (A&M 2944) Nocturne (4:24) (Pokiazaka/ASCAP) (Joe Jack-
son) (Producer: Joe Jackson)
SHEILA E. (Paisley Park 7-28348) Koo Koo (3:24) (Girlsongs-Sister
Facts/ASCAP) (Sheila E.) (Producer: Sheila E.-David Z.)
Sheila E. gets the heat up for summer with this stripped down, provocative
dance groove.

RONNIE SPECTOR (Columbia 38-07082) Who Can Sleep (4:01) (Charles
Family-Alli Bee-Blackwood/BMI) (A. Gordon-J. Friedman) (Producer: Michael
Young)
The legendary Ronnie Specter is back with a seductive single, capable of
generating heat at radio. Eddie Money returns Specter’s favor by adding back-
ground vocals. She had appeared on his hit remake of her “Be My Baby.”

DAVID FOSTER (Atlantic 7-89323) Rendez-Vous (4:04) (Air Bear adm by
Warner-Tamerlane-Neropub-Hollysongs/BMI) (David Foster-Jeremy Lubrock)
(Producers: David Foster-Humberto Gatica)
A Wonderkind knob-twirler and keyboard wizard Rester reworks with lyrics an in-
strumental from his first LP with help from the Soviet Red Army Chorus for a
blustering, inspiring pace to world peace. It was recorded for and during the in-
teernational celebration of peace, “Rendez-Vous ’87” held in Quebec in February.

TAWATHA ( Epic 34-07117) Thigh Ride (3:50) (Mumue-Do Drop In/BMI) (J.
Mumue-T. Agee) (Producer: James Mumue)
This Mumue-penned and produced cut is a charming interplay of chords,
rhythms and melodies that is winning in spite of its rather dubious title for a hook
line.

OUT OF THE BOX

MARTEE LEBOW (Atlantic 7-88246) Hang On (To My Reckless Youth)
(4:10) (John Warrior-Isa Spin-John Riviero/BMI) (John Jarrett) (Producer: John
Jansen)
M.C. SPICE (Atlantic 7-89260) Don’t Treat Your Girly Like A Dog, Dog, Dog
(3:47) (Modernique/ASCAP) (Larry “Woo” Wedgworth-Gordon “Megabucks”
Worthy-M.C. Spice) (Producer: Woy/Worthy Productions)
MARKUS ANTHONY (RR Rh 941) We’re Gonna Make Love Tonight (4:23)
(RH Production/ASCAP) (J. Deans-J. Glover-C. Howard) (Producers: J. Deans-
J. Glover-C. Howard)
LENIS GUESS (Guess LG-100-A) Can I Get To Heaven (Lying In Your Arms)
(4:04) (Lenis Guess) (Lenis Guess) (Producers: L. Guess-A. Bland)

RECORDS TO WATCH

RADIO HEART FEATURING GARY NUMAN (Critique 7-99454) Radio
Jansen)
PSEUDO ECHO (RCA 5217-7-RAC) Funky Town (4:51) (Intersong/ASCAP)
(S. Greenberg) (Producer: Brian Canham)
Australians outfit made a bonafide dent with its first single, “Living In A
Dream.” Here, they give a modern twist to the ’70s disco classic, “Funky Town.”
PHILA SATCHI (A&M 2947) Wheel Of Fortune (3:38) (Metric/PRS) (Phil
Satchi-Clive Kirby) (Producers: Phil Satchi-Paul Rubiger)
Creditable debut from singer/songwriter should help launch his career.
JUICY (ZS4 07121) All Work, No Play (3:50) (Tricky Track/BMI) (J. Barnes-K.
Barnes) (Producer: Eumir Deodato)

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POUNDS WEST
L.A. ACTS FOR UNICEF-Sherman Oaks' Josephina's has played host to two evenings of music benefitting UNICEF over the last six months. The dinner club - a favorite hangout of numerous celebs (including Bruce Willis, who collared The Heaters to play on his album after catching their show there) hosted its most recent benefit March 29, and plans to host one or two such benefit parties a year - with all proceeds going to UNICEF and its efforts to end world hunger. The evenings were suggested by club percussionist Eddie Tuduri, and most recently featured players (25 in all) from such acts as Crosby, Stills & Nash, Chaka Kahn, the Steve Miller Band, Tower of Power, Jack Mack and the Heart Attacks, and Billy Vera and The Heaters, with The Heaters as hosts. "Eventually," says Tuduri, "we hope that other musicians will take the initiative to create events of this nature in their local areas. You can only create a positive result - and the rewards are beneficial to everyone." CONGRATULATIONS TO L.A. - Congratulations to Fran Morgennstern and Zack Davis, who are slated to be married on Saturday, May 9. The bride is the daughter of Warner Bros. Music executive vice president and Warner Bros. Publications president Jay Morgennstern. The groom is the son of song/lyric writing teacher Shelia Davis and filmmaker Harold Davis.

WRAPPING UP - Pictured finishing up Cock Robin's forthcoming LP are (l-r) producer Don Gehman, singer Anna LaCazio and singer/guitarist Peter Kingsbory.

IN PARTING - Ex-Eagle Bernie Leadon has joined the Nitty Gritty Dirt Band on their current U.S./Canadian tour (they open for country queen Reba McEntire at the Universal Amphitheatre May 9). TV programming honcho and producer Fred Silverman has put together an all-girl band, Big Trouble, which recently recorded its first single, "All I Need Is You" (penned by Georgio Moroder) for Columbia Records. The group is composed of lead vocalist Bobbi Fakes, keyboardist Rebecca Ryan, bassist Suzy Faray and drummer/percussionist Suzy Zarrow. The single is included on the Columbia soundtrack for Sylvester Stallone's Over The Top ... Bay area 50's rockers The Kingpins come to Club Lingerie May 14. Chrisyalis recording set Year Zero are currently recording their debut album at Arlyn Studios in Austin, TX. Ron Fair is producing and engineering ... Former Dead Kennedy Jello Biafra and four co-defendants were arraigned on April 13. Jello and friends pleaded in different courts - Jello's charges were dropped against him last year (over an allegedly "obscene" album sleeve). The next scheduled court appearance in the case is set for June 1 in L.A. ... Chameleon Music Group has signed reggae-inflected new wavethrowbacks Private Domain (whom Absolutes & Gary Lysaught has been in Power Rotation on L.A.'s KROQ), with a rush release of the band's debut self-titled LP.

Gregory Dobrin

NEW FACES TO WATCH
THE PALADINS
A lot of people did give them a try and liked what they heard so much that the band soon wound up opening gigs for The Fabulous Thunderbirds, Los Lobos, X, The Blasters, and others. Los Lobos has been particularly supportive of the band; Losbo's Steve Berin even co-produced the Paladins album with Mark Linet, Kim Wilson, Mark Neil, and Geoff Cordiner. Why all the producers? The LP is a collection of tracks recorded at separate sessions in different studios. Part of it was cut in Austin, and part was recorded at a 1976 tube studio on the Mexican border, near their hometown of San Diego. The result is an album that reads like a greatest hits, taking the best from the various sessions, including three Gonzalez originals ("Hold On," "Honky Tonk All Night," "Lucky Man"), a cover of B.B. King's "Bad Case Of Love," and an irresistible rave-up called "Let's Go." But this band is less about the studio than the stage. "You can sit and rehearse and rehearse all day, but you have to get out and play in front of people to see what really works," he says. "I'm talking about what works between the musicians and for what gets the crowd off. It's really playing out live that's the main thing."

Bill Bruford: Exploring Jazz Elements With Earthworks
By Brian Kassan

LOS ANGELES—Bill Bruford likes to experiment. Much like a a scientist or inventor exploring, reaching toward the outer boundaries of scientific thought, so, too, does this 37 year-old British percussionist explore the far realms of his craft as he has for nearly two decades beginning with the highly progressive rock ensemble—Yes.

After stints with Genesis, both incarnations of King Crimson, National Health, UK, his own band Bruford as well as collaborations with guitarist Al DiMeola, keyboardist Patrick Moraz, bassist Jeff Berlin and keyboardist Dave Stewart among others—Bruford is still modifying and mutating his style, pushing every genre he has been involved with to its limits until it has been exhausted, moving on to the next musical challenge. Often known for exotic time signatures, complex structures and polyrhythms, Bruford is intensely interested in the final textures and colours produced, instead of the technique or style. He has always ridden the crest of the wave, instead of being tossed within, after it has lost its force. Between gigs with guitarist Dave Tom's band, Bruford, after six years, is once again at the helm of a new band Earthworks—a jazz combo with a decidedly "British" flavor, Puckling three supremely gifted young jazz players from Britain's emerging jazz scene (continued on page 51).
DOMINIC SICILIA, an important figure in music and the visual arts for more than two decades, died of cancer April 30. He would have been 50 in October.

Sicilia was a Renaissance man with a varied career as press agent, filmmaker, journalist, band manager, concert promoter and producer, and visual artist whose ideas were often years ahead of their time. In the mid-sixties, he founded Sicilia Associates, which did publicity for The Fugs, The Vagrants (featuring Leslie West), The Youngbloods, and Buddha Records. He managed Stories, was instrumental in promoting Blondie during the band's early days, and did innovative promotion for such musical events as the New York Rock Festival in 1967.

Many of his non-musical projects were equally groundbreaking. In the late sixties, he wrote and directed a film called Hot Paris, narrated by Ultra Violet, and published a book called Polaroid Paintings, which showed how to make paintings by manipulating the image of a 60-second photo before it dried. For Buddha Records, he is credited with designing the Buddha-like figure that became a logo for the label, and through his own company, Liquid Light, he created a popular line of necklaces that glowed in the dark. He also staged a New York exhibition of illustrations from the book Rock Dreams, and was active in music video long before it became popular.

"Dominic was always ahead of his time," said Gail Sicilia, who was married to him. "Sometimes by years and years and sometimes by just a little bit. He was interested in a lot of things. He was very energetic, very active, very creative, and very visionary."

BIG AUDIO DYNAMITE – Sonic Youth is readying "Sister," the band's fifth album and second LP, for release in June on SST.

Lang's Bottom Line show (5/4) kicked just as much, but with a campiness and humor that marks her as a real original. Aside from the music, she has a great sense of body movement and a demonstrative quality closer to dance choreography than rock 'n' roll. The humor of a simple gesture or vocal nuance made songs like "High Time For A Detour," "Tune Into My Wave," and (especially) "Diet Of Strange Places" (dig these titles) work as both send-up and straight country.

"It's just how I approach music," Lang said the next day. "Having different dimensions to one song is very important to me and if that can encompass seriousness and humor at the same time, that's probably my aspiration."

Still, her album was produced by – what's this? – Dave Edmunds, not a man known for his sense of high camp. "I'm not sure that Dave really understood what was happening," she admits. "But he was good because he's used to making live sounding records and that's essentially what that is.

Lang is perhaps the first recording artist to use performance art with country music – a combination best appreciated live. "I was in performance art," she says. "I'm pretty aware of the way I move and where the center is so it allows me to be quite awkward but balanced at the same time."

"I think once a person is made up of certain ingredients, that you can't take away an ingredient fully. I mean you can change the balance of them. Once performance art is in my blood it will always be there."

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Australian Label Releases Soviet Rock

LOS ANGELES—Hot Wax Records, an Australian label, became the first label in that country's history to release an unauthorized record from a Soviet rock band. The single, “November Show,” by Soviet rockers Stas Namin Group was released May 1. The group is one of the biggest rock acts in the U.S.S.R. They recently toured the United States, with stops including At My Place here locally. They appeared on ABC-TV's 20/20 and talk show host Michael Jackson's syndicated radio program over the ABC radio network.

Loch Resigns As WEA President

NEW YORK—Siegfried E. Loch, president of WEA Europe has resigned his post it was announced last week by Nielson Erigen and Ramon Lopez, chairman and vice chairman of WEA International and co-chief executive officers.

Loch was a founding member of the German Record Academy and a board member and chairman of the German IFPI Group. During his tenure, WEA International built the first record pressing plant Warner Communications had anywhere in the world. In 1986, a CD plant was added to WEA's Aisdorf plant.

Loch's resignation becomes effective June 30.

Italy's Top Ten

Top Ten 45s
1. Electrica Salsa—Off-EMI/Flea
2. SI Pino' Dare Di Piu'—Morana-di/Ruggeri/Torzi-CGI
3. Loving You Is Sweeter Than Ever—Nick Kamen—WEA
4. The Right Thing—Simply Red—WEA/ELEKTRA
5. Call Me—Spagna—CBS
6. Io Amo—Fausto Leali—CBS
7. C'est La Votre—Carlo Lombardi
8. Rock The Night—Europe—CBS/Epic
9. All At Once—Whitney Houston—RCA/Arista
10. The Final Countdown—CBS/Epic

Top Ten LPs
1. C'E Chi Dice No—Vasco Rossi—Ricordi/Casella
2. Men And Women—Simply Red—WEA/ELEKTRA
3. The Joshua Tree—U2—Ricordi/Ireland
4. Whitney Houston—RCA-Arista
5. Running In The Family—Level 42—Polygram/Polydor
6. Graceland—Paul Simon—WEA
7. The Final Countdown—Europe—CBS/Sony
8. Le Italiane Sono Belle—Gianni Morandi—RCA
9. Io Amo—Elis Successi—Fausto Leali—CBS
10. Sign 'O The Times—Prince—WEA/Paisley Park

England's Top Ten

Melody Maker Chart
Top Ten 45s
1. Can't Be Without You Tonight—Judy Boucher--Orbitone
2. Living In A Box—Living In A Box—Cooltempo
3. Willie Skyes—The Jesus And Mary Chain—Blanco Y Negro
4. The Slitest Touch—Five Stars—Ten
5. La Isla Bonita—Madonna—Sire
7. Lean On Me—Club Nouveau—King J 
8. Sheila Take A Bow—The Smiths—Rough Trade
9. To Be With You Again—Level 42—Polydor
10. A Boy From Nowhere—Tom Jones—Epic

Top Ten LPs
1. The Joshua Tree—U2—Island
2. Never Let Me Down—David Bowie--EMI America
3. Rainmaking—Alison Moyet—CBS
4. F.L.M.—Mel And Kim—Supreme
6. Running In The Family—Level 42—Polydor
8. Men And Women—Simply Red—Elektra
9. Electric—The Cult—Beggars Banquet

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UK BUZZ

Cutting Crew have broken all statistics for the time in which it takes to break a new band in America. Back in London, vocalist Nick Van Ede tells Cash Box: "Everyone always told us our music would work in the American market. We were lucky, because we were the flagship band for Richard Branson's company. We got the push from all the top people in the American music business who left their jobs to join Virgin."

Taking risks is something Cutting Crew can identify with. The two founder members, singer Van Ede and guitarist Kevin Scott McMichael, met while they were both on tour in different bands in Canada. They formed a strong bond and "Any Colour," a single which has just been released in the UK, was the first song they wrote together. McMichael said: "After a lot of soul searching, I decided to risk everything and follow Nick back to England. I gave up my flat in Nova Scotia, my family and my car, because we really believed in each other. And I believe in taking risks. When I was 17 I dropped out of school to hitch across Canada, busking with my acoustic guitar and sometimes sleeping out on lawns.

"We had many all-time lows in London, and we often asked ourselves, is it worth it. The answer, of course, has to be yes."

Van Ede says: "I've always known all my life I've had to do this. One year I took a job as a plastic surgeon's assistant just to find out how much music meant to me. It made me realize life is a very fragile package. It gave me another view of life, to see war victims and car crash victims. That and being acoustic support act for Slade's tour of Poland made me feel I could deal with anything.

"Success is important to us because it is a license to carry on what we are doing. We've got a big foot in the door and no one will stop us now."

McMichael adds: "We are very excited about going back to the studio to do our new album. The overall sounds will be rougher and more dynamic. We've been everywhere in the world in the last six months. We've eaten bear in Finland, strolled in the red light district in Amsterdam, and sat by swimming pools in L.A. We will have much more experiences to put into our album."

But they both admit: "Our greatest ambition now is to be recognized in Britain. It will mean more to us than anything to have 'Any Colour' go top ten."

After a long struggle against illness, Martin Fry and ABC are back with a new single, "When Smokey Sings." Beautifully crafted and deeply infectious, it is a tribute to Smokey Robinson and the Motown era. An album is to follow shortly. Fry has come back with more determination than ever, having been close to death, not surprisingly, has given him a new perspective.

Yet another band from Glasgow is CBS' new signing Deacon Blue. It is an emotional gitar music, lyrically close to Randy Newman and Prefab Sprout. Their name comes from the Steel Dan song, "Deacon Blues." CBS has decided to release their debut album in over 100 shops on a sale or return basis. If the customer is not satisfied within three days it may be returned to the shop. Obviously, there is a considerable risk involved that this will cause a mass epidemic of home taping, but it appears it is a risk CBS is prepared to take.

Vocalist Ricky Ross says, "My main interest at the moment is gospel harmonies. I admire Randy Newman and Hall David, lyrically. I try to be comic, yet poetically, in my lyrics. I have to admit my main influence is Bob Dylan."

"Our most commercial song is probably 'When Will You Make My Phone Ring,' which is basically just a rewrite of Dylan's 'I Want You.'"

Look out for yet another Scottish duo, The Proclaimers. Discovered by the Housemartins, they were asked to support them on their first UK tour. They are twin brothers Craig and Charlie Reid, who cannot be told apart except for the fact that Craig wears black-rimmed glasses and Charlie wears brown.

They come from Auchtermuchy, they strum their acoustic guitars with boldness rather than bravado, they sing with a toughness culled from their ability to face pain. They spit out hardened vowel sounds with overloaded Scottish accents and ferociously sensitive scat harmonies. The songs on their debut album, "This is the Story," are direct and have deep emotional honesty. They aspire to Merle Haggard because: "He's very good at putting stories over in simple language. You can hear every word and understand it straight away. Most pop music is sung in an American accent. We did not want to modify our accents in any way, so we worked on making them more pronounced when we sing."

Their ambition? To go to America, what else? —Chrissey Iley
A TABLE NAMED MARIA — Tanja Maria glows over her recently-installed "star table," the Blue Notes' paper-thin footprints in center of room. Haines, manager of the N.Y.C. club, beams at the star and her table.

MELLON HEADS—Philadelphians who journey to New York for the JVC Festival are hereby instructed to stay put. During the same 10 days (June 19–28), the same producer (George Wein), will bring many of the same artists (Sarah Vaughan, Wynton Marsalis, Stan Getz, Branford Marsalis, Herbie Hancock, etc.) to the City of Brotherly Love for the second annual Mellon Jazz Festival (that's a bank, folks). The festival is dedicated to the Heath Brothers (Jimmy, Percy, and "Tootie"), one of the city's preeminent musical families. The full schedule—and it's a big one—can be had by calling (215) 751-9883. The thing will kick off this week, with the last bits of the Wynton Marsalis, Jimmy and "Tootie" Heath, Paquito D'Rivera, David Amram, John Blake, Ron Carter, Pieces of a Dream and others participate in some master classes, symposiums, and free public performances at Philadelphia Colleges of the Performing Arts and Penn's Landing, May 15 & 16.

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JAZZ FEATURE PICKS

A BARCA DOS AMANTES—Miton Nascimento—Verre 831 349—Producer: Mazola

Another brilliant set from the Brazilian superstar. You don't have to speak Portuguese to be touched by Milton's touching vocals, and you don't have to speak anything to dig the sparkling contributions of guest Wayne Shorter.

GISELLE—Wagner Tiso—Verre 831 348—Producer: Domenico Pauletti

Jazz fusion, which owes a lot to Brazilian rhythms, comes full circle with this upbeat, wistful, rhythm-laced album from Brazilian keyboardist, and longtime Nascimento collaborator, Tiso.

TO BIRD WITH LOVE—Eddie Daniels—GRP 1034—Producers: Eddie Daniels, Fred Hersch, Ettore Stratta

Clarinetist Daniels airs his considerable chops on this delicate straight-ahead set of music written or recorded by Charlie Parker.
NEW YORK—It is clear in a couple of minutes that Nesuhi Ertegun still has the heart of a record producer. In discussing his love of traditional jazz, Ertegun remarks that he is thinking about going to New Orleans to see "what’s left." When told that, among many others, Danny and Blue Lu Barker, the veteran banjo player and his blues-belt ing wife, are still in business, Ertegun’s voice jumps with excitement.

"Danny? He’s one of my good friends. And Blue Lu is still singing? Fantastic, that’s worth a trip to New Orleans by itself.”

Nesuhi Ertegun, president of WEA International, has rolled up his sleeves and hit the recording studios again. Ertegun, who spent 17 years producing jazz and blues records for Atlantic—many of the classic Atlantic LPs from the ‘50s and ‘60s—is back behind the board once again, though, as he’s quick to emphasize, only on a part-time basis.

"I started in this business as a record producer," he says from his New York office, "and for the past 15 years I’ve been running WEA Interna
tional and I’ve been very busy starting companies in different parts of the world and travelling all the time. It’s a great experience, but I kind of missed

R.I.A.A. (continued from page 5)

lion sales each.

Platinum trophies were minted for Club Nouveau’s “Life, Love and Pain,” Dokken’s “Under Lock and Key,” Poison’s “Look What the Cat Dragged In,” and Bon Jovi’s “County artists topped the gold list for May, with Patsy Cline’s “Music From the Motion Picture Soundtrack: Sweet Dreams,” Willie Nelson’s “Half Nelson,” the Judds’ “Heartland,” and Reba McEntire’s

all the time I spent in the studio with musicians I liked and I admired. So I figured that when I find a week or two open, I’d go in and make a new record."

"I just did that with the Modern Jazz Quartet. I made my first record with them 32 years ago. “Fontessa,” and it was the same four guys in the quartet. So it was a great reunion and we made a very good record, which should be released, oh, in about four weeks."

The album, which features new works by John Lewis for the MJQ and a chamber symphony, will be out on Atlantic in the U.S. and WEA around the world. Ertegun says he’s already planning the next MJQ album, which will probably be devoted to the music of Duke Ellington, as well as a solo album for MJQ vibist Milt Jackson.

"Really enjoyed it," he says of the recent recording experience. "We did the whole thing in one week, recorded digitally. I can’t plan too much, because I don’t have all that much time. Hopefully, I can do three or four things a year, but it has to be something of unusual interest and that I’m really ex
cited about doing. Because this is not a full-time occupation for me, so everything has to count."

(continued on page 29)

"What Am I Gonna Do About You" achieving gold status, along with Europe’s “The Final Countdown,” the SOS Band’s “Sand’s of Time,” Saman

In the music video category, gold videos were awarded to Ozzy Osbourne’s The Ultimate Ozzy, Billy Joel’s The Video Album, Volume 2

MUGGERS—John Prine and Arlo Guthrie were spotted mugging for the cameras backstage at the Wiltern Theatre in L.A. during their North American tour together. Pictured (l-r) are: Dan Einstein and Al Bunetta, managers for Prine; Prine; Bobby Engle of Variety Artists International, agent for the duo; Guthrie and Paul Smith of Variety.

Paul Simon (continued from page 5)

the show so that this time they can be participants in it as well."

Christopher F. Edley, president of the United Negro College Fund, voiced a similar hope. "I think it’s particularly important that black Americans have an opportunity to see this show," said Edley. "I was in the audience at Radio City Music Hall and it was...the cultural event of my life, seeing my brothers and sisters from black Africa perform."

Simon said the shows will be largely the same as previous "Graceland" per

formances, which featured 24 South African musicians.

At the press conference, Miriam Makeba, the exiled South African vocalist, denounced South Africa’s detention policy, claiming that roughly 40% of the detainees have been children. Trumpeter Masekela said that we as South African musicians feel a strong partnership with African Americans. One of the reasons the United Negro College Fund was selected to receive one third of the proceeds was to make not only a financial, but a symbolic statement of solidarity with African Americans.

The Reverend Allan Boesak, a South African anti-apartheid leader, was scheduled to appear at the conference, but had to return to South Africa be

cause of rising political tensions there.

In a video-taped statement, Boesak said: "One of the most appalling aspects of the current state of emergency still enforced by the South African government is the continued detain

ment and imprisonment without trial of so many people, including children...Archbishop Tutu and myself wel
come and support the efforts of Paul Simon, Miriam Makeba, Hugh Masekela and the "Graceland" tour in raising world consciousness on the ef

pects of apartheid and the plight of detained children."

This leg of "Graceland ’87" includes dates in Atlanta (June 15), Philadelphia (June 17), Boston (June 19), Detroit (June 22), Chicago (June 28), Milwaukee (June 29), Washington, D.C. (July 1), and New York (July 2).

Among the municipal charities to receive money from the tour are: the Afro-Academic, Cultural, Technologi
cal & Scientific Olympics in Atlanta; the House of Omoja in Philadelphia; Roxbury Children’s Service in Boston; Michigan Human Services, Inc. in Detroit; PUSH Excel in Chicago; Project Reunite in Milwaukee’s Office Of Teenage Pregnancy and Infant Mortality in Washington, D.C.; and a project to give free health care to home
careless children in New York.

Billy Joel (continued from page 5)

"I’m going there as a musician," said Joel. "I’m not a politician. I want to get more communication going be

between us...I don’t want to go in starry-eyed and then go in coming back like Neville Chamberlain waving a piece of paper."

"I don’t really have a lot of message in my music. I think the message is music.”

Joel plans to play two-and-a-half hour shows similar to those he’s done all summer on "The Bridge" tour with no opening act. He also intends to bring along a film crew to document the event.

The concerts will take place at Mos
cow’s Olympic Sports Complex July 26, 27, and 29, and at Leningrad’s V.I. Lenin Sports and Concert Complex August 2, 3, and 5. Most of the tickets will be sold to the general public on a first-come-first-serve basis.

"I believe that he will be there not only as an ambassador of your musical

world but also to help us better understand ways to improve relationships be

tween both our countries," said Soviet Cultural Attaché Alexander Potemkin.

"This tour is a personal commitment on Joel’s part to the U.S.-Soviet relationship, a personal commitment to the young people of the Soviet Union, and a commitment to try to bridge one of the largest gaps we have," said Stephen H. Rhinesmith, a U.S. coor

in of the exchange initiative.

"Joel’s 1979 concert in Cuba initially gave him the idea to play in Leningrad and Moscow. "I think what they want to hear is rock ‘n’ roll and have a good time," he said. "(In Cuba) there wasn’t that much of a difference between them and a (U.S.) college audience. We have a lot more in common than we know."

Cash Box May 16, 1987
HOMECOMING—Capitol recording artist Peggy Blu made a triumphant return to New York City's Sweetwater's club. Blu's hour-long show incuded songs from her debut album for the label, "Blu Blowin'". On hand backstage for a party celebrating Blu's opening night performance were (l-r): Staci Johnson, vice president and general manager, Capitol Records; Black Music; Howard Geiger, national promotion director, Black Music; west coast; Blu; Varnall Johnson, vice president, R&B promotion/marketing, Manhattan Records; Rod Butler, New York regional promotion, Black Music and Ronnie Jones, vice president, promotion, Black Music.

BLACK CONTEMPORARY

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

Title, Artist, Label, Number, Distributor

Title: Surface, Artist: LILLO, Label: Capitol, Number: 57, Distributor: MCA

Title: Lillo, Artist: LILLO, Label: Thomas (Capitol), Number: 57, Distributor: MCA

Title: Power, Artist: Lakeside, Label: Solar, Number: 51, Distributor: MCA

Title: The Gap Band, Artist: The Gap Band, Label: Epic, Number: 41, Distributor: A\n
Title: Love Like We Share, Artist: Freddi, Label: Epic, Number: 40, Distributor: A

Title: Live, Artist: George, Label: EMI, Number: 39, Distributor: A

Title: I'll Come To Love, Artist: Howard Hewett, Label: Epic, Number: 57, Distributor: A

Title: A Change Of Heart, Artist: David Sadykov, Label: Warner Bros., Number: 58, Distributor: A

Title: Perfect Timing, Artist: Ron Isley, Label: Motown, Number: 59, Distributor: A

Title: Under The Blue Moon, Artist: Bruce Willis, Label: Motown, Number: 60, Distributor: A

Title: The Return Of Bruno, Artist: Bruce Willis, Label: Motown, Number: 61, Distributor: A

Title: The Jets, Artist: MCA, Number: 62, Distributor: A

Title: Run Bum Rush, Artist: Public Enemy, Label: Def Jam/Columbia, Number: 63, Distributor: A

Title: Madhouse, Artist: Lakeside/Warner Bros., Label: Capitol, Number: 64, Distributor: A

Title: Female Trouble, Artist: Donna Hendrix, Label: Capital, Number: 65, Distributor: A

Title: Whitney Houston, Artist: Whitney, Label: Arista, Number: 66, Distributor: A

Title: Sweet Heart, Artist: Ra'Nell Davis, Label: Columbia, Number: 67, Distributor: A

Title: U-Turn, Artist: J. Blackfoot, Label: Edgell/EP, Number: 68, Distributor: A

Title: Gravity, Artist: James Brown, Label: Sussex/CBS, Number: 69, Distributor: A

Title: Let Me Right, Artist: Millie Scott, Label: 4th & B'Way, Number: 70, Distributor: A

Title: Start Over, Artist: Cheryl Lyn, Label: Manhattan/EMI, Number: 71, Distributor: A

Title: King Of Stage, Artist: Bobby Brown, Label: MCA, Number: 72, Distributor: A

Title: Hold On, Artist: R'S Latest, Label: Manhattan/EMI, Number: 73, Distributor: A

Title: Standards, Artist: Stanley Jordan, Label: Blue Note, Number: 74, Distributor: A

Title: Mr. Magic's Rat Attack, Artist: Various Artists, Label: Profile, Number: 75, Distributor: A

DOIN' IT FOR THEMSELVES—A champagne brunch "for women only" was held in honor of MCA recording artist Jody Valley recently in New York City. The brunch was held at Vanessa's Restaurant in Greenwich Village. The event was planned exclusively for women in the media who are prominent in their field. Featured top (l-r): Terri Ross, Billboard Publications; Betty Hisiger, Friday Night Videos; Vivian Scott, ASCAP Publishing; Cynthia Horner, Right On! Magazine. Bottom (l-r): Vynette Pryce, New York Daily Challenge News; Walter; and Jamie Brown, Black Entertainment Television.
CASH BOX PROUDLY PRESENTS ITS NINTH ANNUAL

SPOTLIGHT
ON
BLACK MUSIC

ISSUE DATE JUNE 13, 1987 • AD CLOSING: JUNE 2, 1987

TO RESERVE SPACE CONTACT:
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BOB LONG / 6464 SUNSET BLVD. / SUITE 605 / LOS ANGELES, CA 90028 / (213) 464-8241
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</table>
Columbia's Mondo Rock have come up from down under to emerge stateside with "Primitive Love Rights" from their LP "Boom Baby Boom." Already hot AOR, Top 40 programmers should take a listen to this one...
"This is the perfect rock and roll record to balance all the dance music that’s popular now. IT TESTED 87% POSITIVE AFTER ONLY ONE PLAY!"
Jonathan Little
Program Director
Z 104, Madison

Z93 ADD, Z95 ADD, WMMS ADD, KITS ADD AT 28, KCPX 22-18, KPLZ 26-23, KUBE DEBUT AT 32, KWOD ON, Z104 DEBUT AT 37

"Sounds like Columbia’s got another ‘SHAKE YOU DOWN’ on its hands."
Keith Naftaly
Music Director
KMEL

KMEL ADD, WHYT ADD, KIIS-FM DEBUT AT 33, FM102 DEBUT AT 37
WRCK ADD, KAMZ ADD, Y106 ADD, WCKN DEBUT AT 35, KITY DEBUT AT 34, Z102 37-30

CASH BOX
TOP B/C SINGLES 9 - 5

© 1987 CBS Inc.
CASH BOX TOP ALBUMS/101 to 200
May 16, 1987

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 120 Stations
113 Stations Reported This Week

Alone
Heart-Capitol
60 Adds

Every Little Kiss
Bruce Hornsby-RCA
41 Adds

Point Of No Return
Expose-Arista
24 Adds

Flames Of Paradise
Jennifer Rush-Epic
18 Adds

RETAIL
Looking For A New Love
Jody Watley-MCA

With Or Without You
U2-Island/Atlantic

The Lady In Red
Chris De Burgh-A&M

La Isla Bonita
Madonna-Sire/WB

Head To Toe
Lisa Lisa-Columbia

REQUESTS
Talk Dirty To Me
Polson-Capitol

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

Looking For A New Love
Jody Watley-MCA

Never Say Goodbye
Bon Jovi-Mercury/PG

Always
Atlantic Starr-WB

ALBUM ALLEY
RED HOT RHYTHM & BLUES—Diana Ross-RCA
The veteran Motown diva sings this collection of “red hot” numbers destined for major airplay. Leading the pack is the first single “Dirty Looks,” which is picking up adds B/G and should chart next week. Other highlights include contributions from Leonard Cohen, Mck Hucknall and Luther Vandross. “Tell Me Again” is tailor-made for A/C, and “Selfish One” recasts Ross at her 60’s best, with melodies and instrumentation like The Supremes of old.

LETTERS HOME—Wendy Waldman—Cyypress
One of the founding children of the L.A. studio mafia, Waldman returns here with her first LP for the newly-formed Cypress label, who are following up their critically acclaimed 1986 Jennifer Warnes release. Echoes here are of Jackson Browne style songwriting, with singing debts to Linda Ronstadt circa late 70’s. The multi-talented Waldman wrote, produced, and co-mixed the entire album, as well as singing and playing guitar and keyboards. Aimed for AOR airplay are “Destined To Be Wild” and “Tonight,” while “What Is The Price Of Love?” should attract A/C attention.

HIGH PRIORITY
JEFF BACKER
Arista
Whitney Houston is the highest debut this week with explosive sales right out of the box. National tour begins this summer. Kenny G is still making waves at CHR, album is already Gold with a Platinum future. Fresh on the heels of “Coming Around Again,” Carley Simon is back with “Give Me All Night.” KRBE & FM100 among the early adds. With phenomenal initial adds, Exposure’s “Point Of No Return” is sure to eclipse the top 5 success of “Come Go With Me.” Watch for The Thompson Twins’ “The Long Goodbye” on your desk soon.

CHARLIE MINOR
A&M
In addition to our current home runs with Bryan Adams and Chris De Burgh, A&M is red hot with The Nylons, Herb Alpert and Phil Saatchi. The Nylons’ “Kiss Him Goodbye” has been added by more than 50 stations in the last three weeks, many major markets. The just shipped Phil Saatchi record, “Wheel Of Fortune” is already on KITS, KMEL and FM 102. “Diamons” by Herb Alpert is on nearly one third of the A/C stations, almost every pop station and virtually every urban station in the country.
# CASH BOX TOP 100 ALBUMS

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

April 11, 1987

## TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Till. Wks.</th>
<th>12-17 Popularity Factor</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 Top Tour</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2—With Or Without You—Island/Atlantic</td>
<td>3</td>
<td>9</td>
<td>X X X X</td>
<td>99%</td>
<td>1</td>
<td>Y</td>
<td></td>
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<tr>
<td>2</td>
<td>JODY WATLEY—Looking For A New Love—MCA</td>
<td>2</td>
<td>11</td>
<td>X X X</td>
<td>88%</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CUTTING CREW—(I Just) Died…—Virgin</td>
<td>1</td>
<td>11</td>
<td>X/F</td>
<td>90%</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>MADONNA—La Isla Bonita—Sire/WB</td>
<td>4</td>
<td>9</td>
<td>X/F</td>
<td>93%</td>
<td>7</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>CHRIS De BURGH—The Lady In Red—A&amp;M</td>
<td>13</td>
<td>13</td>
<td>X/F</td>
<td>89%</td>
<td>8</td>
<td>4</td>
<td>36</td>
<td></td>
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<tr>
<td>6</td>
<td>BRYAN ADAMS—Heat Of The Night—A&amp;M</td>
<td>8</td>
<td>8</td>
<td>X X</td>
<td>94%</td>
<td>17</td>
<td>16</td>
<td>Y</td>
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<td>7</td>
<td>FLEETWOOD MAC—Big Love—Warner Bros.</td>
<td>10</td>
<td>8</td>
<td>X X X</td>
<td>92%</td>
<td>14</td>
<td>10</td>
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<tr>
<td>8</td>
<td>KIM WILDE—You Keep Me Hangin’ On—MCA</td>
<td>14</td>
<td>8</td>
<td>X X X/F/F</td>
<td>90%</td>
<td>12</td>
<td>7</td>
<td>23</td>
<td></td>
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<tr>
<td>9</td>
<td>CROWDED HOUSE—Don’t Dream It’s Over—Capitol</td>
<td>6</td>
<td>18</td>
<td>X X X</td>
<td>67%</td>
<td>38</td>
<td>12</td>
<td>Y</td>
<td></td>
<td></td>
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<tr>
<td>10</td>
<td>FRANKLIN/MICHAEL—I Know You Were…—Arista</td>
<td>5</td>
<td>13</td>
<td>X X X</td>
<td>59%</td>
<td>32</td>
<td>40</td>
<td></td>
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<tr>
<td>11</td>
<td>STEVE WINWOOD—The Finer Things—Island/WB</td>
<td>9</td>
<td>15</td>
<td>X X X</td>
<td>74%</td>
<td>15</td>
<td>20</td>
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<td>12</td>
<td>ATLANTIC STARR—Always—Warner Bros.</td>
<td>22</td>
<td>8</td>
<td>F F F</td>
<td>87%</td>
<td>6</td>
<td>9</td>
<td>28</td>
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<td>13</td>
<td>HUEY LEWIS—I Know What I Like—Chrysalis</td>
<td>18</td>
<td>7</td>
<td>X X X</td>
<td>89%</td>
<td>29</td>
<td>Y</td>
<td></td>
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<tr>
<td>14</td>
<td>BON JOVI— Wanted Dead Or Alive—Mercury/PG</td>
<td>23</td>
<td>6</td>
<td>X X</td>
<td>88%</td>
<td>9</td>
<td>25</td>
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<tr>
<td>15</td>
<td>POISON—Talk Dirty To Me—Enigma/Capitol</td>
<td>17</td>
<td>10</td>
<td>X X</td>
<td>78%</td>
<td>2</td>
<td>33</td>
<td>Y</td>
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<tr>
<td>16</td>
<td>BREAKFAST CLUB—Right On Track—MCA</td>
<td>19</td>
<td>10</td>
<td>X X</td>
<td>80%</td>
<td>15</td>
<td>8</td>
<td></td>
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<tr>
<td>17</td>
<td>PRINCE—Sign “O” The Times—Paisley Park/WB</td>
<td>7</td>
<td>11</td>
<td>X/F</td>
<td>51%</td>
<td>39</td>
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<tr>
<td>18</td>
<td>LISA LISA AND CULT JAM—Head To Toe—Columbia</td>
<td>26</td>
<td>6</td>
<td>X/F</td>
<td>84%</td>
<td>10</td>
<td>6</td>
<td>6</td>
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<td>19</td>
<td>GLENN MEDEIROS—Nothing’s Gonna…—Amherst</td>
<td>21</td>
<td>13</td>
<td>X/F</td>
<td>67%</td>
<td>11</td>
<td>37</td>
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<td>20</td>
<td>HERB ALPERT—Diamonds—A&amp;M</td>
<td>26</td>
<td>6</td>
<td>X/F</td>
<td>80%</td>
<td>23</td>
<td>22</td>
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<td>21</td>
<td>CHICAGO—If She Would…—Full Moon/WB</td>
<td>25</td>
<td>9</td>
<td>F F</td>
<td>84%</td>
<td>37</td>
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<td>22</td>
<td>DONNA ALLEN—Serious—21/Atco</td>
<td>20</td>
<td>14</td>
<td>X X X</td>
<td>43%</td>
<td>28</td>
<td>7</td>
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<td>23</td>
<td>GENESIS—In Too Deep—Atlantic</td>
<td>31</td>
<td>4</td>
<td>X X X</td>
<td>91%</td>
<td>18</td>
<td>27</td>
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<td>24</td>
<td>LIONEL RICHIE—Se La—Motown</td>
<td>24</td>
<td>8</td>
<td>X/F</td>
<td>66%</td>
<td>19</td>
<td>26</td>
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<td>25</td>
<td>BANGLES—Walking Down Your Street—Columbia</td>
<td>12</td>
<td>14</td>
<td>X X</td>
<td>38%</td>
<td>8</td>
<td>13</td>
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<td>26</td>
<td>KENNY LOGGINS—Meet Me Half Way—Columbia</td>
<td>29</td>
<td>11</td>
<td>X X</td>
<td>75%</td>
<td></td>
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<td>27</td>
<td>CYNDI LAUPER—What’s Going On—Portrait/Epic</td>
<td>15</td>
<td>10</td>
<td>X X X</td>
<td>44%</td>
<td>17</td>
<td>9</td>
<td>Y</td>
<td></td>
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<td>28</td>
<td>THOMPSON TWINS—Get That Love—Arista</td>
<td>30</td>
<td>8</td>
<td>X X</td>
<td>67%</td>
<td>23</td>
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<td>29</td>
<td>PAUL SIMON—You Can Call Me Al—Waner Bros.</td>
<td>32</td>
<td>8</td>
<td>X X X</td>
<td>69%</td>
<td>13</td>
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<td>30</td>
<td>DAVID BOWIE—Day-In Day-Out—EMI America</td>
<td>33</td>
<td>7</td>
<td>X X</td>
<td>63%</td>
<td>30</td>
<td>5</td>
<td></td>
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<td></td>
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<tr>
<td>31</td>
<td>KOOL &amp; THE GANG—Stone Love—Mercury/PG</td>
<td>16</td>
<td>14</td>
<td>X/F</td>
<td>41%</td>
<td>41</td>
<td>Y</td>
<td></td>
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<tr>
<td>32</td>
<td>PSYCHEDELIC FURS—Heartbreak Beat—Columbia</td>
<td>34</td>
<td>10</td>
<td>X X</td>
<td>57%</td>
<td>36</td>
<td>16</td>
<td></td>
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<tr>
<td>33</td>
<td>LEVEL 42—Lessons In Love—Polydor/PG</td>
<td>37</td>
<td>7</td>
<td>X X</td>
<td>59%</td>
<td>16</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>KENNY G—Songbird—Arista</td>
<td>36</td>
<td>6</td>
<td>X X X</td>
<td>64%</td>
<td>13</td>
<td>14</td>
<td></td>
<td></td>
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<tr>
<td>35</td>
<td>SIMPLY RED—The Right Thing—Elektra</td>
<td>35</td>
<td>11</td>
<td>X X X</td>
<td>52%</td>
<td>21</td>
<td>19</td>
<td></td>
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<tr>
<td>36</td>
<td>COMPANY B—Fascinated—Atlantic</td>
<td>39</td>
<td>8</td>
<td>X X</td>
<td>43%</td>
<td>24</td>
<td>32</td>
<td></td>
<td></td>
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<tr>
<td>37</td>
<td>SMOKY ROBINSON—Just To See Her—Motown</td>
<td>43</td>
<td>7</td>
<td>X/F</td>
<td>59%</td>
<td>12</td>
<td></td>
<td></td>
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<tr>
<td>38</td>
<td>STARSHIP—Nothing’s Gonna…—Grunt/RCA</td>
<td>11</td>
<td>16</td>
<td>X X X</td>
<td>47%</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>39</td>
<td>WHITNEY HOUSTON—I Wanna Dance…—Arista</td>
<td>Deb.1</td>
<td></td>
<td></td>
<td>93%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>40</td>
<td>PETER WOLF—Come As You Are—EMI America</td>
<td>27</td>
<td>12</td>
<td>X X</td>
<td>44%</td>
<td>40</td>
<td></td>
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CAPITOL RECORDS

ANNOUNCES THE START OF THE
"HOLY WAR"

A BRILLIANT NEW SINGLE FROM
JOHN BUTCHER

From The Album
"WISHES"

MORE AMMUNITION FROM CAPITOL

**DURAN DURAN**

**MEET EL PRESIDENTE**
DURAN DURAN

From The Album
"NOTORIOUS"

ADD PRO-FM, Jump
CAU 38-54, KMEI
35-30, KITS 26-23,
KUBE 33-30

"I'll admit I totally wrote
this band as OVER...but
after "Meet El Presi-
dente" beat Bon Jovi,
Prince and Genesis in
our battle of the new
sounds, I had to take
it seriously.
I don't know why,
but the
song is testing
way
beyond teen appeal.
Looks like the Duran
Boys are finally back on
track!"

Keith Naftaly, MD
KMEL/San Francisco

**CROWDED HOUSE**

**SOMETHING SO STRONG**
CROWDED HOUSE

From The Album
"Crowded House"

**ROCK AND HYDE**

**DIRTY WATER**
ROCK AND HYDE

From The Album
"Under The Volcano"

**TINA TURNER**

**BREAK EVERY RULE**
Tina Turner

From The Album
"Break Every Rule"

**ROCK AND HYDE**

**BREAK EVERY RULE**
Tina Turner

From The Album
"Break Every Rule"
### ON DECK

<table>
<thead>
<tr>
<th>Record</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Till Wks.</th>
<th>12-17</th>
<th>18-24</th>
<th>25-34</th>
<th>&gt;34</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
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<td>2</td>
<td>THE SYSTEM—Don't Disturb This Groove—Atlantic</td>
<td>50</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>47%</td>
<td>22</td>
<td>18</td>
<td>—</td>
<td>—</td>
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<td>4</td>
<td>EDDIE MONEY—Endless Nights—Columbia</td>
<td>48</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>40%</td>
<td>6p-6a</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>6</td>
<td>TOM PETTY—Jamin' Me—MCA</td>
<td>53</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>43%</td>
<td>—</td>
<td>—</td>
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<tr>
<td>9</td>
<td>ANITA BAKER—Same Ole Love...—Elektra</td>
<td>49</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>28%</td>
<td>21</td>
<td>10a-6p</td>
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<td>11</td>
<td>BILLY IDOL—Sweet Sixteen—Chrysalis</td>
<td>59</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>38%</td>
<td>34</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<td>12</td>
<td>CROWDED HOUSE—Something So Strong—Capitol</td>
<td>61</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>44%</td>
<td>20</td>
<td>—</td>
<td>—</td>
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<tr>
<td>13</td>
<td>RESTLESS HEART—I'll Still Be Loving You—RCA</td>
<td>57</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>25%</td>
<td>30</td>
<td>6a-6p</td>
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<td>14</td>
<td>HEART—Alone—Capitol</td>
<td>Debut</td>
<td>—</td>
<td>—</td>
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<td>—</td>
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<tr>
<td>16</td>
<td>THE OTHER ONES—We Are What We Are—Virgin</td>
<td>58</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>29%</td>
<td>10a-3p</td>
<td>—</td>
<td>—</td>
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<tr>
<td>18</td>
<td>PARTLAND BROTHERS—Soul City—Manhattan</td>
<td>63</td>
<td>4</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>35%</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>19</td>
<td>EXPOSÉ—Point Of No Return—Arista</td>
<td>76</td>
<td>2</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>43%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>20</td>
<td>EUROPE—Rock The Night—Epic</td>
<td>72</td>
<td>3</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>34%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>22</td>
<td>CAMEO—Back And Forth—Atlanta Artists/PG</td>
<td>69</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>18%</td>
<td>10a-6p</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>23</td>
<td>BRUCE HORNBY—Every Little Kiss—RCA</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>38%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>25</td>
<td>FROZEN GHOST—Should I See—Atlantic</td>
<td>70</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td>18%</td>
<td>3p-6a</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>26</td>
<td>T'PAU—Heart And Soul—Virgin</td>
<td>80</td>
<td>3</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>25%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>27</td>
<td>JOURNEY—Why Can't This Night Go On...—Columbia</td>
<td>74</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>15%</td>
<td>10a-6p</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>28</td>
<td>ROCK AND HYDE—Dirty Water—Capitol</td>
<td>75</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>18%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>29</td>
<td>JACK WAGNER—Weatherman Says—Qwest/WB</td>
<td>78</td>
<td>4</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>20%</td>
<td>—</td>
<td>—</td>
<td>—</td>
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</tr>
<tr>
<td>30</td>
<td>CINDERELLA—Somebody Save Me—Mercury/PG</td>
<td>79%</td>
<td>3</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>18%</td>
<td>—</td>
<td>—</td>
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</table>

### MULTI FORMAT PLAYLIST

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<tr>
<th>Title</th>
<th>Top 40</th>
<th>Country</th>
<th>Urban</th>
<th>AC</th>
<th>AOR</th>
<th>Dance</th>
<th>Station %</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>1 Atlantic Starr—Always—</td>
<td>87%</td>
<td>98%</td>
<td>97%</td>
<td>33%</td>
<td>52.5%</td>
<td>9</td>
<td>6</td>
<td>3rd week as champ!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Smokey Robinson—Just To See Her—Motown</td>
<td>59%</td>
<td>93%</td>
<td>96%</td>
<td>41.3%</td>
<td>12</td>
<td>#2 B/C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Lionel Richie—Se La—Motown</td>
<td>66%</td>
<td>84%</td>
<td>97%</td>
<td>41.2%</td>
<td>26</td>
<td>19</td>
<td>A/C still hot</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>4 Herb Alpert—Diamonds—A&amp;M</td>
<td>80%</td>
<td>95%</td>
<td>33%</td>
<td>31%</td>
<td>99.8%</td>
<td>22</td>
<td>23</td>
<td>Jumps to #20 pop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Lisa Lisa—Head To Toe—Columbia</td>
<td>84%</td>
<td>93%</td>
<td>62%</td>
<td>38.9%</td>
<td>6</td>
<td>10</td>
<td>Big week, up to #10 B/C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Genesis—In Too Deep—Atlantic</td>
<td>91%</td>
<td>96%</td>
<td>43%</td>
<td>38.8%</td>
<td>27</td>
<td>18</td>
<td>Up 8 places to #23 pop</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>7 Whitney Houston—I Wanna Dance...—Arista</td>
<td>93%</td>
<td>65%</td>
<td>71%</td>
<td>38.2%</td>
<td>19</td>
<td>—</td>
<td>Strong debut</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>8 Fleetwood Mac—Big Love—WB</td>
<td>92%</td>
<td>65%</td>
<td>54%</td>
<td>35.2%</td>
<td>10</td>
<td>14</td>
<td>#10 pop - good sales</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>9 Anita Baker—Same Ole Love...—Elektra</td>
<td>85%</td>
<td>91%</td>
<td>91%</td>
<td>35%</td>
<td>21</td>
<td>—</td>
<td>Top 40 next week?</td>
<td></td>
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<tr>
<td>10 Madonna—La Isla Bonita—Sire/WB</td>
<td>93%</td>
<td>93%</td>
<td>23%</td>
<td>34.8%</td>
<td>5</td>
<td>7</td>
<td>Phones still ringing</td>
<td></td>
<td></td>
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<tr>
<td>11 U2—With Or Without You—Island/Atlantic</td>
<td>99%</td>
<td>42%</td>
<td>68%</td>
<td>34.8%</td>
<td>3</td>
<td>1</td>
<td>Their first #1!</td>
<td></td>
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<tr>
<td>12 Kenny G.—Songbird—Arista</td>
<td>64%</td>
<td>38%</td>
<td>91%</td>
<td>32.2%</td>
<td>14</td>
<td>—</td>
<td>Moving well pop</td>
<td></td>
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<tr>
<td>13 Chris De Burgh—The Lady In Red—A&amp;M</td>
<td>85%</td>
<td>93%</td>
<td>93%</td>
<td>30.3%</td>
<td>4</td>
<td>8</td>
<td>Eyes on #1!</td>
<td></td>
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<tr>
<td>14 Chicago—If She Would Have...—Full Moon/WB</td>
<td>84%</td>
<td>92%</td>
<td>29.3%</td>
<td>37</td>
<td>—</td>
<td>Female demos</td>
<td></td>
<td></td>
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<tr>
<td>15 Bryan Adams—Heat Of The Night—A&amp;M</td>
<td>94%</td>
<td>77%</td>
<td>28.5%</td>
<td>16</td>
<td>17</td>
<td>LP up to #9</td>
<td></td>
<td></td>
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<tr>
<td>16 Glenn Medeiros—Nothing's Gonna...—Amherst</td>
<td>67%</td>
<td>94%</td>
<td>26.8%</td>
<td>11</td>
<td>11</td>
<td>Still active</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>17 Vandross/Hines—There's Nothing...—Epic</td>
<td>28%</td>
<td>55%</td>
<td>72%</td>
<td>26%</td>
<td>—</td>
<td>A/C gaining</td>
<td></td>
<td></td>
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<tr>
<td>18 Cameo—Back And Forth—Atlanta Artists/PG</td>
<td>18%</td>
<td>82%</td>
<td>54%</td>
<td>25.7%</td>
<td>—</td>
<td>Needs pop support</td>
<td></td>
<td></td>
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<tr>
<td>19 David Bowie—Day-In Day-Out—EMI America</td>
<td>63%</td>
<td>85%</td>
<td>24.7%</td>
<td>30</td>
<td>—</td>
<td>LP to #30 in 2 weeks</td>
<td></td>
<td></td>
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<td>20 Heart—Alone—Capitol</td>
<td>57%</td>
<td>89%</td>
<td>24.3%</td>
<td>—</td>
<td>—</td>
<td>Good first week</td>
<td></td>
<td></td>
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The term Chartbreaker refers to the highest debuting LP in the Top 100.
THE BULLETS ARE FLYING!

GENESIS
"In Too Deep" (7-89316)
23*
THE FIFTH SMASH SINGLE—
TOP 40/AOR/A/C
[also available as a promotional 12"
(PR 0989)]
from the multi-platinum album,
Invisible Touch (81641)
Produced by Genesis and
Hugh Padgham

COMPANY B
"Fascinated" (7-89294)
36*
#1 CLUB RECORD—
SMASHING ONTO
AMERICAN TOP 40!
[also available as a promotional 12"
(DMD 1012)]
from the forthcoming album
Produced by ISH
Management: Bob Gordon &
John Kaye for 23 West Talent, Inc.

THE SYSTEM
"Don't Disturb This Groove" (7-89320)
42*
#1 R&B SINGLE CROSSING
POP IN A GIANT WAY!
[also available as a promotional 12"
(DMD 1007)]
from the album,
"Don't Disturb This Groove"
(81691)
Produced by The System for Science
Lab Productions
Management & Direction: AMI

FROZEN GHOST
"Should I See" (7-89279)
65*
TOP 5 AOR TRACK—
HAPPENING AT CHR!
[also available as a promotional 12"
(PR 1916)]
from the album,
Frozen Ghost (81736)
Produced by Arnold Lanni

LOU GRAMM
"Ready Or Not" (7-89269)
84*
THE SECOND HIT SINGLE!
[also available as a promotional 12"
(PR 2004)]
from the album,
"Ready Or Not" (81728)
Produced by Pat Moran and
Lou Gramm

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PLAY BY PLAY

EAST

Q100 (WQQQ) Atlantic, MD Mark Clifford-MD #1 C. Deburgh ADDS N. Hendryx E. Moray W. Houston Heart Requests Cutting Crew

B-104 (WBSB) Baltimore, MD Brian Thomas-MD #1 Cutting Crew ADDS W. Houston Breakfast Club Express

WCIR Buckley, WV Bob & Monkey-PD Ann Kelly-MD #1 Cutting Crew ADDS W. Houston Ponch & Basic Requests Cutting Crew

KISS 108 (WXKS) Boston, MA Sammy Joe White-PD Susan O'Crowley-MD #1 J. Watley ADDS Heart Express W. Houston N. Hendryx System B. Hornsby

B97 (WEZB) New Orleans, LA Shadow Sweeney-PD Dave 2-Chevy-MD #1 U2 ADDS W. Houston Heart Requests System Ponch Atlantic Starr

KISS 98 (WXKS) Philadelphia, PA Scott Walker-PD Glen Kline-MD #1 U2 ADDS T. Europe W. Houston Heart Requests System Ponch Atlantic Starr

WOKX Columbus, GA Mark Clifford-MD #1 C. Deburgh ADDS N. Hendryx E. Moray W. Houston Heart Requests Cutting Crew

92 PRO FM (WPRO) Providence, RI Tom Cuddy-Ops. Mark Alvarado-MD #1 Madonna ADDS W. Houston Heart B. Hornsby Duran Duran R. City ADDS Madonna U2 J. Watley

98 PXY (WPX) Rochester, NY Steve Kinigat-Prog. #1 Madonna ADDS W. Houston Heart B. Hornsby Duran Duran R. City RequestS Madonna U2 J. Watley

POWER 95 (WPLJ) New York, NY Larry Berger-PD Andy Dean-MD #1 Madonna ADDS System S. Robinson W. Houston Express Requests Atlantic Starr Cutting Crew C. Deburgh

96 WCAU Philadelphia, PA Scott Walker-PD Glen Kline-MD #1 U2 ADDS Heart W. Houston J. Rush R. Speyer T. Terry

POWER 105 (WKBX) Washington, DC Mark St John-MD #1 U2 ADDS W. Houston Heart B. Hornsby Duran Duran R. City ADDS Madonna U2 J. Watley

WBNX New York, NY Doug Lain-LF Gary Druzin-MD #1 U2 ADDS W. Houston Heart B. Hornsby Duran Duran R. City Requests Madonna U2 J. Watley

97.1 KEGL Fort Worth, TX John Apgar-PD #1 Cutting Crew ADDS W. Houston Heart B. Hornsby Duran Duran R. City Requests Madonna U2 J. Watley

WKSZ Cincinnati, OH Scott Cawas-PD #1 U2 ADDS W. Houston Heart Requests Madonna U2 J. Watley

WFMF Milwaukee, WI Nanci Rose-LF Johnny Ayén-MD #1 Cutting Crew ADDS W. Houston Requests Madonna U2 J. Watley

WQOK Columbus, GA Leo Windsor-PD Rob King-MD #1 Atlantic Starr ADDS N. Hendryx E. Moray W. Houston Heart Requests Madonna U2 J. Watley

KISS 106 (KTTS) Dallas, TX John Kennedy-PD #1 Cutting Crew ADDS W. Houston Heart Requests Madonna U2 J. Watley

WAPI Birmingham, AL Kenny McCarthy-JD Jumbo Wood-MD #1 Cutting Crew ADDS B. Hornsby Heart W. Houston

KAMS El Paso, TX Raymond Mosa-PD Laura Warren-MD #1 Atlantic Starr ADDS W. Houston Heart T. Petty B. Hornsby R. City Requests Madonna U2 J. Watley

KAMZ El Paso, TX Tom Rising-PD #1 Cutting Crew ADDS W. Houston Heart T. Petty B. Hornsby R. City Requests Madonna U2 J. Watley

WWXK Nashville, MI Mike St John-MD BJ Harris-MD #1 Cutting Crew ADDS W. Houston Heart Requests Madonna U2 J. Watley

B104 (KFBM) McAllen, TX Brownsville, TX #1 Cutting Crew ADDS W. Houston Heart Requests Rotterdam Ponch Atlantic Starr

WYHY St. Louis, MO Jimbo Crew-MD #1 J. Watley ADDS W. Houston Heart Requests B. Hornsby Cutting Crew K. Williams

WNRO FM100 Minneapolis, LA Mike Castillo-PD Wayne Watkins-MD #1 U2 ADDS Oswego House RED Speedwagon

WNVZ Norfolk, VA Chris Boley-PD Cathy Cruice-MD #1 Madonna ADDS W. Houston Express

Y100 (WHYI) Miami, FL Rick Barry-PD Frank Alamo-Assist PPOM #1 U2 ADDS W. Houston Heart Requests Madonna U2 J. Watley

WHYY Philadelphia, PA Jim Kennedy-PD #1 Atlantic Starr ADDS W. Houston Heart Requests Madonna U2 J. Watley

B105 (WBJV) Orlando, FL Dan Davis-MD #1 Cutting Crew ADDS K. Legatos B. Holland W. Houston

SOUTH

RETAIL STORES

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEbuting LP IN THE TOP 100.

April 11, 1987

CASH BOX TOP 100 ALBUMS

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

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The Doors, then

During the coming Memorial Day weekend ABC Radio Networks, in association with Denny Somach Productions, will present "The Doors: Light My Fire," a two-hour special chronicling the career of one of the most important rock and roll bands of all time. During their career, The Doors racked up countless Top 10 singles and albums, as well as numerous historic concerts. The "Light My Fire" special will also showcase world premier music from the forthcoming EP and home video release "The Doors: Live At The Hollywood Bowl." (available on Elektra Records and MCA Home Video, respectively). Recently, bassist Ray Manzarek spoke to Radio Report, discussing his life with The Doors and the late Jim Morrison, the upcoming radio special, the state of current radio and his present career.

Six months after the release of their self-titled debut album, The Doors found themselves with both the #1 album and single in the country. This, plus fabled concert and television appearances, soon established the band as an unmoveable force in the world of rock and roll. "The Doors tried to make music that was beyond the pop end of the trend, we tried to make music that would have some universal human appeal, and by the grace of God I think we succeeded," stated the bands keyboardist Ray Manzarek, "... and here we are 20 years later celebrating the 20th anniversary of "Light My Fire" being the #1 song in America. It doesn't (seem like 20 years), it's interesting, it seems like five, six, maybe seven ... time flies when you're having fun" "The Doors: Jim Morrison, vocalist; Ray Manzarek, keyboards; John Densmore, drummer; and Robbie Krieger, guitarist. Morrison, who died in 1971 in Paris, is considered a mysterious figure with a haunting voice and a dangerous, captivating look that quickly ap-

pealed to a young audience across the globe. He fronted the band with an energy and emotion that propelled The Doors to almost instantaneous stardom. He was a poet and songwriter, and his words and music have transcended one time, leaving a legacy to his fans and proving an inspiration to many. The music and sound of The Doors has undoubtedly been, and will continue to be, extremely influential to many a young band.

Today, two full decades after the band first burst onto the scene, The Doors' music continues to be so popular. Manzarek credits Danny Sugarmann's bestselling biography "No One Here Gets Out Alive," and director Francis Ford Coppola's use of the haunting "The End" in his award-winning film "Apocalypse Now" as key elements of the band's current success. He also credits a renewed interest in Morrison's lyrics and their meaning for The Doors surviving. He explained, "Fans today are really understanding Jim Morrison's lyrics and that's why they find him so interesting, plus the way he looked and the wild life-style he led. Jim was a great poet, real intellectual people are understanding that..."

Manzarek doesn't really see a strong difference between the songs, "... and today, people listen to them...," he notes. "The fans then were very similar to the fans of today. I think in a way that's another reason. The Doors' music has lasted..." The Vietnam War was going on and there was a lot of chaos in the streets, but individually the people were very similar. There were also a lot of intelligent people who understood Jim Morrison's lyrics and would come to The Doors' concerts not for a freak-out, but as The Doors' concerts have been called, for a religious experience.

Although he finds much of the current Top 40 sound "... a bit of a Morris," Manzarek has professed himself not to be a "relic" of the 60's, as he has worked extensively with such current bands as X and Echo And The Bunnymen. Yet he explained his strong support of the burgeoning classic rock format (spearheaded by such stations as Los Angeles' own KLOS and proving to be an exceptionally strong and growing format all over the country. Said Manzarek, "It couldn't be better, it's like a breath of fresh air on the airwaves... it's just what the industry needs to get back to the commitment - to music that the 60's had. That's why redoing the 60's songs with new equipment, new synthesizers, new drum machines, new singers - I think that's great. It gets back to the seriousness and the importance and the message of the music that existed in the 60's." His feelings are similar when the subject turns to the current trend of cover tunes inundating the airwaves, "I like that, I think that is going to stay around the 60's and, I think they need to examine the lyrics and the songs of the 60's and reinterpret them for themselves, it's excited by that trend, I think it's really good."

On June 16, MCA Home Video will release "The Doors: Live At The Hollywood Bowl," showcasing the band's historic 1968 concert. Directed by Manzarek and co-produced by John Densmore, the newly digitally recorded stereo tape will feature eleven of The Doors' most memorable recordings - included in the film are, "Back Door Man," "Alabama Song (Whiskey Bar)," and "The End." Simultaneously, the band's original label, Elektra, plans to release an EP featuring three songs from the concert - they are "Light My Fire," "Unknown Soldier," and "The Love of Lilith," the last an excerpt from "The Celebration Of The Lizard." Manzarek has been working extensively on both projects, preparing for their release.

Manzarek talked about the upcoming ABC network radio special, explaining that everyone included was interested in telling the story of The Doors. "We're all involved, we've all done interviews, Paul Rothchild, our original producer, has done an interview, as has Danny Sugarman, John Densmore, Robbie Krieger and myself all did different interviews with Denny Somach." The program was produced for the ABC network by Danny Somach Productions. Somach's long-time involvement with the band led to the creation of the "Light My Fire" special, Manzarek explained. "We've known Danny for a real long time. He's a real good guy, and he put a excellent show together..." During the features candid talk with all involved, and subjects range from the early days of the band and their eventual rise to the top of the rock and roll ladder, to the mysteries and controversy that still surround the Morrison legend today. The show will also include the world premier broadcast of material from "The Doors: Live At The Hollywood Bowl," as well as showcasing songs from the forthcoming remastered "Best Of The Doors" double CD, coming later this year from Elektra records.

Now that "Light My Fire" is finished, and work on the "Holocaust" film and EP and EP are completed, Manzarek has returned to pursuing his own career. He has remained active in music production credits include four albums recorded with Los Angeles stalwarts X as well as maintaining his own recording career, (his last album was 1963's "Carmina Burana" on A&M records). Currently, he is completing an instrumental album entitled "The Bamboo Jungle" and working on various film scripts (one based on the Doors hit "L.A., Woman"). He also recently ventured to England to work with that country's popular Echo And The Bunnymen, "... On the produc-
tion end of it I did a movie that's coming out called 'Lost Boys,' we did (a cover of The Doors) 'People Are Strange.'I also played keyboards on a couple of cuts, it'll be coming out sometime in the summer." As for the other two Doors, drummer John Densmore continues to record, and Robbie Krieger is currently pursuing his career in jazzfunk material, while drummer John Densmore continues to record as an actor as well as his involve-
ment in Avant Garde theatre. While the subject turns to Mor-
ris, Manzarek feels that if alive today "... he would probably be involved in films, and The Doors would make a record every year or two."

John Densmore summed up The Doors longevity when he stated for the ABC radio special, "One notion I'd like people to take away from the records, is a feeling... a feeling of the time. The documentation, and the questioning was very healthy. And as a result, the 60's have seeped into our culture..."
The CASH BOX Radio Report

The Competitors’ Edge

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

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

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

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

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

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

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

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

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

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

IF YOU’RE NOT GETTIN’ IT, YOU’RE JUST NOT GETTIN’ IT!
TEST RECORDS

COMMENTS:

NORTHEAST
1. KIM O'LEARY—Put The Pieces Back—Motown
   Olivia Newton-John-ish ballad working in mid-day for WNTQ/Syracuse.
2. RONNIE SPECTOR—Who Can Sleep—Columbia
   Ronnie returns the favor - duet with Eddie Money added at WCAU/Philadelphia.
3. DEBBIE GIBSON—Only In My Dreams—Atlantic
   Dance tune adds at WBLI/Long Island. Started at Z100 & WPLJ last week.

SOUTHEAST
1. SURFACE—Happy—Columbia
   Already #5 B/C, Crossing to Top 40 at Y106/Orlando.
2. AL JARREAU—Moonlighting—WE/A
   WAPE/Jacksonville adds the import single from the TV show. U.S. release soon?
3. P. LABELLE/B. CHAMPLIN—Unbroken Heart—MCA

SOUTHWEST
1. LEFT LANE—Bam Bam Bam (I Came).—Polydor/PG
   Rowdy dance tune adds first in SW at KBFM/McAllen-Brownsville.
2. CCCP—American Soviets—Oaklawn
   Another dance tune in the smokin' SW - this one at KZZB/Beaumont.
3. DEBBIE GIBSON—Only In My Dreams—Atlantic
   Moves from the NE to the SW - starts at KITY/San Antonio, out front as usual.

MIDWEST
1. DIANA ROSS—Dirty Looks—RCA
   Soulistress' latest effort makes its Top 40 debut at WCZY/Detroit.
2. WHITESNAKE—Still Of The Night—Geffen
   Hard rockers cross from AOR at WGRD/Grand Rapids.
3. SURFACE—Happy—Columbia
   Smooth B/C groove ballad gets a start in the Motor City at WHYT/Detroit.

WEST
1. AL JARREAU—Moonlighting—WE/A
   Another add for this import single. In the West at KLUC/Las Vegas.
2. PHIL SAATCHI—Wheel Of Fortune—A&M
   Started last week in San Francisco, now moves to Sacramento at KSFM.

FLASH BOX

Club Members visit USP ... Club Nouveau group members Jay King and Valerie Watson stopped by United Stations recently to chat about their latest chart-topping remake-single, "Lean On Me" from the hit "Life, Love And Pain" LP. Pictured in the studio (from Left to Right): Janice Ginsberg, Director/Artist Relations/USP; Watson; Denise Oliver, Director/Programming/USP; and King.

"Mrs. Cleaver, Wally's Being Bad Again!" ... During the recent Rick Dees Comedy Show at the Universal Amphitheatre in Los Angeles, quite a commotion was raised when controversial, ultra-conservative talk show host Wally George tried to stop the show mid-way. Dees called his bodyguards and had George rushed from the stage, (much to the delight of more than 6,000 cheering fans!). National radio

Nice Guys Finish Last ... Hollywood Hamilton of Los Angeles' #1 KIIS-FM is pictured here presenting Dr. Demento a midget scooter for finishing last in the recent Hollywood 100 Celebrity Scooter Race. Pictured at the KIIS-sponsored event are (from Left to Right): Hamilton; Homer & J.R., of "Miller's Outpost" commercial fame; March 1987 Playboy Playmate Marina Baker, scooter race contestant; and Dr. Demento, scooter race loser.

A Psychedelic Fur Visits WLIR ... Recently, Tim Butler of the Psychedelic Furs stopped by the studios of WLIR while promoting the band's new hit single "Heartbreak Beat" off the smash LP "Midnight To Midnight." Pictured at the station (from Left to Right): Jerry Lembo, Columbia Promotion Manager; Butler; Donna Donna, WLIR on-air personality; and WLIR Music Director/Disc Jockey Larry The Duck.
### REGIONAL BREAKOUTS

#### NORTHEAST
1. **HEART—** Alone—Capitol
   - The Wilson sisters newest adding all over. Ballad off forthcoming LP.

2. **BRUCE HORNSBY—** Every Little Kiss—RCA
   - Latest off still hot debut LP added at WNTQ, WGFM, WPRO, WAVA, WPXY, WPHD.

3. **J. RUSH/E. JOHN—** Flames Of Paradise—Epic
   - Debuts on pop chart at #87 bullet. Early adds at WNTQ, WCAU, WKRZ & WNNK.

4. **LOU GRAMM—** Ready Or Not—Atlantic
   - WGFM & WKRZ adding the second single off solo LP.

5. **NONA HENDRYX—** Why Should I Cry—EMI America
   - Nona's crossing Top 40 with her latest, early adds at WOQQ & WXKS.

#### SOUTHEAST
1. **HEART—** Alone—Capitol
   - Songwriter Stienberg penned Ronstadt's "How Do I Make You" & Madonna's "Like A Virgin."

2. **BRUCE HORNSBY—** Every Little Kiss—RCA
   - Debuts on SOUTHWEST at #30 bullet.

3. **J. RUSH/E. JOHN—** Flames Of Paradise—Epic
   - Dynamic duo hitting big with pop/dance tune, early adds at KRBZ, KTKS, KHFI.

4. **BRUCE HORNSBY—** Every Little Kiss—RCA
   - SOUTHWEST adds for Hornsby at KRBZ, KHFI & KBFM. #61 Bullet debut.

5. **JOHN—** Flames—Universal

#### MIDWEST
1. **HEART—** Alone—Capitol
   - What can I say, everyone is on the Wilson gal's latest - beginnings of something BIG.

2. **BRUCE HORNSBY—** Every Little Kiss—RCA
   - Newly established hitmaker: WLQW, WKST, WMMS, WCZB, WLS, KDWB, KHTY, WZEE.

3. **J. RUSH/E. JOHN—** Flames Of Paradise—Epic
   - Rush had the top selling female single ever in the U.K. a while back with "Power Of Love."

4. **LOU GRAMM—** Ready Or Not—Atlantic
   - No "Foreigner" to hit singles. Added this week at WZPL & WMMS.

5. **CHARM—** Body Language—Geffen

#### WEST
1. **HEART—** Alone—Capitol
   - Ann, Nancy and the boys return with the advance single off "Bad Animals."

2. **BRUCE HORNSBY—** Every Little Kiss—RCA
   - Every little add counts - In the WEST at KPLZ, KHIT, KWOD, KKKZ & KISS.

3. **KLYMAXX—** I'd Still Say Yes—Constellation/MCA
   - Divas o' dance added at KLIC, KSFO, KPK, KQMO, KWWZ & KCAQ.

4. **J. RUSH/E. JOHN—** Flames Of Paradise—Epic
   - KPLZ & KWSS adding on the WEST COAST, could be Rush's U.S. breakthrough.

### PROMOTION OF THE WEEK

**CITY—** ST. LOUIS

**STATION—** KSHE 95

**PROMOTION—** PROMOTION-KSHE TO SEND WORLD TOUR WINNER TO U.K. FOR SGT. PEPPER 20th ANNIVERSARY

The winner and a guest will go on a whirlwind week-long tour of England during the first week of June. Trip highlights include a tour of the Abbey Road studios, a complete Beatles tour of Liverpool and stops at Aunt Mimi's house, Penny Lane and Strawberry Fields. The drawing will take place on Friday, May 1, during "The Morning Zoo/Wakeup Crew." KSHE provides round trip airfare and hotel accommodations for eight days and six nights, including five nights in London and one night in Liverpool.
**CASH BOX Radio Report**

**BLACK CONTEMPORARY**

**AN IN DEPTH ANALYSIS OF THE MARKETS**

**MARKET AT A GLANCE**

**MOST ADDED** Out Of A Possible 72 Stations

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68 Stations Reported This Week

- *ARISTA*
  - **38 ADDS**
  - *ARISTA*

- Show Me The Way
  - Regina Belle—Columbia
  - 17 Adds

- Smooth Sailing Tonight
  - Isley Bros.—Warner Bros.
  - 16 Adds

- I Feel Good All Over
  - Stephanie Mills—MCA
  - 14 Adds

- D.Y.O.B.
  - Starpoint—Elektra
  - 13 Adds

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**#1 SINGLES**

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**RETAIL**

**Just To See Her**
- Smokey Robinson—Motown

**Don't Disturb This Groove**
- Prince—Paisley Park

**Back & Forth**
- Cameo—Atlantic Starr

**Always**
- Atlantic Starr—Atlantic Starr

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**REQUESTS**

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**Nothing Better Than Love**
- Luther Vandross & Gregory Hines—Epic

**Just To See Her**
- Smokey Robinson—Motown

**Back & Forth**
- Cameo—Atlantic Starr

**Go On Without You**
- Shirley Murdock—Elektra

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**ALBUM ALLEY**

Diana Ross—Red Hot Rhythm And Blues—Veteran Producer Tom Dowd along with Luther Vandross producer Of "It's Hard For Me To Say" delivers an album that has Diana Ross on the heels of Red Hot success. "Dirty Looks" her initial single is headed for a strong showing on the Black, Dance and Pop Charts. "Selfish Ones" brings back memories of the Supremes and "It's Hard For Me To Say" brings her together with Luther Vandross as Producer, who delivers a track that should find a home on Quiet Storm formats.

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**NEW AND HOT 45'S**

- Tearjerk—J. Blackfoot & Ann Hine—Edge
- Thigh Ride—Tawatha—Epic
- All work, No Play—Juicy—CBS Associated/Epic
- Anyone Else—Angelica Chapman—Mercury/PolyGram

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THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
LUTHER VANDROSS
Has Never Been Hotter!
With 3 Consecutive #1 Singles

1st #1 "Give Me The Reason"
2nd #1 "Stop To Love"
3rd #1 "There's Nothing Better Than Love."

Thanks a Million Black/Urban Radio

From the EPA Staff
Jimi Starks
Don Eason • Curtis Mobley • Maurice Warfield
Dennis Lee • Debbie Shaw • Reginald Sullivan
Kathi Moore • Clifford Russell • Jacque James
Larry Davis • Jana Welch • Charles Miller

EPA has the #1 Album in All the Trades.
It's "Give Me the Reason". Thanks.
# BLACK CONTemporary Scoreboard

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<td>Ray Goodman-Brown—Celebrate Our Love—EMI America</td>
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<td>Gregory Abbott—I Got The Feeling—Columbia</td>
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Y—Yes  N—No
REGIONAL BREAKOUTS

B/C

COMMENTS

EAST

1. WHITNEY HOUSTON—I Wanna Dance—Arista
   Headed for the top. Out Of The Box adds at WAMQ, WDQY, WDXX, WHUR, and WWEN.

2. ANITA BAKER—SAME Ole Love—Elektra
   #1 at WUSL in Philly.

3. VESTA WILLIAMS—Don't Blow A Good Thing—A&M
   N'Add at WKDD and WILD.

4. Teen Dream—Let's Get Busy—Warner Brothers
   Added at WAMQ, WDXX And WDQY.

5. REGINA BELLE—Show Me The Way—Columbia
   Adds include WAMQ And WDQY.

SOUTH

1. WHITNEY HOUSTON—I Wanna Dance—Arista
   Out of the box adds at WAWA, WFXA, WHYZ, WJTT, WXIX, WYUL, plus many others.

2. CAMEO—Back & Forth—Atlanta Artists/PolyGram.
   #1 at WPEG WJTT ahead of UK.

3. BABYFACE—Lovers—Solair/Capitol
   In heavy rotation at WKS, KDLZ and KDIA.

4. 4 By Four—Want You For My Girlfriend—Capitol
   Overall in Medium Rotation in South with adds from WXIX, WPEG, WPLZ, and WBLX.

5. STEPHANIE MILLS—I Feel Good All Over—MCA
   In Early Heavy Rotation at WVBQ and WPGK. Look for last radio response on this one.

MIDWEST

1. WHITNEY HOUSTON—I Wanna Dance—Arista
   More out of the box adds at WBAM, WCIN, WJLKB and WWKO.

2. CAMEO—Back And Forth—Atlanta Artists/PolyGram.
   #1 at WCIN, WCGI with overall heavy rotation in region.

3. LISA LISA AND CULT JAM—Head To Toes—Col.
   #1 at WCIN with overall heavy rotation in region.

4. WHISPER—Rock Steady—Solair/Capitol
   #1 at WNMQ. Look for stations to move this one into heavy rotation this week.

5. STEPHANIE MILLS—I Feel Good All Over—MCA
   Adds include KMJM, WCSS, And WJLB.

WEST

1. WHITNEY HOUSTON—I Wanna Dance—Arista
   What more can be said? Adds include KDAY, KDKO, KJLH, KMYX, KXOL, and KFIZ.

2. JONATHAN BUTLER—Lies—Jive/RCA
   Added at KDAY and KKFX.

3. CLUB NOUVEAU—Why You Treat Me So—W.B.
   In Heavy Rotation at KDAY, KJLH, and KHRM.

4. STEPHANIE MILLS—I Feel Good All Over—Edge
   Added at KDKO in Denver.
DON CORNELIUS PRODUCTIONS, INC.
9110 SUNSET BLVD., SUITE 200 / LOS ANGELES, CA 90069 / (213) 858-8232

Donald C. Cornelius
President

April 23, 1987

BOB LONG
Cashbox
6363 Sunset Blvd., Ste. 930
Los Angeles, CA 90028

Re: Soul Train Music Awards

Dear Bob:

Just a note to thank you and the entire Cashbox management staff for your generous support of the First Annual Soul Train Music Awards.

The fact that Cashbox does not arbitrarily subordinate news events regarding Blacks is a positive example which all music trade publications might hopefully consider in the future.

Kindest personal regards,

DON CORNELIUS

DC/emc

cc: George Albert
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MAY 16, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 124 Stations

100 Stations Reported This Week

From Time To Time--Larry Gatlin/-Janie Fricke--(Columbia)--54 Adds
I Know Where I'm Going--The Judds--(RCA/Curb)--53 Adds
When A Man Loves A Woman--Narvel Felts--(Evergreen)--53 Adds
Are You Still In Love With Me--Anne Murray--(Capitol)--50 Adds
Put Me Out Of My Misery--Tom Wopat--(EMI)--41 Adds

RETAIL

Julia--Conway Twitty--(MCA)
It Takes A Little Rain--The Oak Ridge Boys--(MCA)
I Will Be There--Dan Seals--(EMI--America)
Girls Ride Horses Too--Judy Rodman--(MTM)
Have I Got Some Blues For You--Charley Pride--(16th Avenue)
Domestic Life--John Conlee--(Columbia)

REQUESTS

To Know Him Is To Love Him--Par
Ton--Ronstadt-Harris--(Warner Bros.)
Till I'm Too Old To Die Young--Moe
Bandy--(MCA/Curb)
Julia--Conway Twitty--(MCA)
All My Ex's Live In Texas--George
Strait--(MCA)
Have I Got Some Blues For You--Charley Pride--(16th Avenue)
I Will Be There--Dan Seals--(EMI--America)
Little Sister--Dwight Yoakam--
(Warner Bros./Reprise)

HOT CUTS

Dwight Yoakam--Little Ways--(Hillbilly Deluxe)
The Judds--Turn It Loose--(Heartland)
Reba McEntire--Why Not Tonight--(What Am I Gonna Do About You)
Waylon Jennings--Chevy Van--(Hangin' Tough)
The Bellamy Brothers--D-D-Divorcee--(Country Rap)

Dan Seals--Three Time Loser--(On The Front Line)
Conway Twitty--Snake Boots--(Borderline)
Dwight Yoakam--Always Late With Your Kisses--(Hillbilly Deluxe)
Judy Rodman--I'll Be Your Baby Tonight--(A Place Called Love)
John Conlee--American Faces--(American Faces)
# COUNTRY TOP 40 PLAYLIST SCOREBOARD

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<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks. Rank</th>
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<td>Judy Rodman-Girls Ride Horses Too-MTM</td>
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## INDIE TOP 20

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<td>Bobby G. Rice-Rachel's Room-Door Knob</td>
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<td>Clarence Nieman-Shadows Of My Pride-Texas Soul</td>
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THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
James’ friends suggested getting a job at a radio station because they felt he had the voice for it, so he applied at KPOW and was hired immediately. Starting out as an on-air announcer, James worked part-time and quickly moved on to a full-time night slot. Later he moved to afternoons and then to his current mid-day shift. He became the station’s music director in June of 1986.

“I really like being on the air first and foremost above anything else,” he says. “The way I look at going on an airshift is every time you go on the air you look at it from a standpoint of it’s a challenge. You always want to have a better airshift than you had the day before.” He feels an announcer who finds his or her airshift is not exciting or a challenge, does not belong on the air. “Someone once impressed upon me when I first came to KPOW that if you can’t go on the air and have fun with it, you don’t belong on the air.” As for being a music director, his favorite part is listening to new music and getting good listener response. He is constantly amazed and impressed with the good product the independent labels put out. “I think they turn out some dynamite productions,” he comments. “I like playing the independents and I just hope they keep up the good work.”

Now that he has become so heavily involved with country radio, he’s happy right where he’s at. He loves what he is doing and wants to keep entertaining the listeners and making good picks. And most of all, he definitely wants to stay with the country music format.

“I think you’re going to see country music turning around here in the near future,” he says. “I think there’s a lot of exciting things still yet to come in the way of country music, and I just want to keep riding on that wave that’s coming in, and stay excited about country music.”

Sandy Daens

David James-Music
director/Announcer
KPOW-Powell, WY

POWELL—David James is one man who loves radio, especially country music radio. He has always liked it, but didn’t get into it as a career until just a couple of years ago. In fact, it was only after he was fired from his job in 1985 that he seriously considered radio, and now he says he has no plans on leaving it. The only radio experience James had prior to being hired at KPOW was the little bit of work he did at a radio station after he joined the Marine Corps. It was a small, 50-watt station on the base, where he spent time spinning records and providing listeners with information.

After leaving the Marine Corps James went back to work at his original trade as a locksmith in San Francisco, which he had done previously during high school. While working as a locksmith, he married a Wyoming girl and they moved to Wyoming together in May, 1979. He didn’t get involved with radio again until getting a job at 5,000-watt station KPOW. He had been working in the oil fields since moving to Wyoming, when in 1985 he developed epileptic seizures after getting gassed up by poisonous gas, which he contracted out the field. Because of his epilepsy, he was let go from the job.

FLASH BOX

SKO’s “American Me” is starting to garner good phones. It’s a perfect record for the baseball season and summer time. Holly Dunn’s “Love Someone Like Me” is getting great positive reaction. This artist is well on her way to breaking very big this year. This single is from her new album, “Cornerstone”, to be shipped May 15. Judy Rodman’s “Girls Ride Horses Too” continues to build up its strength and is setting up perfectly for her next single, Bob Dylan’s “I’ll Be Your Baby Tonight.”

FRANK LEFFEL
Mercury/Polygram

“The Night Hank Williams Came To Town”: Johnny Cash is a living legend and the most recognizable artist in country music today. This single is a hit, pulling heavy requests and sales and we’re eagerly anticipating his first LP, “Johnny Cash is Coming To Town”. And we do mean your town—his everywhere. Coming to you soon: great new singles from The Statlers (America’s favorite country group), consistent top 10 artist Kathy Mattea, with “Train Of Memories” and new ones from Larry Boone, Lynn Anderson, Johnny Paycheck (the working man’s hero) and Donna Fargo (my hero).
THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

April 11, 1987

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THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
CASH BOX TOP 40 MUSIC VIDEOS

**MOST ADDED**

Peter Gabriel/Kate Bush—Don’t Give Up—Geffen—

**STONG ADDS**

U2—With Or Without You—Island
Gino Vannelli—Wild Horses—CBS
Mikil Howard—Imagination—Atlantic
Company B—Fascinated—Atlantic
Glenn Medeiros—Nothing’s Gonna Change My Love For You—Amhurst
Hoodoo Gurus—Good Times—Elektra

**PROGRAM ADDS**

HIT VIDEO USA—Mike Opalka—Program Director—National
Hoodoo Gurus
D. Hall
G. Vannelli
Brighton Rock
Spandau Ballet
T. Pau
Company B
J. Farnham
Sugar Babes
L. Vandross & G. Hines
G. Medeiros

TV 23 MUSIC AKRON—Billy Soule—Program Director—Ohio
P. Gabriel & K. Bush
Jocelyn Brown
G. Vannelli
D. Williams
Kansas
E. Money
Kraftwerk
V. Williams
C. McDowell
Love & Rockets

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
Company B
Fleetwood Mac
Rat
XTC
S. Mills
O. Osbourn
R. Rhoads
Parland Bros.
J. Farham
C. Valentine
The Jets
Hoodoo Gurus
P. Gabriel & K. Bush

FRIDAY NIGHT VIDEO—Bette Hischer Talent and Music—New York
S. Winwood
Simply Red
J. Jackson
L. Richie
Madonna
R. Palmer
P. LaBelle/M. McDonald

**CATCH** 22—Casey O’Brien—Program Director—Anchorage
U2
J. Farnham
P. Simon
Honeymoon Suite
Leathal Weapon
J. Butcher
J. Jones
The Other Ones
Atlantic Starr

**TOP 40 VIDEOS**—Jeff Most PD/Producer/Host—Los Angeles
Fleetwood Mac
Bon Jovi
P. Simon (Live)
B. Idol
B. Adams
J. Warnes
The Cure
Eddie & The Tide
Concrete Blonde
Red 7

**VIDEOSOUL**—Jeff Newman—Sr. Producer—Washington D.C.
S. Mills
L. Thomas
Labi Siffre
Sly & Robbie
J. Butler
Hugh Masekela
Ladyshim Black Mambazo

**VIDEO VIBRATIONS**—Alvin Jones—Producer—Washington D.C.
Deborah Allen
C. McDowell
S. Mills
Labi Siffre
P. Simon
Sly & Robbie
L. Thomas
G. Vannelli

TV 69—Tom Zingale—Program Director—Central Florida
J. Butcher
Faith No More
Honeymoon Suite
T. Pau
D. Yookam
The Cure
Skinny Puppy
S. R. Vaughn
Tesla
New Edition
Hoodoo Gurus
B. Brown
Styger
Suicidal Tendencies

**CMC—Rick Kurkjian**—Program Director—San Francisco—Sacramento to—Eureka
Starship
Psychodelic Furs
Zerra One
S. Winwood
H. Lewis

**CASH BOX TOP 40 MUSIC VIDEOS**

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**VIDEO PROGRAMMER’S PICK**

Producer/PD Host: Jeff Most
Program: Top 40 Video
Market: Los Angeles

Video: Janovin Me
Artist: Tom Petty & The Heartbreakers
Label: MCA

Comments: “Wake up and take notice you programming slugs... there is a video that puts right up your nose and makes you smell it. This is craft! Music and image together that will get your couch potato viewer french-fried to a crisp. Eat it for breakfast, lunch and dinner. Tom Petty ... glad to have you back!”

Duran Duran and Night Tracks... While rehearsing for their new video, Duran Duran paused to meet with Night Tracks’ own Giles Ashford. Pictured here at Hollywood Center Studios (From left to right) are: Nick Rhodes, John Taylor and Simon Le Bon of Duran Duran, and Ashford.

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**Cash Box** May 16, 1987
CASH BOX TOP 40 VIDEOCASSETTES

1 TOP GUN Paramount 1437
2 ALIENS CBS Fox Video 1506
3 JANE FONDA'S LOW19 IMPACT WORKOUT KVIC RCA Video Production Karl Lorimar Home Video 070
4 JANE FONDA'S NEW WORKOUT KVIC RCA Video Productions Karl Lorimar Home Video 069
5 RUTHLESS PEOPLE Touchstone Home Video 1193
6 THE FLY CBS Fox Video 1503
7 STAND BY ME RCA Columbia Pictures Home Video 20735
8 ABOUT LAST NIGHT RCA Home Video 20735
9 A FINE MESS RCA Home Video 60723
10 ALIEN CBS Fox Video 1093
11 LEGAL EAGLES MCA Home Video 85479
12 RUNNING SCARED New Line Home Video 401-0093
13 INDIANA JONES AND TEMPLE OF DOOM Paramount Home Video 1683
14 ARMED AND DANGEROUS10 RAC Home Video 20724
15 SECRETS OF THE TITANIC17 National Geographic Video/Vision 1065
16 S2 PICK-UP Cannon Film Home Entertainment M982
17 HEARTBREAK Paramount Pictures 1148
18 STAR TREK II/WRATH OF KHAN Paramount Home Video 1183
19 KARATE KID II RCA Columbia Pictures 20406
20 A ROOM WITH A VIEW CBS Fox Video 6915

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

AUDIO/VIDEO

A DIRECTOR'S COMPANY-L.A.-based Propaganda Films blazed into the music video business late last year, having produced more than 30 videos in the last six months, including such top acts as U2, Janet Jackson, Gregory Abbott and Eddie Money. But more than the usual stable of directors trailing an omnipotent producer, Propaganda was organized to give great reign to a collection of talented directors. Formed by freelance producers Joni Sighetvsson and Steve Golin together with directors Nigel Dick, Greg Gold, David Fincher and Dominic Sena, Propaganda calls itself a "director's company." "The directors were not happy where they were," Sighetvsson told AudioVideo, "and neither were we necessarily, and so the directors really approached us to form a company together. So, obviously they have a lot of say in the direction of the company. They came up with the whole idea." Occasionally the company will use outside directors. In the case of Merit Avis, who directed U2's "Where The Streets Have No Name" - a co-production between Propaganda and Midnight Films. Communication between the directors and producers is close - from artistic considerations to the direction the company will move. One of our directions is commercials (Schlitz Beer was a recent client). "We're moving in that direction gradually," says Sighetvsson. "What's happening in the commercial industry is that a lot of advertising agencies are looking for music video directors to give their commercials a fresher look. I hate to admit it, but we didn't consciously move into commercials. People started contacting us." Another area the company is moving into is feature films. Propaganda has a feature agreement with PolyGram Movies, and most recently completed a $2 million contemporary suspense thriller directed by Nigel Dick entitled Private Investigations. The film has been sold to MTM for domestic distribution for a late summer release. A second feature for PolyGram, The Blue Iguana, is currently shooting in Mexico (a $4 million production, distributed by Paramount domestically, and 20th Century Fox overseas). Other feature projects are in development, says Sighetvsson. The company is developing projects for television as well, to be directed by in-house directors, plus other kinds of filmmaking, such as the promotional film they shot for Phillips, shown at the NARM convention in Miami. Cementing the Propaganda organization, aside from the aforementioned producers and directors, are Brian Johnson as head of production, and Anne Marie Mackay as head of sales. TAKING THE 'KARL' OUT OF LORIMAR-As of last week Karl Lorimar Home Video changed its name to Lorimar Home Video. "Shortening our name reflects the company's new management team," says Jerry Gottlieb, acting Lorimar Home Video CEO and senior vice president, Lorimar Telepictures Corp. Taking the "Karl" out of Karl Lorimar Home Video also makes sense since the departure of Karl Home Video founder Stuart Karl recently.

THROUGH CELIE'S EYES-Whoopi Goldberg stars as the imperious Celie in The Color Purple, from Warner Home Video in July.

FUURREVER FRIENDS-The video may be a little too cute for certain video tastes, but that hasn't stopped You're A Sensation, a clip from all-girl band Fuurrever Friends, produced by New York-based Teeman/Slepinn Enterprises, Inc. The single was recently released to Top 40 radio (on the TSL label), and since its release in February the video, a slickly-directed $200,000 production, has been catching on at numerous video outlets (including HBO) as well as at the club level. Not bad for a video featuring three fuzzy cat puppets dancing to an upbeat, disco-ish tune - but the video was intended to be funny, and its tongue-in-cheek humor is appealing to the college market, according to its director, Stewart Slepinn, thus far finding viewers on such campus video shows as New Grooves and Rockworld. The video features cat puppets, but Fuurrever Friends is intended to evolve into a legitimate girl group, and TSL plans to bring out the actual singers in future videos (an album is also due). Even so, according to Slepinn, future exposure will be "something very different." Gregory Dobrin

THE RELEASE BEAT

Sony Video Software has several music releases for June. They include Hits - Live From London, a compilation of live concert footage featuring Kid Creole and the Coconuts, Steve Harley, Gary Numan, Oshiba, Darts, U.K. Subs, Steve Marriot and Nazareth (suggested retail price is $19.95, HiFi stereo), The Jazz Life: Art Blakey, a concert tape in which Blakey is joined by numerous other jazz greats (suggested retail price is $29.95, HiFi stereo).
NARM TAKES A STAND—Because the Governor and State Legislature of Arizona has refused to reinstate Martin Luther King Day as a state holiday, the site of the 1987 NARM West Wholesalers Conference, which had been scheduled for October 26-30 in Scottsdale, Arizona, has been moved to Palm Springs, California according to Russ Solomon, president of Tower Records and Video and president of NARM. The decision to move the Wholesalers Conference out of Arizona was reached by NARM’s board of directors at its meeting in Los Angeles on April 27 and 28. The proposal to move the meeting out of Arizona was initiated by various NARM members involved in the distribution and sale of black music. Most vocal were one-stops, independent distributors, and independent record labels who indicated they would not attend if the meeting were held in Arizona. This action also follows the lead of the Doobie Brothers, who recently cancelled a Phoenix date and industry can ignore the ignorance and bigotry demonstrated in Arizona,” says NARM executive vice president Mickey Granberg. “We applaud the efforts of the Doobie Brothers, U2 and WEA, who has also cancelled a planned meeting in Arizona. What NARM is doing is a statement it must make. To do less would be to fail our constituency.” Shop Talk comments NARM in sharing in the ever growing activism in which the music industry, always a strong voice of social conscience, has become more and more visible, such as Band-Aid, USA for Africa, Live-Aid, Hands Across America, the Sun City sessions against apartheid and Amnesty International as well as the cause of peace...In other NARM news, Terry Worrrell, president of Sound Warehouse in Dallas has been appointed to serve the incomplete term of office for Bill Golden of the Record Bar, who tendered his resignation from the NARM board if directors.

NEW BEATLES CD BATCH REPORT—Although retailers had agreed that the latest batch of Beatles CDs, stereo recordings of “Help,” “Rubber Soul,” and “Revolver,” would be a stronger, more “retailable” group of releases than the first four, first weekend sales indications were generally less positive than the first four since there wasn’t the concentration of media hype surrounding the new batch. Most retailers which Shop Talk surveyed agreed that they will definitely sell as a catalog item and that the upcoming release of “Sgt. Peppers Lonely Hearts Club Band” will probably garner as much if not more media attention than the first four and should boost sales for the whole collection. “Compared to the last bunch, they’re off to a slow start,” says Kevin Hawkins, Capitol buyer for the 130-store Record Bar chain located in the Southeast section of the country. “There wasn’t any near the media attention. I think the customer awareness on it is pretty much nil. We’re finding that most of our sales are coming from in-store play and customer service. There’s a lot of people out there who don’t know these are out there yet.” He admitted that since the chain opted not to advertise for this batch, “sales have been a little slack” but he added that they would certainly sell as a catalog item but that they had “expected them to go out the door at a much faster pace.” The 46-store Music Plus chain in Southern California painted a brighter picture. Spokesman George Chronis says that while “the second set didn’t have the same first day impact as the first, the trend was that sales are picking up and that overall sales should be better. All the managers tell me that they’re going out as good or better as the first set over a long term period.”

Brian Kassan

IN HARMONY—Harmony House records and tapes welcomed David Sanborn for lunch during his recent stop in Detroit. Pictured (l-r): Warner Bros. recording artist David Sanborn and Harmony House advertising director Susan Thom.

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
New 12" Releases

JILL JONES (Paisley Park-A-2746)
MIA BOCA (extended version) (6:04) (White Fox Publishing/Controversy/SAC/ASCAP) (Jill Jones/Prince) (Producers: David Z/Jill Jones)

DIVA (PKO K-004-A)
I Wanna Break Night With You (5:15) (PKO/Pure Knock-Out/ASCAP/Sesac) (W. Nebron) (Producers: O. Rodriguez, Jr.)

DELANY (Aclikins MRC-1007)
Nice (5:20) (Koson’s-B’Ml) (King Erission) (Producer: K. Erission)

L.L. COOL J (Def Jam 44-06799)

JONASTLEY (Atlantic PR 2013)
Jane’s Getting Serious (4:20) (A-Sharp) (Jon Astley) (Producers: P. Chapman, A. MacPherson)

DESIRE (Sheik SRD-802)

Most Active

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

Strong Activity

Jody Watley—Looking for a New Love-MCA
Madonna—La Isla Bonita/Sire/Warner Bros.
Crye—Last Chance—Fresh
Surface—Happy Columbia
Lisa Lisa & Cult Jam—Head to Toe—Columbia
Georgio—Sexappeal—Motown
JUDY RODMAN - A Country Profile.

In spite of her youthfulness, few artists have led as road-weary an existence as Judy Rodman. The daughter of an air-traffic controller (who unwound by playing in bluegrass bands), Rodman was only six months old when she left her native Riverside, California, for London, where she reports, "I learned to talk."

Two years later, her family moved to Memphis. Between this time and the time Rodman enrolled in college in Jacksonville, Florida, the wandering tribe had camped at six different outposts in Mississippi, Alaska and Florida. But there were two unifying threads in this vagabond life, Rodman recalls. One was the annual summer vacations in central Mississippi, where her parents had grown up. And the other was a growing sensitivity to the music of whatever region the family happened to be living in. "I started singing 'Columbus Stockade Blues' with my father when I was four-singing harmony; and I started playing the breakdowns on the guitar when I was about six or eight." She remembers making her first money as a musician-a single silver dollar-when she performed in her father's band on a cruise ship party. She was eight at the time.

The years in Florida marked several firsts for Judy: her first interest in calypso and Cajun music while she was living in Miami, and her budding interest in rock and classical styles when she was in Jacksonville.

"I also did my first jingles in Jacksonville when I was 17," Rodman says. "My choir director did jingles on the side. He got me in, and we did a little thing for 'Jeno's pizza.' Little though it may have been, the commercial aird nationally.

Rodman spent her final two years in college (continued on page 25)
**COUNTRY**

**OUT OF THE BOX**


Michael Martin Murphey surely picked a winner here! What a perfect match of voice and song. This is a beautiful theme for a composition by Paul Overstreet and Thom Schuyler. Beautiful production of Steve Gibson and Jim Ed Norman. Easy listening country, this is sure to be remembered as one of Murphey's classics. Crisp guitar and mellow bass blend perfectly in the background, as Murphey sings this memorable ballad. Drums are strong but not overbearing. Add four more to the "long line of lovers". We loved this one!

**FEATURE PICKS**


Yes, that's where it's coming from! The pretty little lady seems to feel every line, if not every word, in this beautiful song. This melody could have easily been over-produced, but Tim DuBois and Scott Hendricks put just the right feel on this one. Make some room for Sylvia.

GEORGE JONES (Epic 34-07107) I Turn To You (2:36) (Tree-BMI) (M.D. Barnes, C. Putman) (Producer: B. Sherrill)

Thank you, steel guitar, for leading us in to hear George again. What can we say? The magic man comes on with country soul at its best. George Jones' distinctively different sound is always refreshing. Chart bound for sure!

REBA McENTIRE (MCA 53092) One Promise Too Late (3:25) (MCA, Patchwork, Don Schlitz, Music Corp. of America) (D. Loggins, L. Silver, D. Schlitz) (Producers: J. Bowen, R. McEntire)

Solid country presentation. It's mighty hard to beat Reba when it comes to country singing. Each new release makes it seem like someone has just discovered a great, new talent. "One Promise Too Late" gives us that same feeling. This is another excellent effort by Reba, Jimmy Bowen, and the studio pickers.

**NASHVILLE NOTE-ABLES**

"THE AVERAGE" MAKES THE DIFFERENCE! Let me tell you one of the big reasons I enjoy writing for Cash Box. It has to do with the record review policy. You see, we either say something nice about a record being reviewed, or we say nothing at all. This is not to say that our silence on a record should be interpreted as a "bad" rating.

Just so everyone understands our reviewing procedures, let's go through a typical review session at the Nashville Cash Box office. Our review session is scheduled each Thursday morning but, remember, we are working 12 days ahead of the publication date on the issue.

We have a review panel consisting of four people. These four receive a list of every record submitted to Cash Box during the previous seven days. Records are "graded" on a point system: X number of points being given for each category, such as the song, the vocal, the production, etc. The releases are divided into two divisions: Major label and Indie label records. The point total average, from all four panel members, determines the final grade given to the record.

For Major labels, the top point-getter is awarded the Out Of The Box position in the country section of the magazine. The next two or three records, in order of rank, receive the Feature Picks of the week. Sometimes two, sometimes three, depending upon the closeness of the vote.

Rodman (continued from page 24)

the north Florida city studying music at Jacksonville University. When her family again moved to Memphis, she went on to Memphis and immediately began working regularly as a jingle singer at the Turner agency. In addition, she began performing with popular local nightclub group Phase II. She stayed with the jingle-house and the nightclub act for several years, often working from 8:30 to 8:30 doing jingles and from 9 until 1 at the clubs.

During the early stages of her jingle work, Judy met an ambitious and hardworking Indiana farm girl who had relocated in Memphis to try to earn a living with her voice, and the two became roommate mates. The girl was Janie Frickie.

In the mid-70's, Rodman began doing background singing on recording sessions as a supplement to her jingle labors. She worked with artists of such diverse styles as Mel McDaniell, Charly McClain, O.B. McClintock, Ann Peebles and O.V. Wright. The logical progression of this kind of session work was to move to Nashville-where there was more of it.

Rodman moved to Music City in 1980 and in a short time had compiled an impressive list of credits: jingles for Kellogg's, Miller Beer, Chevrolet, Southwestern Bell, Piedmord, Opryland, Budweiser, Schlitz, McDonald's and Coors; and background vocals for Bobby Bare, Tom Jones, Johnny Cash, Tammy Wynette, T.G. Sheppard, Jerry Lee Lewis, Brenda Lee, Crystal Gayle, George Jones, Dolly Parton, Merle Haggard, Ray Charles and old-friend Janie Frickie, just to name a few.

Another Memphis-friend-turned-country-singer, Karen Taylor-Good, introduced Rodman to her current producer, Tommy West, when he was working with Ed Bruce and Ronnie Rogers. West encouraged Rodman to seek a career as a recording artist. And when West was picked to be senior vice-president of the new MMT Records label, Rodman was the first one he signed to his roster.

Rodman brought MMT its' first across the board #1 single in Radio & Records, The Gavin Report, Cash Box and Billboard when "Until I Met You" reached to top spot. Her #1 followed on the heels of another national honor, when she was named Top New Female Vocalist by the Academy of Country Music. Judy Rodman is on her way to the top. In fact, she can probably see most of the valley from where she is now. And she's enjoying every minute of the view!
MASON DIXON
BLAZING A TRAIL TO THE TOP

Mason Dixon are pioneers. They are trailblazers for independent artists in realms of national popularity — traditionally dominated by those on major labels.

With more than nine singles reaching the national charts, numerous appearances on cable television programs such as New Country and Nashville Now on TNN and opening for such name acts as Ricky Skaggs, Reba McIntire, Alabama, Lee Greenwood, The Judds, Randy Travis... the list goes on and on—Mason Dixon has proven that independent-label recording artists can indeed get large chunks of national recognition. However, the key—which this group holds firmly in their grasp—is an overabundance of talent.

The core of Mason Dixon's strength as entertainers is their distinctive three-part harmonies. And this harmony reflects the very structure of the group: it's as individual as a Texan, a New Yorker and a Colorado native and yet fuses together as one sound, one identity unlike any other vocal group around.

The first time they sang together, Frank Giligan, Jerry Dengler and Rick Henderson knew it was right.

"It's one of those chemistry things that we can't really explain," Jerry, the Coloradan, says. "Our voices just fit in a natural way. When we're recording or rehearsing a show, we spend the least amount of time on our vocals, which is unusual."

Building on that solid base of harmony, Frank, Jerry and Rick are free to vocally explore material by such wide-ranging artists as George Jones and Bruce Springsteen, knowing that their style will make it, ultimately, Mason Dixon music.

All three men grew up around music, even though they were at the far reaches of the country. And when each started performing separately, they coincidentally focused on similar styles of music—styles that, back then were being performed by the "un-categorizable" musicians such as Dan Fogleberg, Michael Murphey (without the Martin in the middle at that time), Crosby, Stills & Nash, etc. The influence of those on-the-fringe-of-country artists can still be heard in the progressive country style of the three.

When Mason Dixon takes the stage these days, their second strength as a group becomes quickly evident—they are not merely performers, they are entertainers. Their stage shows are upbeat, energetic and heavy—audience-oriented.

"When you do so many shows a year, you have to change them to keep from being bored—if you're bored, your audience will be, too," explains Dengler.

"We draw on things that happen to us," Texas-born Henderson continues. "We improvise on stage a lot, and if something works, it may stay in the show for a few months."

Giligan, the New Yorker, picks up the explanation, "We like to bring the audience into the show. We want to touch them in some way emotionally. If we can make them laugh, or cry, they'll take part of our show away with them."

This kind of stage presence has garnered Mason Dixon a strong following in the Southern area of the country, especially in Texas where the original duo of Frank and Rick began to perform more than 12 years ago.

The two met when they were attending Lamar University in Rick's hometown of Beaumont, Texas. Choosing the appropriate name of Mason Dixon, the Southerner and Texan gained much popularity as an acoustic duo in the area, even winning second place in a talent show, held at the university, that was hosted by Ted Mack himself. It was while they were playing in the Houston area that the Westerner Dengler happened on the scene, and they discovered their vocals were "meant for each other." That was in 1979, and the three have been performing together ever since.

Their first step as a group was to solidify not only their sound, but their personal feeling of unity. "Before we did anything," Dengler said, "We performed together in the Houston area for three years. A single artist can't fight with himself, but a group needs to work out personal problems to the advantage of the whole."

This important groundwork created a cornerstone for the strong structure known as Mason Dixon.

In the early '80s when Mason Dixon took their first trip to a recording studio, they were pleased to find that they came across just as strongly over the radio as they did live, which opened up new realms of possibilities for the group. A whirlwind of singles, television appearances and concerts pushed their name beyond the Southern region of the country over the first few years, and now the boys are building on that widespread foundation.

Premier One recording group Mason Dixon have a lot of positive things going on in their career of late. Their new single of "3935 West End Avenue." has been the hottest number on the charts in recent weeks. Their debut Premier One album entitled "Homegrown" was released last month, and through their recent management agreement with the Oswald Brothers Entertainment Group they have several major appearances lined up within the next few months. These include opening slots with Hank Williams, Jr. and Earl Thomas Conley. They recently purchased a fully customized Silver Eagle bus and 26 foot equipment truck to transport all their equipment. Mason Dixon is fully self-contained with sound and lights. They have a full service staff/crew to assist them on the road. The road crew includes fellow musicians Mike Burch, Terry Bayless, and Greg Perkins. Merchandising manager is Brent Smith; road manager and lighting director is Richard Mills, and David Rogens is the sound engineer.

Bookings have been very solid with the group averaging over 20 dates per month. Multi Talent Entertainment, based out of Tyler, Texas, handles all bookings and a key '87 objective is to expand their personal appearances geographically to reach a more national audience. 1986 was a very successful year for Mason Dixon. Highlighted by: the release of two albums (a Texas concept album for the Sesquicentennial, and a Christmas album; the (continued on page 28)
COUNTRY INDIES

INDIE SPOTLIGHT

FAMILY BROWN (Vine Street VSR 104) (4:10) Is The Pleasure Worth The Pain (Tapadero, Sunbury-CAPAC) (D. Gilmore, J. Hurt, D. Cary) (Producers: N. Wilburn, S. Durrence)

This group has charted more than 30 singles and a dozen albums. They have hosted their own syndicated television show for 13 years, and they have been nominated at the Wembley Festival as Most Promising and Top International Group. When you mention their name, many people say, “I think I’ve heard of them.” Well, listen to this cut, and you will hear from them.

INDIE FEATURE PICKS


This lady is, no doubt, one of the top Indie artists around today. She keeps turning out top-notch products on record. “I Need To Be Loved Again” is in the same category. Well produced by Don Goodman for Master Records.

JIMMY ELLIS (Southern Tracks ST-1080) Sunday Fathers (3:25) (Write Road, Guayasama-BMI/Log Jam, Boo-ASCAP) (D. Goodman, B. Aerts, D. Winter) (Producer: J. Capit)

There will be a huge listening audience to identify with this song. Jimmy Ellis is a sincere, dedicated artist. His voice may sound strangely familiar to you. Let us say, “This is the true Jimmy Ellis.” We applaud his sincere vocal and the song idea.

JAMIE LEE HUNT (Silver Star DKS-47029) Girl From ’64 (3:11) (Silver Key-BMI) (G.E. Gainey) (Producer: G.E. Gainey)

No other way to sing this song. The tempo makes this release quiet different. Her vocal is good and the harmonies blend well. Our panel believed this record to be a “grow on you” type release.

SLEEPERSELECTIONS

MIKE BOOTH (R.C.P. 011-A) Genuine Love MICHAEL FOLZ (Sangat S-1122) Fourth Of July JIM AND JESSE (MSR 1952 A) When I Dream About The Southland

DARK HORSE CONSENSUS

TONY McGILL—Taming My Mind—(Killer K-AA1066)

Excellent mid-tempo selection. Our panel originally picked this release as a Sleeper Selection, and “sleeper” it was! Good strong country production, and Tony bursts forth with a strong vocal. Background acoustic pickin’ lifts the whole presentation of a fine song. Good choice! Some stations riding the “horse” for Tony are: WMTZ, WASP, KJUN, KBOE, WQST, and KMOO.

“ROSE IN PARADISE” WRITERS ENJOY #1 PARTY. Waylon Jennings took the song “Rose In Paradise” to #1 on the charts, and that’s plenty of reason to throw a party for the writers of the hit. Pictured (seated l to r): songwriter, Stewart Harris; publisher Jimmy Gilmer; songwriter, Jim McBride. (standing) Judy Harris. Looks like the “delightful celebration” it was reported to be.

GOOD TIMES AT “THE MISS TEENAGE COUNTRY MUSIC PAGEANT”. Nashville Cash Box director of operations, Richard (Tony) D’Antonio (l.), enjoys a pause in the proceedings of the Miss Teenage Country Music Pageant recently. Who wouldn’t enjoy himself in this company. Pictured with Tony are: Miss America, Kellye Cash, and Dave Plummer of Cypress Records, sponsor of the Jacksonville Beach, Florida event.

Mason Dixon (continued from page 27)

single “Homegrown” which drew critical acclaim and landed on top of several national independent charts; and repeated appearances on the Nashville Network’s Nashville Now and New Country shows, they established a reputation for themselves as one of the top recording and performing acts in country music today.

According to Premier One’s Dan Mitchell, who handles production responsibilities for the group, “Mason Dixon have a solid future ahead of them. Within the next few months, they should rise to even greater heights than they have achieved before. The team is in place, and the business, teamwork, combined with talent, is what it takes.”

With more singles hitting the airwaves and an expansion of their touring area to eventually cover the entire country, Mason Dixon is building a sturdy musical career on an established base of popularity that few artists without a major label affiliation—and some with it—can boast. They truly are pioneers, proving that talent—and hard work—can win out! They truly are pioneers, proving that talent—and hard work—can win out.
Personics Custom Audio Cassette Sytem To Be Unveiled Soon

Brian Kassan

LOS ANGELES—After several years of development, Personics, a computerized recording system which will enable music consumers to custom make their own audiocassettes in retail record stores, has become a reality which could be a boon to both the record industry and the consumer who have been somewhat at odds due to an ever increasing whirlpool of rapid technological change.

For record companies, it could mean dramatic recoup of lost revenue—estimated at $1.5 billion annually, $4.8 billion in list price sales in 1985—due to home taping which has been a major concern of the recording industry for some time. For consumers, it offers personally made, high quality "collage" cassettes, which, according to extensive surveys done by the Personics Corporation, is the primary reason, not cost, for home taping.

"At first, home taping looks like a competitive product and the home tapper looks like an enemy," says Charles Garvin, co-founder and chairman of the California-based Personics Corporation. "What strikes me is that consumers are great trouble to manufacture something—something the industry could do as a service and do better. With the Personics system, we can meet consumer needs and reward the industry richly for it."

Garvin says the system, which has received a sizable amount of support from the recording industry and the retail sector including the cooperation of the RIAA and the first exclusive patent ever issued by Dolby Sound, will be officially unveiled at the International Music and Media Conference in Montreux, Switzerland, May 13-16.

The system is expected to be tested in record stores in California this summer, expanding to other U.S. markets and overseas by next year. "I see what Personics is doing as the leading edge of what we will be seeing in many industries," says Garvin. "Hence, it is most appropriate that we have the sense of personal or personalized along with a sense of sound and electronics—sonics—in our name."

The idea for the Personics system came to Garvin in late 1983 when he was consulting for large companies striving to compete with more streamlined ones. Personics noticed the value of optical disc storage, a way to store vast amounts of material in a small space at low cost. While consulting a department store chain on its inventory and distribution problems, he noticed a special dilemma in the record and tape department.

"What struck me, he says, "is what a nightmare it is to have to ship these records all over. It costs twice as much to distribute a record as to make it. Suddenly I realized music is a perishable product, not a durable good—more like bananas than like steelwork. Demand for the hits can skyrocket or abate in just a few days." That, combined with the increasing penetration of home taping, with the potential of digital home taping looming on the horizon, gave him the idea—save consumers the time and trouble of taping from borrowed recordings and radio stations with a one-stop, full service music archive.

Garvin says although the Personics system could be utilized with digital audio tape (DAT), which has been a heated source of controversy and could perhaps have an even more devastating effect on the industry, he told Cash Box he feels it will not only help but help the format until the hardware and recording in industries have come to an agreement, thus, for now, the tapes provided by the system will be analog.

"We are positioning ourselves as servants of the software industry," says Garvin noting that with the introduction of new technology, the industry and the artists have taken a beating in home taping and that the Personics system is one way to help alleviate the situation. "If nothing happens, the future looks much more grim than it is now."

The Personics system will allow customers to enter a store and choose from a catalog of up to 15,000 songs provided by the record industry from the last 30 years of pop, rock, soul, r&b, jazz, country and some classical. A full cassette of music can be recorded in approximately ten minutes via a simple-to-operate system, allowing the customer to browse. With Personics, a record store employee can immediately produce a customized cassette by punching the customer's song choices into a specially secured unit holding the compact disc masters. As the tape records, a cassette label is laser-printed with the names and artists of each song to be mounted on the tape.

Garvin says the cost of each song will depend on if it is older material or a current hit. He estimates the cost to be between 50 cents to $1.25 per selection. Indeed the system could generate new artist revenue and record company revenue for older catalog as well as boost single sales which have been dropping off steadily for the past few years. For the recording industry, the system automatically accounts royalty.
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Bill Bruford (continued from page 10)

scene—Iain Ballamy (soprano, alto and tenor saxophones), Django Bates (keyboards, E flat tenor horn and trumpet) and Mick Hutton (double bass)—Bruford has created an extremely diverse, sometimes explosive jazz landscape. One of the first to experiment with electronic percussion, his current instrument, designed by Dave Simmons, is also constantly being modified.

Personics (continued from page 29)
ties to each record company any time one of their songs is recorded on a Personics tape. The corporation has implemented advanced protection systems for recording company and recording artist compensation. These include computerized tracking data encryption and registering functions which guarantee against piracy or misuse of the tape. The firm of Price Waterhouse will periodically monitor sales as well as the recording industry who can also audit books for themselves.

Garvin, a Harvard Law School graduate from Mississippi, along with his brother Royce, co-founded the Menlo Park-based Beta Group, a company which nurtures new business ideas. After thinking of the Personics idea, one that Garvin calls "another one of the many ideas people have had in their showers," Garvin decided that this idea-personalized cassettes of a music buyer’s favorite tunes—should be explored further.

After winning backing from heavyweights, Citycorp Ventures and Thorn/EMI (parent of Capitol EMI who have invested 1 million dollars in Personics and have already supplied catalog for the system), this unusual funding consortium of corporate and venture capital investment allowed Personics to begin laboratory research in January of 1985. They hired the Boston Consulting Group to conduct extensive market research, a full year before two years of technical development, which showed that fewer than 22 percent of music consumers identified cost as a main reason for home taping.

"The way around the problem," says Garvin, "is to add value in the retailing and servicing of music. The prevalence of customized home taping demonstrated in the most graphic way, consumer demand for a format tailored to individual wants. Americans are great do-it-yourselfers, but in the case of custom taping, they would pay to have it done for them—assuming the price is competitive with other music products.

"We want to make it clear with Personics that you can do well by doing good in this business. If you can meet consumer needs in a more effective way, you get rewarded. We are letting the industry and, to some extent, the consumer have a part in the creative magic the artist has had to himself.

Cash Box caught up with Bruford after a taping on VHI for the New Visions program where he played live and previewed some clips of Earthworks. Possessor of an affable, articulate and very confident sensibility, he spoke at length about Earthworks and their new Editions EG LP as well as his work past and present. The text of this conversation will appear in next week’s issue.

SHOCK ROCKING L.A.—Capitol recording act Skinny Puppy brought their unique stage show to LA’s Variety Arts Theatre recently and were congratulated backstage by Capitol label executives. Pictured (l-r) are: Kevin Key and David Goettel, Skinny Puppy; Tim Carr, Capitol’s director, A&R east coast; Terry McBride, president of Network Productions; Nivie Ogre, Skinny Puppy; Michael Stoter, Capitol director, artist and product development; Karen Goodman, Capital manager, international press and artist relations; Bill Barks, Capitol vice-president, artist and product development; unidentified fan; Gai Manganello, Capitol coordinator of alternative marketing; Tom Whalley, Capitol vice president, a&r; and Trish Hawkins, Capitol senior staff assistant, artist and product development.

Trio On Top (continued from page 11)

form. The first run of CDs contained the generic disclaimer about source tapes, limitations, but no tag at all. The CD is recorded, mixed and mastered digitally. It should bear the SPARS code DDD.

Individually, the members of Trio are all involved headlong in their own projects. Dolly Parton begins taping for her own ABC/TV variety series to air next year. Emmylou Harris has a new album due in June entitled "Angel Band," which Warner Bros. describes as "spiritual in nature" but not to be construed as Gospel.

Linda Ronstadt is currently involved in recording an album of Mexican songs and there is talk of a duet album of vocal music with the legendary New Orleans singer Aaron Neville.

Thankfully, the success of this first album suggests another. "Honestly to God, we don’t care if the radio never plays this record. We are happy if it does, because if the record sells we can go and make another record, and we’d like to do that," Ronstadt.

15 YEARS AGO IN CASH BOX

April 29, 1972—Cover story: Grand Funk Railroad. Grand Funk Railroad have continued to prove that they are indeed superstars. Produced by Terry Knight, the group has garnered six RIAA certified gold albums in a row, and has sold out many of the biggest arenas in the world for their live performances.

For the Flint, Michigan trio, Mark Famer, Don Brewer and Mel Schacher, the past three years have brought fame and fortune beyond their wildest imagination. Recently honored with their own record label, their seventh LP, "Mark, Don & Mel," will be issued by Capitol shortly. The LP will trace the rise of GFR from their very first recording, "Time Machine," to the more recent chart single, "Upsetter." A "drugs-for-play" approach to decays and radio programmers was claimed by columnist Jack Anderson is his nationally syndicated column of last Fri. Anderson, who on Mar. 31 charged widespread payola in the music industry, said that his staff had been told by "informants in the record industry" that marijuana and other drugs are used as payoffs to create hits on the air...Those who have flipping FM dialed for the next innovation in radio have missed it. And those who feel it could never happen in New York have been proved dead wrong. WCBS’s newest staff addition, Inus-In-The-Morning is not a breeze of fresh air—he’s an entire hurricane season. The world is his straight man...Walter Yetnikoff, president of CBS Records International, visited Gramophone Record Company Ltd. in Johannesburg recently to acquire an additional interest in the South African company and also to establish a long term relationship for future operations. Said Yetnikoff, "I was terribly impressed with the dynamic quality of the music I heard in South Africa and the tremendous job our company is doing with records appealing to all types of listeners."...Top five singles: 1. "The First Time Ever I Saw Your Face," Roberta Flack. 2. "Rockin’ Robin," Michael Jackson. 3. "I Gotcha," Joe Tex. 4. "In the Rain," The Dramatics. 5. "Betcha, By Golly, Wow," Stylistics.
Data East Pinball, Inc. will shortly be operating out of its new production facilities in suburban Chicago. As a matter of fact, Gene Serr and staff are in the process of moving right now, in the hope they will all be settled in by mid-May. New address will be 1990 Janice Ave., Melrose Park, IL 60160.

DE's John Barone tells us production on the "Laser War" pinball machine is just about thirty days away -- so watch for it!

Grandpa to be? Patti Coleman, who handles accounts receivable at American Vendor Sales, is expecting a baby at the end of the year -- which will make her father, AV presy Frank Gumma Sr., a grandfather! Felicitations...

...Incidentally, the distrib just put the new Bally "Rescue Raider" kit on test and has high hopes for it. Frank Gumma Jr. noted that the upcoming new Beta Hi-Fi player for the Rowe Video Jukebox offers fantastic sound. Understand it, too, is being tested by the factory with terrific results!

Coming soon. Watch for the next scheduled pin from Bally Midway, which will go into production in late May. It's called "Party Animal" and here are some of the highlights we got from vice president of sales Steve Blattspiller. The game features nine licensed songs -- all recognizable (i.e. Satisfaction, Louie Louie, 96 Tears, among others); some unique sound effects symbolic of the "Animal House" theme; a jukebox portrayed on the playfield, where you change the music and game by hitting the button targets. Sounds like fun, doesn't. And don't forget the flipper action! Steve's parting comment was: 'Look for the introduction of the new Sente Super System'!

On the go. Rowe veeppee Joel Friedmann has been on the seminar circuit these past weeks, providing all the answers for ops on the Rowe Video Jukebox and combo models. Later, he tells us, is doing very well, as you know, this is the machine that programs both 45's and compact discs. "When will Rowe be coming out with a total compact disc jukebox?" we asked, to which Joel guardedly replied, "Rowe is working on a number of concepts!"

On the subject of condom machines, we've been getting mixed reactions from the various ops we've queried over the past four weeks or so. Indeed, the machines have been around for some time now but, with the AIDS scare, have been coming more into focus. There's some question as to their profitability by today's standards, however, the consensus is to react to market demands. A number of ops we spoke with said they would evaluate the new machines that come out but will also give serious consideration to the possibility of adding a column to the cigarette machines for vending condoms. What you have actually 'wait and see' situation...

It's always nice to talk with John Estridge (Southern Games Distg.-Brentwood, TN), a distinguished member of the operator community. John echoed what we've heard from many of his colleagues -- and that is, "business is excellent." He feels that "order has returned to the marketplace" and "there's some very good product on the street today." When asked about some of his best earning pieces, he singled out Sega's "Out Run", stressing that driving games, going back to Atari's "Pole Position" are among the most popular games on the route. The Konami "Contra" is another biggie for him and, in the kit arena, "Tournament Arkanoide" and "Sky Shark" are two of the models he mentioned. With respect to music equipment, John noted that up until about two years ago the jukebox business was on the decline, but is gradually reversing itself and, with respect to his route he's putting out some new equipment and making some pricing adjustments -- which is what you have to do in today's market climate.

Valley Scores Big With First 'Cup International' Championships

CHICAGO -- The Hilton Resort Hotel in St. Petersburg Beach, Florida was the site for the Valley Company's First Annual North American Electronic Dart Team Qualification Tournament and the First Annual Valley Cup International Team Championships on February 21, 1987.

Following the opening ceremonies, which consisted of the United States and West German national anthems, the introduction of officials by Valley's Vice President Al Schaefer and a welcome to St. Petersburg Beach by Mayor Ron McKeeney, the Qualification Tournament began under the direction of tournament officials Bill Nemgar (Salmon Amusement-Salmon, Idaho) and Gary Benson (High country Games-Ft. Collins, Colorado). The matches were played on 12 new Valley 'Royal Darts' electronic dart machines with the international size target and double bullseye. The game slated for all events was (continued on page 34)

New Staff Appointments At Bally

CHICAGO - As previously reported in Cash Box, Bally Midway/Sente recently integrated their video game research and development teams and shifted responsibility for the design of both dedicated and system co-operated games to Bally's Sunnyvale, California facility. This move necessitated the relocation of many staff programmers and technicians from the company's Franklin Park, IL office and plant to California, and also called for the addition of new people to the staff along with other personnel changes.

N. David Graf

N. David Graf has been appointed to the new position of Manager of Systems Development and Facilities Planning at Bally Midway/Sente. His assignment was based on his considerable product and systems knowledge which will support him as he works to develop and implement Mapics, a material requirements planning and manufacturing system.

Gene A. Branson

Gene A. Branson was hired for the position of Manager of Materials at Bally Midway/Sente. His experience and skills in the areas of purchasing, materials handling, inventory control and cost containment will be valuable assets in developing a comprehensive material supply system from the raw material supplier through the manufacturing assembly process.

Branson, who took over his new position on April 1, joined Bally from Motorola Corporation (Schaumburg, IL) where he worked since 1984 as Manager of Material Sourcing/Automotive and Industrial Electronics Group. Prior to that he worked in shop operations, purchasing, manufacturing engineering and other manufacturing positions with two Fortune 500 corporations - Shlumberger, where he worked for three years in the firm's Sangamo Weston Division in the southeastern states and for 14 years before that with General Electric Corporation. He served with the U.S. Air Force at Cape Kennedy from 1968 to 1972 and earned the rank of Captain.

Branson, 44, is a native of St. Louis, Missouri. He earned a B.S.E.E. degree at the University of Missouri, Rolla in 1965 and an M.S. degree in Management at Florida State University, Tallahassee, in 1970. He and his wife, Jeanne, currently reside in Barrington, Illinois. They have three sons.

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May 16, 1987

(continued on page 34)
Exidy’s

‘The Rainbow Machine’

“The Rainbow Machine”, with two product vend, was recently introduced by Exidy, Inc. It dispenses a variety of products from condom to “survival kits”.

The cabinet’s rainbow design is geared to compliment any location and Exidy has affixed a low cost price tag on this unit to make it even more appealing to the operator. The sturdy cabinet measures 24 inches high by 12 inches wide by 10 inches deep and can be wall or counter mounted. The new unit is strictly mechanical with no electrical connection required and is equipped with a special alarm device to discourage tampering.

The Rainbow Machine holds one hundred and fifty 2 x 2 x 5/8 (½ optional) unique packages which are designed to handle any product packaged to these dimensions. There are two viewing windows for product display. The unit has an adjustable coin mechanism that can be set from 10¢ to $2.00.

Bally Appointments

Company and, according to Blatspieler, “... each has displayed sound leadership and management capabilities.” Backer joined the Bally organization in 1986 as Bally’s Director of National Sales, the position he held until this expansion of duties. Before that he held sales management positions with two other manufacturers -- Sega U.S.A., and Data East. A native of Arizona, he began his coin-op career at Betson Pacific Distributing in California.

Locke most recently served as Vice President/Sales Development for Midway -- a position in which he sought out related products for contract manufacturing purposes. His successes include two coin-operated products currently in development at Midway. He also developed national account customers for Sente -- negotiating sales agreements with large, high volume, nationwide chains. Before joining the Bally organization, and for an 18 year period, Locke held merchandising and sales positions with Montgomery Ward & Company, ending that tenure as the firm’s National Sales Director.

Locke, 40, is a native of Detroit, Michigan. He earned a B.A. degree in Marketing at Wayne State University, Detroit. He, his wife Julie, and their two children currently reside in Naperville, Illinois.

Premier’s ‘Spring Break’

Premier’s new “Spring Break” pinball machine is very much in tune with the time and supplied with enough action to give players the “break” they need right now. Several new and exciting features have been incorporated into this pingame. For openers, there’s automatic percentaging, continuous multi-ball and automatic ball launch. These features combine to keep the action of Spring Break fast and fun!

This model provides plenty of playfield action that will appeal to pinball enthusiasts, of the seasoned variety as well as newcomers to the game.

The montage backdrop of sun, sand, cruising and dancing together with the “beach party” music serve to further enhance the appeal of Spring Break. This is a good looking pinball machine that puts you in the “party mood.”

This new model is currently available. Further information may be obtained through factory distributors or by contacting Premier Technology direct at 759 Industrial Drive, Bensenville, IL 60106.

Valley (continued from page 33)

501 Double Out, Best of Three, Double Elimination.

The forty-eight men and women contestants in the North American Team Qualification Tournament represented various Charter Holders members of the AMOA National Dart Association. In demonstrating its support of the AMOA National Dart Association, The Valley Company restricted participation in this tournament to sanctioned league players in the AMOA organization. Ed Shultz of Ed’s Distributing in Lansing, Michigan, who is president of the AMOA Nation Dart Association, entered a team in the competition and was in attendance to observe the activities from start to finish. He was joined by Joe Conway, newly appointed executive director of the AMOA National Dart Association.

Competition for the four positions on the North American team, which would be composed of the winners of the three scheduled events that would go head to head against the European Champions from West Germany in the Valley Cup International Team Tournament, was intense. Although some of the players were exposed to the more challenging international sized target for the first time, they adjusted quickly to the smaller segments. Emerging as Division Champions and members of the North American team were Colleen Washburn (Owl Darts-Peoria, IL); Rick Brinkman (Twin City Novelty-Bloomington, MN); Carol Johnson and Terry Mutton (Owl Darts-Peoria, IL).

As Division Winners of the NSM/Loewen Qualification Tournament the European Champion Team of Bozica Waagler, Elmar Oehl, Doris Bang and Uwe Schwandt had earned the all-expense paid trip to the United States to meet the North American Team in the Valley Cup International, courtesy of the tournament sponsor, NSM—Loewen of Bingen, West Germany (Valley’s exclusive distributor for Royal Darts in Europe).”

Encouraged by the success of this first attempt at an international tournament, and the excellent reaction Valley has received to its new electronic dart games, plans are already underway for the Second Annual Valley Cup International Team Championship in 1988. Next year’s event will truly be an international tournament with teams expected from Canada, New York, Sweden, Switzerland, Bahamas, Australia, New Zealand, Japan as well as West Germany and other countries who are embracing the sport of electronic darts.

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