We proudly congratulate all of the writers and publishers of the most performed songs of 1986.

**SONGWRITER OF THE YEAR**
David Foster

**MOST PERFORMED SONG**
**SEPARATE LIVES**
(Love Theme From “White Nights”)
written by
Stephen Bishop
published by
Gold Horizon Music
Hidden Pun Music
Stephen Bishop Music

**PUBLISHER OF THE YEAR**
WARNER-TAMERLANE PUB. CORP.
BAD BOY
Lawrence Dermer
Joe Galdo
Rafael Rigal
Foreign Importations and Publishing, Inc.

BE NEAR ME
Martin Fry (PRS)
Mark White (PRS)
Virgin Synth Music, Inc.

BOP
Paul Davis
Paul and Jonathan Songs
Web IT Music

BORN YESTERDAY
Don Everly
Tropicool Music

BROKEN WINGS
Steven George
John Lang
Richard Page
Entert Music

CHERISH

CRUSH ON YOU
Frankie Sullivan
Holy Moly Music
Hude Music
CHERISH
(Second Award)
Robert Earl Bell
Ronald Nathan Bell
James L. Bornefold
George Melvin Brown
Claudes Eugene Smith
James Warren Taylor
Curtis Fitzgerald Williams
Delightful Music Ltd

CRY
La Cuneo (PRS)
Kevin Godley (PRS)
Man-ken Music Ltd

DANCING ON THE CEILING
Michael Frenchek
Carlos Rio
Skegro Music
EVERYDAY
Buddy Holly
Norman Petty
Peer International

EVERYTHING YOU GO WAY
(Second Award)
Daryl Hall
Hot Cha Music Co.

FORTRESS AROUND YOUR HEART
Sling (PRS)
Regattas Music Ltd

GLORY OF LOVE
(Theme from "THE KARATE KID PART II")
David Foster
Air Bear Music

GREATEST LOVE OF ALL
Linda Creed
Gold Horizon Music Corp.

HAPPY, HAPPY BIRTHDAY BABY
(Second Award)
Margo Sylvia Beach
Gilbert Lopez
ARCH Music Corp.

HEAD OVER HEELS
Roland Orzabal (PRS)
Curt Smith (PRS)
Virgin Synth Music, Inc.

HIGHER LOVE
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Willie's David Music

HOLD ON
Rosanne Cash
Atlantic Music Corp.

HOW WILL I KNOW
George Merrill
Shannon Rubicon

I CAN'T TEKE IN LOVE
Gino Vannelli
Black Keys Music

IF THE PHONE DOESN'T RING, IT'S ME
Jimmy Buffett
Will Jennings
Blue Sky Rider Songs
Coral Reefer Music

JANET
Bobby Caldwell
Franco Goldi

KIRBY
Steven George
John Lang
Richard Page

LIFE IN A NORTHERN TOWN
Gilbert Alexander Gabriel (PRS)
Nicholas William Laird-Cloves (PRS)

LIFE IN ONE DAY
Howard Jones (PRS)

LIVE TO TELL
Pat Leonard
Johnny Vinna Music

LIVING IN AMERICA
Gloria Stein
Janice Maye
Skegro Music

LOST IN THE FIFTIES TONIGHT
(ON THE STILL OF THE NIGHT)
Second Award
Frederick E. Paris
Live Corporation

LOVE PARADE
Gilbert Alexander Gabriel (PRS)
Nicholas William Laird-Cloves (PRS)

LOVE THEME FROM ST. ELMO'S FIRE
David Foster
Air Bear Music
Gold Horizon Music Corp.

MAD ABOUT YOU
Paula J. Brown
James E. Whelan, III
Mipbro One Music

NOW AND FOREVER (YOU AND ME)
David Foster
Jim Vallance (PROC)
Air Bear Music

ON MY OWN
Carole Bayer Sager
Carole Bayer Sager Music

POSSSESSION OBSESSION
Sara Allen
Daryl Hall
John Oates

SAVE EVERYTHING YOU LOVE
Gerald Goffin
Screen Gems-EMI Music, Inc.

SEPARATE LIVES
(LOVE THEME FROM "WHITE NIGHTS")
Stephen Bishop
Gold Horizon Music Corp.

SILENT RUNNING
(ON DANGEROUS GROUND)
B.A. Robertson (PRS)

SOMETHING ABOUT YOU
Wafou Jacques Daniel Badararon (NACEM)
Island Visual Arts (F.A)

ST. ELMO'S FIRE
(MAN IN MOTION)
(Second Award)
David Foster
Foster Frees Music, Inc.
Gold Horizon Music Corp.

TAKE ON ME
Magne Furuholmen (PRS)
Morten Harket (DPS)
Pål Waaktaar (PRS)

THAT'S WHAT FRIENDS ARE FOR
Carole Bayer Sager
Carole Bayer Sager Music

THEY WERE MEANT FOR EACH OTHER
Alan Silenzi

W Piggy Music

WHO'S Doin' WHO
Aretha Franklin
Preston Glass

WHO'S ZOOMIN' WHO
Bruce Roberts

WHEN A MAN LOVES A WOMAN
Bruce Roberts

WORLD WITHOUT END
Eddie Rabbitt

YOU ARE SO BEAUTIFUL (TO ME)
(Second Award)
Marilyn McCoo

YOU ARE THERE
(Second Award)
Marilyn McCoo

YOU SHOULDN'T BE HERE
(Second Award)
Marilyn McCoo

YOUR SECRET IS SAFE WITH ME
Michael Franks
Mississippi Mud Music Co.
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11 ALWAYS & EVER—Randy Travis—Warner Bros.

ALBUMS

TOP POP DEBUTS

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

COUNTRY SINGLE
#1 JULIA Conway Twitty MCA

JAZZ
#1 NAJEE’S THEME Najee EMI America

COMPACT DISC
#1 REVOLVER BEATTLES Capitol
Chappell Bought By WCI

By Stephen Padgett

LOS ANGELES–Chappell and Company, Inc., the giant music publishing company, has entered into an agreement with Warner Communications Inc., whereby WCI will acquire a 100 percent interest in the publishing company.

Chappell, which had been rumored to be on the block for more than six months, was acquired by WCI at a price not to be in excess of $200 million. WCI prevailed in acquiring Chappell over a field of competitors that included, among others, MCA. MCA Music and Entertainment Group president Irving Azoff told Cash Box that his company’s offer of $185 million was “turned down.”

A statement issued May 13 from WCI’s New York headquarters said, “WCI will acquire 100 percent of the music publishing firm from a group of private investors. Completion of the transaction is subject to regulatory approval and the execution of a definitive agreement. Terms of the transaction were not disclosed.”

If the deal is approved and completed, it would result in joining two of the three largest music publishers, creating the largest such company in the world. Among the wealth of copyrights administered by Chappell are works by Gilbert and Sullivan, George and Ira Gershwin, Lawrence Hart, Cole Porter, Rodgers and Hammerstein and Irving Berlin.

Reports in Tuesday, May 12 editions of the Los Angeles Times suggested that WCI would purchase Chappell with $200 in preferred stock. By doing so, WCI would dilute Chris-Craft Industries’ shares in its stock. According to the Times, Chris-Craft is an often divisive element at shareholders meetings. Geoffrey W. Holmes, vice president, WCI, asserted that the suggestion was “absolutely not true.” He went on to say, “There will be preferred stock, that’s part of the deal, but it is a small part of the deal.”

The majority of the $200 million purchase price “is an assumption of debt that Chappell has currently,” Holmes said. “The amount of shares that will be issued is not significant and will not dilute them (Chris-Craft) at all,” he added.

Chappell is expected to maintain a separate identity, according to Holmes, although he did not rule out that it may be subsumed somewhat into WCI’s existing publishing arm, Warner Bros. Music Publishing. “Over time we will consolidate the two,” he said, but added, “I would certainly hate to lose the Chappell identity, particularly in markets where Chappell is a force.”

Chappell’s rich holdings in what Holmes calls “non-pop” music as well as its international profile makes its fusion with Warner Bros., a strong domestic pop company, a particularly appetizing one, Holmes claims.

Neither Chuck Kaye, Warner Bros. Music Publishing president, nor Freddy Bienstock, Chappell’s top executive, could be reached for comment. How the new deal will affect the two executives is still uncertain.

Stephen Bishop, David Foster Take Top Awards At BMI Pop Awards

LOS ANGELES–Stephen Bishop won an award for the most performed song for his “Separate Lives (Love Theme from White Nights)” and David Foster was named songwriter of the year at the 35th annual BMI Pop Awards Dinner at the Beverly Wilshire Hotel.

Music publisher Warner-Tamerlane Publishing Corporation took top awards as publisher of the year with ten awards at BMI pop songs and CDs.

In a remarkable comeback, Ben E. King’s “Stand By Me,” a previous award winner, picked up its third award along with five other previous award winners. The King song has enjoyed an unprecedented 21 weeks on the pop chart. The classic originally hit charts in 1961. Other previous winners included “Cherish,” “Everytime You Go Away,” “Happy, Happy, Birthday Baby,” “Lost In The Fifties Tonight (In The Still Of The Night),” and “St. Elmo’s Fire (Man In Motion),” which picked up its second award.

Other multiple winners were Canadian songwriter Jim Vallance (PROC) with three and songwriters Gilbert Alexander Gabriel (PRS), Steven George, Daryl Hall, Will Jennings, Howard Jones (PRS), Nicholas William Laird-Clowes (PRS), John Lang, Richard Page, Carole Bayer Sager and Inez Wolfiny. (continued on page 5)

A LITTLE BIT COUNTRY—Vice president George Bush recently took time to meet with ASCAP country music members Mike Reid (“Stranger In My House”), Richard Leigh (“Don’t It Make My Brown Eyes Blue”), and Kevin Lamb (vice president, general manager, Maypop Music Group) when a large group of music leaders from across the country came to Washington to discuss their opposition to the “source licensing” bills with legislators. Pictured in the vice president’s Capitol Hill office are (l-r): Reid, Bush, Leigh and Lamb.

Former KMET Jocks To File Suit

LOS ANGELES—Former KMET disc jockeys Jim Ladd, David Perry and Jack Snyder announced last week that they will be filing multi-million dollar lawsuits against KMET, Frank Cody, station manager, and Howard Bloom. KMET, a long-time album rock station in Los Angeles, recently changed its call letters and format to KTWV, a hybrid “New Age” format, and fired its air talent.

At a press conference to be held May 22 at the Greater Los Angeles Press Club, the DJs will announce the specifics of their suits.

A&M Joins Others With Mid-line CDs

LOS ANGELES—With most of the majors jumping into the budget CD market now that CD supply has eased, A&M Records last week cast its lot in with the others. According to A&M vice president of sales David Steffan, A&M has reduced the price of 43 titles from its catalog.

The new price goes into effect June 1 for a street date of June 29. The titles are taken from A&M’s catalog of past and present artists, including Bryan Adams, Joe Jackson, Herb Alpert and the Tijuana Brass, Oingo Boingo, Nazareth, Quincy Jones, Carpenters, Styx, Triumph and others. Most were released between 1970 and the mid-1980s. The LP and cassette versions of these titles are already in A&M’s $6.49 list budget program.

A&M customers are being asked to return their previously existing inventory for full credit. A request to do so is available from each customer’s RCA, A&M & Arista Distribution representative. Returns must be completed by June 26. The product can then be reordered at the new, lower price.

According to Steffan, an additional 20 titles may become available in the program by year’s end. It is A&M’s hope that this return program will elevate retailer distress over existing inventory.

BMG To Open Distribution Center In South Carolina

NEW YORK—BMG Music (formerly RCA/Arista) plans to open a commercial distribution center in Spartanburg County, South Carolina. Consisting of two buildings, each approximately 300,000 square feet, the plant is expected to be completed and fully operational by the end of the year.

Housed in the new facility will be the central catalogue operation and warehousing, a returns center, as well as the existing cassette, video and CD clubs. The new distribution center will not be responsible for the operation or distribution of the RCA Records Club, currently operating in Indianapolis.

BMG said that staffing needs of the new facility had not yet been finalized, but, in addition to 85 order processors and clerical personnel and six supervisor personnel currently in Spartanburg, approximately 250 new jobs will be created. Staffing needs are to be met through local South Carolina employment.

Cash Box May 23, 1987
THE NEW ALBUM
FEATURING THE SINGLE ALONE
B AD

HEART

HIGH QUALITY XORD CASSETTE (46676)
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BOB SEGER
"SHAKEDOWN"

THE FIRST RELEASE FROM
The Motion Picture Soundtrack
BEVERLY HILLS COP II

PRODUCED BY HAROLD FALTERMEYER AND KEITH FORSEY
BOB SEGER COURTESY OF CAPITOL RECORDS

MCA RECORDS

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THE ALBUM RELEASES MAY 18
FEATURING EXCITING NEW MUSIC BY
JAMES INGRAM • THE JETS
THE POINTER SISTERS
GEORGE MICHAEL
OUT OF THE BOX

FAT BOYS-Crushin'—Tin Pan Apple/Polydor 831 948—Producers: Fat Boys-Gary Rotger—List: 8.98—Bar Coded

Fat Boys are a fun-loving rap trio that combine a hard-hitting rock boy beat with clever raps. The three heavyweight members of this group combine wry social commentary and humorous spoofs to produce a genuinely entertaining LP. This is their first via a distribution deal linking Tin Pan Apple with the PolyGram net.

ISLEY JASPER ISLEY—Different Drummer—Columbia FZ 40409—Producers: Ernie Isley-Chris Jasper-Marvin Isley—No List—Bar Coded

On the heels of the Top 20 BC hit, “8th Wonder Of The World,” Isley Jasper Isley unleash their latest LP. It is a warm embracing album evenly divided between melodic funk tunes and romantic R&B ballads. Sounds like another hit!

RONNIE SPECTOR—Unfinished Business—Columbia BFC 40620—Producers: Michael Young-Desmond Child-Gary Klein—No List—Bar Coded

The legendary pop diva, a catalyst of the female rock sound of the sixties, has her career resurrected on the strength of her cameo appearance in Eddie Money’s hit version of “Be My Baby.” More than a few cleverly placed Ronettes touches gives the LP its charm.

JUDY COLLINS—Trust Your Heart—Gold Castle 171 002—Producers: Judy Collins-Keith Grant-Tony Britten—List: 8.98—Bar Coded

Collins’ crystal clear pristine soprano hasn’t sounded this good in years. Her heartfelt message of inner and world peace is delivered using some well known vehicles, among them, “Amazing Grace,” “Morning Has Broken” and “The Rose.”

THE PONTIAC BROTHERS—Be Married Song/Doll Hut—Frontier FRT 104—Producers: Richard Reeman—List: 5.98—Bar Coded


San Francisco’s great underground label, CD Presents, uncovers a compilation of wild and adventurous New Zealand rock including the likes of Fetus Productions, The Gordons and The Verlaines.

MICHAEL FEINSTEIN—Pure Gershwin—Elektra 60742—Producers: Herb Elseman—List: 8.98—Bar Coded

The renowned 28-year-old pianist/singer of the Algonquin Hotel in New York City specializes in show tunes and this debut captures him at his best-doing an entire LP of Gershwin.

KOKO TAYLOR—An Audience With The Queen—Alligator AL 4754—Producers: Bruce Iglauer-Koko Taylor-Robert “Pops” Taylor—List: 8.98—Bar Coded

The Queen of the blues captured on her first live and in the steamy suburban Chicago theater, The Balboa.

REGINA BELLE—All By Myself—Columbia BFC 40537—Producers: Nick Martinelli-Michael J. Powell—No List—Bar Coded

Belle’s rich, mahogany voice is perfectly controlled and elegantly expressive on this classy set of sleek R&B.

HOLLY NEAR—Don’t Hold Back—Redwood RR 413—Producer: Steve Wood—List: 8.98—Bar Coded

With each record, Near seems to take over ever greater creative risks. She has here created her best, most cohesive pop work to date. Guest shots from Kenny Loggins and Bonnie Raitt give the record some additional sparkle.

THE CAT HEADS—Hubba-Restless 72195—Producers: Matt Plucci-Jacob Hellner—List: 8.98—Bar Coded

San Francisco garage graduates have a scintillating pop center drenched in biting guitars and a foggy, thick sound. A bluesy sort of eight miles high Byrds.

JEFF JOHNSON-DAVID FRIESEN—DAVE HAGELGANZ—Born Of Water-Ark 5476—Producers: Ark—List: 8.98

Truly sweeping and gentle compositions from the collaboration of these three gifted virtuosos. A Christian offering to the New Age market. With airplay or in-store play, this could be a hit.

PRIVATE DOMAIN—Chameleon CHLP 8609—Producers: Jack Butler-Paul Shaffer—List: 8.98

Private Domain are a wistful look back at “new wave” with a subtle hint of reggae thrown in for spice. Getting some strong local airplay in Los Angeles.

OUR FAVORITE BAND—Saturday Nights And Sunday Mornings—Big Time 6041—Producer: Donald W. Spicer—List: 8.98—Bar Coded

HARD-ONS—Big Time 6040—Producer: Tim Pittman—List: 8.98—Bar Coded

Cash Box May 23, 1987
SINGLE RELEASES

OUT OF THE BOX

PRINCE (Paisley Park 7-28334)
If I Was Your Girlfriend (3:46) (Controversy/ASCAP) (Prince)
(Producer: Prince)

The second single from the enigmatic Minnesota hitmaker's "Sign 'O' The Times" is another startling, unique effort. The stark production coupled with gender-bending lyrics and a seething performance is pure Prince. Fraught with psychodramatics and sexual ambiguity, its hard to imagine anyone but Prince having success with this, but to his credit it will no doubt be huge.

OUT OF THE BOX

BEASTIE BOYS (Def Jam/Columbia 38 06675)
She's Crafty (3:36) (Def Jam-Brooklyn Dust/ASCAP) (A. Yauch-R. Rubin-The King)
(Producers: Rick Rubin-Beastie Boys)

In an unusual marketing move, Columbia releases a double-sided single from the runaway best-seller rap act. This side is going to pop radio and is a slamming tongue-in-cheek rocker. "No Sleep Till Brooklyn" is a raucous, rambunctious blend of rap, smart-ass and heavy metal.

OUT OF THE BOX

LONE JUSTICE (Geffen 7-28470)
I Found Love (4:15) (Little Diva/BMI-Little Steven/ASCAP) (Maria McKee-Steven Van Zandt)
(Producers: Little Steven-Jimmy Iovine-Lone Justice)

McKee and Company are getting great exposure opening things up for U2 on the current tour. The long-overdue success for the group may be just around the corner and this singing, rave-up should help the cause. McKee delivers the song of hope with a selfless abandon that reaches out and pulls you in.

OUT OF THE BOX

JON BUTCHER (Capitol B-44006)
Holy War (4:07) (The Grand Pasha/BMI) (Jon Butcher) (Producers: Spencer Proffer-Jon Butcher)

A tribal rock enthusiasm is the evocative underpinning for these fist-in-the-air rampage against-timely enough-TV evangelists and other insincere religious charlatans.

FEATURE PICKS

DANNY WILSON (Virgin 7-99465)
Mary's Prayer (3:52) (copyright control) (Gary Clark) (Producer: Dave Bascombe)

British trio Danny Wilson jump on the scene with a strikingly original sound with fresh inspiration. The enigmatic song has an infectious, underlying effervescence.

JULIAN COPE (Island 7-99448)
Eve's Volcano (3:50) (Virgin-Nymph/BMI) (Julian Cope) (Producer: Warne Livesey)

It's only a matter of time for this guy before he breaks things wide open. "World Shut Your Mouth" opened things up at several levels of radio, and this one should put another foot further in the door.

JOE COCKER (MCA 53077)
Love Lives On (3:50) (MCA-Music Corp. of America/ASCAP-BMI) (Barry Mann-Brice Broughton-Cynthia Weill-Will Jennings) (Producers: Dan Hartman-Charlie Midnight)

Cocker is no stranger to the world of songs for films. This one lines up behind his "Up Where We Belong" (An Officer And A Gentleman) as having a chance at chart success. It is a robust romantic ballad.

JANET JACKSON (A&M 2927)
The Pleasure Principle (4:19) (Flyte Tyme/ASCAP) (Monte Moir) (Producer: Monte Moir)

The incredible string of singles from "Control" continues with this blistering, high-torque dance cut. The spacious urban ambiance will make this a natural in the clubs and on Power radio formats.

SUZANNE VEGA (A&M 2937)
Luka (3:51) (Wainersongs—AGF/ASCAP) (Suzanne Vega) (Producers: Steve Adubbo-Lenny Kaye)

Vega's fragile, but expressive, voice is perfectly suited to this tale of urban isolation and domestic violence. The painful subject is in direct contrast to the whisky elegance of the melody.

WANG CHUNG (Geffen 7-28339)
Hypnotize Me (3:57) (Chong adm by WB/ASCAP-Warner-Tamerlane/BMI) (Wang Chung) (Producer: Peter Wolf)

Wang Chung's distinctive melodic and rhythmic instincts are on display here in this crafty, up-tempo single. It will get additional exposure by virtue of its inclusion in the upcoming Steven Spielberg movie, Innerspace.

MOTLEY CRUE (Elektra 7-69465)
Girls, Girls, Girls (4:30) (Motley Crue unalouette-Krell-Sikkie Nixx-Mick Mars/BMI) (Producer: Tom Werman)

The title track and first single to their forthcoming LP finds the raunch hands of heavy metal landing square on the rough boy tripod: sex, parties and rock and roll. No finesse here, just full throttle headbanging destined to raise the ire of feminists while filling the cash registers of happy retailers nationwide.

PETER WOLF (EMI America B-43012)
Can't Get Started (3:02) (Pal-Park/ASCAP) (Wolf) (Producers: Peter Wolf-Eric "E.T." Thomgren)

Wolf follows his Top 15 chart success "Come As You Are" with this goodtime rocker. Full tilt rhythm section and a blasting sax power the fun.

RECORDS TO WATCH

ROZLYNSORRELL (Atlantic 7-89328)
Sucker For Candy (2:17) (Paul Simpson/BMI) (P. Simpson) (Producer: Paul Simpson)

SANDEE (Atlantic 7-89263)
You're The One (3:54) (Bimboa/BMI) (Aivy Gonzalez) (Producer: Aivy Gonzalez)

J.M. SILK (RCA 5173-7-RAA)

DOROTHY GALDEZ (A&M 2945)
One Love (3:45) (Handto) (Tambi Fernando-Iris Fernando-Adam Routh) (Producers: Tambi Fernando-Phil Fenton)

FAMILY DREAM (Motown 1894MF)

WOODY ROCK (MCA 53026)
Bigger's Beat (3:52) (Music Corp. of America-Off Backstreet-Mume/BMI) (Woody Rock) (Producer: James Mtume)

MITCHELL LEWIS (Paytode PL 2007)
Broken Hearted Man (3:30) (Twice Toad/ASCAP) (Mitchell Lewis) (Producer: not listed)

Cash Box May 23, 1987
VERBOSE—Joe Jackson talks and plays at UCLA May 20.

MOVING ON—A&M a&r staffer Barry Korkin ("Classics" CD project coordinator for A&M) has bid farewell to the label to pursue other opportunities in music and entertainment. You can reach him at (818)980-0430.

JACKSON SPEAKS—At noon on Wednesday, May 20, in the Grand Ballroom of UCLA’s Ackerman Union, A&M recording artist Joe Jackson will appear for an open discussion of...well, anything that occurs to him. Apparently, the guy is just going to sound off for a while, and then perform a tune ("Nocturne") from his latest LP, "Will Power." "Controversial" and "Iconoclastic" are two of the adjectives the A&M publicity department uses to describe Jackson, and he, should be an interesting afternoon. The appearance is a presentation of the band's. In Parting—Columbia recording act Hipsway comes to the Roxy June 4 during their national tour. The band’s single, "Ask The Lord," released April 27, just got video-ized in London. Dario Paloni directed... MCA recording act Boston, who recently announced their first tour in eight years, make it to L.A.'s Forum July 18 and 20, and to the Bay area. Oakland Coliseum July 24. "The Contemporary Keyboardist" is a new method book by keyboard player John Novello, getting rave from the musician sheets... Guitarist Teja Bell has signed with Global Pacific Records. His first record under the deal, a duet with Steve Kindler called "Dolphin Smiles," is now in release.

Gregory Dobrin

NEW FACES TO WATCH

"For me, music is a very personal expression. This is what I feel. A letting out of feelings," says Kirk Brandon, singer/songwriter for the new British quintet Spear of Destiny, who have just released their first state-side album for the fledgling Virgin America label.

A veteran of both the bands Burning Rome and the aggressive, dour Theatre Of Hate, Brandon's current band is the third embodiment of Spear Of Destiny. "The last incarnation of the band went on to greater pastures," Brandon told Cash Box in an interview at Virginia's Beverly Hills offices. "It had come to the end of the road. It started repeating arrangements. There was an established pattern to the songs and I don't like that.

On the new release, "Outlands," the band--nick-named SODIUM--serve up a healthy dose of guitar-driven, rhythmic pieces which are tonally and thematically tinged with Brandon's ever-present sense of alienation and anomic without the forbidding snarling drone of some of Brandon's previous work. A natural for the college/alternative crowd, the material here should build a solid base of fans here.

"I wanted to get back to playing rock 'n' roll and I'm a lot happier with what I'm doing now. I think there's a lot more space in it," says Brandon. "You can sort of see into it and feel it. There's more time for the listener. The last album was a bit frenzied, a bit cluttered. This one is stripped relatively down to guitar, drums and soundtrack. I think it's a well-crafted album and as far as I'm concerned, although everyone will say this about their new album, I genuinely think it's the best thing I've ever done."

Indeed, from the barren future of "Outlands," the funky/metal groove of the satiric "Miami Vice," to the haunting "Strangers In Our Town," Brandon's vocals are strong, frequently chilling and always exciting. "If I were a blues singer, I'd say these are troubled times, uncertain times and a lot of this uncertainty comes out in "Outlands." There's a bit of desperation in it as well. A lot of it is seen from the bottom looking up.

Brandon's new band consists of Steve Barnacle (bass, keyboards), his brother Pete Barnacle (drums), Brandon (vocals, guitar) and German keyboardist Volker Jansen. Marco Peroni, late of Adam and the Ants, also played guitar on the album. "He just came out and gave me a hand," says Brandon. "He was excellent.

Since the last Spear Of Destiny Albums on another label were released in the U.K. and Brazil exclusively (Don't ask me about it, I don't know, Brandon shreugs), he is excited to have an American release, especially on the aggressive Virgin America label. "It's a totally new audience. I'm looking forward to see what happens here." What are his expectations for "Outlands" in the U.S.? "I don't know," he chuckles, "It's virgin territory."

Brian Kassin

America Discovers Ladysmith Black Mambazo

By Paul Otto

NEW YORK—Paul Simon's "Graceland" shows have given Ladysmith Black Mambazo, a ten-man South African a capella choir, wider U.S. exposure than ever before. Though Ladysmith is a superstar act in its homeland, having recorded 25 albums, only a few of its albums have been available in the U.S., where they are relatively unknown. Their Warner Bros. debut album, "Shaka Zulu," coming in the midst of their tour with Simon, may change that all.

At a recent show in New York, people packed a downtown club to hear the group in its pure form, apart from the Simon entourage, and the reception was enthusiastic. Ladysmith's Shabalala said it was full of movement as they took the stage, with hands shaking and fingers pointing and feet kicking. Their harmonies were seamless as Joseph Shabalala led the group through call-and-response vocals and dance steps that animated such songs as "How Long" and "King Of Kings," from the "Shaka Zulu" album. And their version of "Homeless" proved that Ladysmith was as responsible as Simon for the charm and power of "Graceland."

Shabalala co-wrote "Homeless" with Simon, and, in a recent interview with Cash Box, explained how the song was constructed. "Paul Simon wrote 'we are homeless/moonlight sleeping on the midnight lake' and 'somebody say, hello hello/somebody cry,'" Shabalala said. "And then we took another part from our old records, 'he hii hii hii.' We just put it there (continued on page 15)
NEW YORK—"Until I met Randy Rhoads, I was just a singer with a rock and roll band who had a lot of ideas," says Ozzy Osbourne by car telephone from England as he's motoring off to his doctor for a physical. "But, because I didn't play a musical instrument it was very frustrating for me during all those years with Black Sabbath to get any ideas across. And then, when I met Randy Rhoads—who also was a music teacher—being a teacher he had the patience to bring my ideas out. Whereas, you feel a bit of a bozo when you've got a melody and you don't even know what key you're doing it in. He'd sort all the keys out, he worked out what was comfortable for me and everything else great."

Randy Rhoads joined the Osbourne entourage in 1979. In 1982, he died in a bizarre airplane accident, when the driver of the Osbourne tour bus, a licensed pilot, decided to go up for a late night spin in a plane with several members of the crew and band and ended up hitting the bus. Now, five years later, Ozzy Osbourne has released a live double album, recorded in Canada in 1981, "Tribute" (CBS Associated), in tribute to Randy Rhoads. The album is rocketing up the charts with Osbournian acclivity.

"Where in Canada it was recorded, I haven't got the faintest idea," says Ozzy. "I didn't even mark the boxes. The original idea of the album was the original 'Speak of the Devil' album. But I thought at the time it was very sick to put it out as a live album, so I canned the Randy stuff and I went in and recorded all old stuff, because I was under contractual obligation to CBS Records to deliver a live album at the time.

"I refused to put this Randy Rhoads album out because it was so shortly after his death, I thought people'd think, 'Well, he's just cashing in on the death of his friend.' I just felt bad about it, because you've got to take into consideration that not only did I lose a good friend and a business partner, but his mother lost a son. I just couldn't do it—I think when people do things like that, somehow it comes back on them.'"

In fact, says Ozzy, he had little to do with the present album except to spend about an hour making sure the sound was right. His wife, Sharon, Randy's mother, and producer/engineer Max Norman were the ones responsible for the finished album.

The death of Randy Rhoads had an enormous impact on the maven of metal.

"At the time of his death, I just said to my wife, 'It's all over.' I'd just gone through this whole thing of getting it all back together again after Black Sabbath and now all of a sudden the most incredible guy I've ever met in my life gets killed in front of my eyes. And I just said at the time, 'I'm finished, I can't go on anymore.' I kind of just snapped. And Sharon said, 'You're crazy if you do, because that's not the way you do it. You've got to get up and carry on, otherwise you're going to sit there forever thinking that's where your life stopped.' It's like people on a battlefield—you lost a buddy running across a minefield, but you carry on, you've got to carry on if (continued on page 15)"
EXECUTIVES ON THE MOVE

Bitther
Franklin
Castagnola
Gorkey

Elektra Names Three—David Bitther has joined Elektra/Asylum/Nonesuch Records as vice president for international product development. Prior to this appointment, he held the position of director of corporate communications for Warner Communications Inc. Lisa Franklin has been promoted to promotion/marketing manager, New York, for the label. She joined E/A/N in January 1983 as assistant to the vice president of publicity. Suzanne Castagnola has been named associate director A/C promotion/artist development. Berg takes the position vacated by Franklin’s promotion. Berg comes to Elektra from Grammavision Records where she held the position of national promotion manager.

Franklin Joins, Carr Upped—Gwen Franklin has joined Capitol Records as director of marketing, Black Music Division. She spent six years at A&M Records, most recently as national promotion director in New York. Tim Carr has been promoted to director, A&R, East Coast for Capitol. He joined the label in January, 1986, as A&R manager, East Coast. Previous to joining Capitol, Carr instituted the Next Wave Festival at Brooklyn Academy of Music; was director of special projects at New York’s Kitchen Center for video Music and Dance and was a freelance journalist for Rolling Stone, NY Rocker, and the Softip Weekly News.

Virgin Appoints Two—Joyce Castagnola has been named West Coast regional sales manager and Michael Rosenberg has been named East Coast regional sales manager. Castagnola joins Vice from Wherehouse Entertainment, where she was director of product marketing for the West Coast chain. Rosenberg comes to Virgin from I.R.S. Records, where he was East Coast sales director for two years.

Gorkey Promoted—Milan Gorkey has been promoted to director, national publicity for Chrysalis Records. She joined the label in 1983 and most recently held the position of manager, East Coast publicity.

Island Opens NY Office—Island Music will open their first office outside of Los Angeles. This new branch will run out of Island Records’ New York office at 4th and Broadway. The NY office will be run by Lisa Jackson, who has been named professional manager, East Coast. Jackson previously held positions in the A&R departments at Manhattan Records and Arista Records. Alison Wildin has been promoted to creative director, Island Music, based in Los Angeles. She has been with Island Music close to a year and was most recently professional manager.

Kiernan Named—Jack Kiernan has been named senior vice president marketing for the Philips and Du Pont Optical company (PDO). Kiernan joins from JMK Enterprises which he formed in 1985 after leaving PolyGram Records, Inc., where he was executive vice president sales and marketing.

Stuntz, Jr. Named—Mayo S. Stuntz, Jr. has been named president of Quantum Media, Inc. Prior to joining QMI, Stuntz was senior vice president, business management and development of MTV Networks.

Fox Hills Video Names Four—Fox Hills Video has established a regional sales network including Chuck Crossen (Central region sales manager), Dan Gurlitz (Eastern region sales manager) and Susan Mary Roberts (Western region sales manager). Tessa Milikian has been promoted to the newly-created position of manager of operations and sales administration. Crossen joins from Sight & Sound Distributor in Kansas, where he served as sales manager. Roberts has held positions with Hal Roach Studios, All Seasons Entertainment and Republic Pictures. Gurlitz comes to Fox Hills video with sales experience from Republic Video and Video Associates.

Turtle Appointed—Jon Turtle has joined Media Home Entertainment as vice president of film acquisitions and production. Prior to his new position, Turtle was vice president for Albacore Productions, Inc./Martin Ransohoff Productions, Inc.

Geffen Opens Management Division—Jo-Ann Geffen has announced the formation of a management division under the Jo-Ann Geffen & Associates banner. The first signed act is the Commodores, whom Geffen has represented for 17 years.

Houston Signs—Thelma Houston has signed with David A. Helfant, president of Fandel Management, Inc., for personal management in all aspects of the entertainment industry.

Eidenberg Appointed—Eugene Eidenberg has been appointed as chief operating officer for Macrovision, the company known for its anti-copying process that prevents the unauthorized copying of videocassettes. The appointment comes after two years as president of MCI Telecommunications Inc.’s Pacific division.

Goldberg Joins—Cary Goldberg has joined the staff of Michael Levine Public Relations in the music division as an account executive. She was most recently vice president of Bobbi Marcus Public Relations in Los Angeles.
you're able to."

"'Tribute,' he says, provided something of a catharsis.

At the beginning of this project, it was kind of a weird thing—not hearing Randy play for all these years and then hearing this live album. It sort of brought back a lot of old memories and opened a lot of old wounds again. In the long run, it was good, because it made me realize and accept—and I think it made all the people that loved and admired Randy and worked with—hate that this is, you've got to get on with the future.

As for what Randy might do from now on, he said, Ozzy says, "His dream was to get a degree in classical guitar playing and also to combine classical and rock together, and that was the idea he had for the future. Someone just asked me, 'Do you think Randy Rhoads would still be playing with you now if he were alive?' I really don't know; who knows? I think he would have got his degree in classical guitar music, because he was. I'm sure he's a very talented guy. Most guitar players I've played with, four-fifths of them instrument becomes a secondary thing. Their instrument is the thing that gets the acclaim in the first place, and when they start getting the success and the acclaim, they forget the instrument and start buying sports cars... But Randy wasn't into that, he was just purely and simply into what he was doing. He loved his instrument."

The immediate future for Ozzy Osbourne is to go to California and hire yet another guitar player, begin planning his next studio album, and, in the summer, to act in a film comedy (he's done with slasher roles he says, after his appearance last year in Trick or Treat, because "it's just like walking out in front of the camera with a big dagger and stabbing everybody. Every week I must get at least five or six scripts for this Phantom or that Phantom, or The Beast Of That or The Beast Of This.")

"You know next year's the 20th anniversary of me," says Ozzy Osbourne, fast approaching his doctor's office, "I've been doing it now for 20 years, next year will be 20 years, and I'm really going to have a big thing about it. It's like I turned around and said, 'What happened? What happened to the time?'

BROADCASTING

Randy Rhoads (translation: Plural)

that place. I wrote the Zulu: 'Emaweni weba silahe maweni.' And I wrote in English too: 'Strong wind destroy our home/many dead tonight it could be you.'"

"Paul Simon writes 'homeless' and said, Joseph, please continue on the lyrics," he says. "When I read the Bible, there is a promise that there is a better home in heaven. I was thinking about that."

Shabulala formed the group, all of whom are based in and around the mid-sixties in his hometown of Ladysmith, a South African farm community. Their music is rural and naturalistic, with lyrics about sunsets, moonlight, and rain, and it has great appeal in the urban centers of South Africa. Ladysmith plays isicathamiya (translation: 'sneak attack'), a form of Zulu choir music, and its lyrics on the group's new album are both in English and Zulu. Ladysmith Black Mambazo is as non-ideological as the natural phenomena they sometimes sing about, and Shabulala insists that those who read other meanings into his lyrics are mistaken. Ladysmith seems more at home singing than talking; during a recent press conference in New York the group spontaneously broke into "Rain, Rain, Beautiful Rain," their harmonic and emotional song that they didn't need microphones, and in fact when they began as a group they didn't have them. "In our country we haven't got powerful microphones so we have to force our voice when we sing," said Shabulala at the press conference. "When we sing with Paul Simon, he used to tell us that we must sing easy. Now, we've learned to sing easy."

Shabulala says he wasn't exposed to much music from outside South Africa when he was growing up, and that he first heard of Simon when preparation for "Graceland" was underway. "Where I grew up on the farm there is no radio or gramaphone. There was nothing until I arrived in the city and then I started to hear the radio."

Shabulala hinted that there was at least one other U.S. artist he might want to collaborate with. "When we were at the Grammy Awards I liked Stevie Wonder," Shabulala told Cash Box. "I like his music very much. I would like to work with anybody who likes to work with me. But Stevie Wonder— that day to me he was number one."
LESS THAN DIVINE—PolyGram Jazz has completed its massive program reissuing everything that the great Sarah Vaughan waxed for the Mercury label. Last year, you’ll recall, I, Bob Greene, wrote about two sets covering the sessions from the ’50s. Now, on two boxed sets of LPs or a single boxed set of CDs, comes “The Complete Sarah Vaughan on Mercury Vol. 4, 1963-1967.” Like the first three sets, this material is spotty. Unlike the first three sets, this material is mostly spotty. One of the common Sarah Vaughan’s singing is magnificent every inch of the way. But in the ’60s Mercury attempted to cast her as more of a pop singer, and this set is stuffed with schmaltz and corn. Sarah Vaughan’s singing, something called “Dominique’s Discotheque.” Great singing, a wonderful material, mostly awful arrangements.

There is some fine Sarah here however, some of the finest available. “Sassy Swings the Tivoli” was a delightful live LP, recorded in Copenhagen, produced by Quincy Jones, and featuring none other than Sarah Vaughan and her trio. “In Volume 4,” we not only get the original ten songs from the LP, but an additional 22 numbers never before available in the States (some of it has been out in Japan). That, and a “nice pair of dates originally released as ‘It’s a Man’s World’ and ‘Sassy Swings Again,’ are exceptionally worthwhile. The rest of it has its moments, but only Sarah Vaughan completists are really going to find very much other divine material in here. Still, completeness is the key and, for that, PolyGram Jazz and its fans are to be commended. “One can put all of the sets together, deserve another deep bow. PERUGIA—The good folks from Italy’s Umbria Jazz Festival, which takes place in the lovely town of Perugia, recently threw a fancy-schmancy party at the Whitney Museum here in New York to unveil the line-up for this year’s festival. At the July 10-19 festival will be, among others, Wynton Marsalis, Pat Metheny, Ahmad Jamal, Gil Evans, Cab Calloway, Miles Davis, Branford Marsalis, John Patitucci, Transfer, George Benson, Antonio Carlos Jobim, Stan Getz, Michael Brecker, Gary Burton, Tito Puente, Celcia Cruz, Stanley Jordan and Dexter Gordon. At the party were, among others, Sting, Roy Hargrove and Hilton Ruiz (who performed).

UNDER THE SKY—The good folks from Japan’s “Select Live Under The Sky Festival” recently threw their own fancy-schmancy party in town, at the Parker-Meridien, to announce their line-up for this summer. This festival will tour-hitting six cities (five in Japan and Hong Kong) for nine performances between July 25 and August 8. On top for the tour are groups led by Miles Davis, Wayne Shorter, Jack DeJohnette and Mulgrew Miller (all on the tour), the World Saxophone Quartet (a third of whom were on hand for the party), and something called SXL, led by Bill Laswell (who skipped the party). Also shooing by the Parker-Meridien pool were Sonny Rollins, Herbie Hancock, Jazz Makers, Roberts Flack, and other movers and shakers.

Jazz Box Features

FOR OLIM-Cecil Taylor—Soul Note SN 1150—Producer: Giovanni Bonandriti

Taylor in absolute peak solo piano form: brilliant, inventive, explosive, virtuosic and surprisingly subtle and spatial. Sublime! BRIGHT MOMENTS—Max Roach Double Quartet—Soul Note SN 1159—Producer: Max Roach

The drum great’s Double Quartet is his post-bop jazz quartet combined with a Pablo-savvy string quartet. This is no cut-and-paste job: the quartets are well-integrated and the whole sound is fresh and invigorating. REFLECTIONS IN BLUE—Sun Ra Arkestra—Black Saint BSR 010—Producer: Giovanni Bonandriti

The wild, wooly, always unique, usually swinging Arkestra in a wild, wooly, unique and swinging album of pithy originals and prismatic versions of standards. Simultaneously down to earth and out in the cosmos. NEW LIFE—David Murray Octet—Black Saint BSR 010—Producer: David Murray

The prolific tenor saxophonist returns to his best format: the Octet. Like the three previous Octet dates, this is a stomping session with a foot in the past, a foot in the future, and its body entirely in the present.

ROLES-Joe Sample—MCA 5978—Producers: Joe Sample, Wilton Felder

Contemporary soul jazz, with Sample playing mostly acoustic with the occasional light funk setting. Bobby Hutton guests.

FOUR CORNERS—Yellowjackets—MCA 5994—Producers: Yellowjackets, David Hentschel

Four-on-the-floor jazz fusion from the last quarter of a number of guests. Slick, Latinised and bubbly.

MARTY GROZ SINGS OF LOVE AND OTHER MATTERS—Statia’s 8800—Producer: Gus P. Stathis

Fine Fats Waller-like vocals in a tidy Waller-like swing setting. Yes, yes!
CASH BOX PROUDLY PRESENTS ITS NINTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

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

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BOB LONG / 6464 SUNSET BLVD. / SUITE 605 / LOS ANGELES, CA 90028 / (213) 464-8241
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<td>RCA</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>THE CAT</td>
<td>14 98 (Cever Winsted/Warner Bros. 25441-1)</td>
<td>WEA</td>
<td>15</td>
<td>17</td>
</tr>
<tr>
<td>TRIBUTE</td>
<td>ODGY ODGY/ RANDY RAYDOS</td>
<td>(RCA 30 4741)</td>
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<tr>
<td>JODY WATLEY</td>
<td>MCA 81931CA</td>
<td>RCA</td>
<td>19</td>
<td>17</td>
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<tr>
<td>LIFE, LOVE &amp; PAIN</td>
<td>CLUB NOVEAU (Warner Bros. 25451-1)</td>
<td>20</td>
<td>16</td>
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<tr>
<td>NEVER LET ME DOWN</td>
<td>DAVID BOWIE (EMI America 8159)</td>
<td>21</td>
<td>19</td>
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<tr>
<td>STRONG PERSUADER</td>
<td>ROBERT CRAY (Merry Christmas 830 538-1/1-POL)</td>
<td>22</td>
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<tr>
<td>BROADCAST</td>
<td>8 89 (Warner Bros. 25571-1)</td>
<td>WEA</td>
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<tr>
<td>ELECTRIC 8 98</td>
<td>24 51</td>
<td>RCA</td>
<td>24</td>
<td>18</td>
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<tr>
<td>THE CULT</td>
<td>(Island 25553-1)</td>
<td>WEA</td>
<td>25</td>
<td>19</td>
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<tr>
<td>INVISIBLE TOUCH</td>
<td>9 99 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>26</td>
<td>20</td>
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<tr>
<td>THE WAY IT IS</td>
<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>RCA</td>
<td>27</td>
<td>14</td>
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<tr>
<td>MEN AND WOMEN</td>
<td>8 89 (Island 25553-1)</td>
<td>WEA</td>
<td>28</td>
<td>21</td>
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<tr>
<td>ONE VOICE</td>
<td>R R BANDSTRESS/ (Columbia OC 40798)</td>
<td>29</td>
<td>22</td>
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<tr>
<td>RAPTURE</td>
<td>8 89 (Island 25553-1)</td>
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</tr>
<tr>
<td>ANITA BAKER</td>
<td>(Island 40044)</td>
<td>RCA</td>
<td>31</td>
<td>26</td>
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<tr>
<td>KEEP YOUR EYE ON ME</td>
<td>8 89 (EMI America 8159)</td>
<td>RCA</td>
<td>32</td>
<td>27</td>
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<tr>
<td>LET ME UP (I'VE HAD ENOUGH)</td>
<td>RICKY MULLINS (Island 25553-1)</td>
<td>WEA</td>
<td>33</td>
<td>28</td>
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<tr>
<td>LOUDER THAN BOMBES 12 89</td>
<td>THOMAS STITH (Warner Bros. 25553-1)</td>
<td>WEA</td>
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<td>30</td>
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<tr>
<td>CONTROL</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>35</td>
<td>31</td>
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<tr>
<td>SPANISH FLY</td>
<td>LISA LISA &amp; CULT JAM (Columbia 40477)</td>
<td>36</td>
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<tr>
<td>THE FINAL COUNTDOWN</td>
<td>8 89 (Island 25553)</td>
<td>WEA</td>
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<tr>
<td>ALL IN THE NAME OF LOVE</td>
<td>ATLANTIC STARR (Warner Bros. 25550-1)</td>
<td>WEA</td>
<td>38</td>
<td>34</td>
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<tr>
<td>NO ALARM</td>
<td>THE DEBACO BAND (EMI America 8159)</td>
<td>39</td>
<td>35</td>
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<tr>
<td>NIGHT SONGS</td>
<td>CINDYEDER (Mercury 830 076-1-M-1POL)</td>
<td>40</td>
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<tr>
<td>MIDNIGHT TO MIDNIGHT</td>
<td>PSYCHEDELICO (Columbia FC 40456)</td>
<td>CBS</td>
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<tr>
<td>EXPOSURE</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>42</td>
<td>38</td>
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<tr>
<td>TRUE BLUE</td>
<td>8 89 (Atlantic 830 554-1)</td>
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<td>43</td>
<td>39</td>
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<tr>
<td>MADONNA</td>
<td>(Island 25441-1)</td>
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<td>COMING AROUND AGAIN</td>
<td>CARYL EDSON (Arista-Al 8447)</td>
<td>RCA</td>
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<td>41</td>
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<td>MECHANICAL RESONANCE</td>
<td>PETER GABRIEL (EMI America 8159)</td>
<td>46</td>
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<tr>
<td>BIG LIFE</td>
<td>MCA 8399/MA</td>
<td>RCA</td>
<td>47</td>
<td>43</td>
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<tr>
<td>DUOTONES</td>
<td>8 89 (Columbia FC 40444)</td>
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<td>FOREL-</td>
<td>HUEY LEWIS &amp; THE NEWS (Cayacias 40100)</td>
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<tr>
<td>GIVE ME THE REASON-</td>
<td>LUTHER VANDROSS (Island 25553-1)</td>
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<td>READY OR NOT</td>
<td>8 89 (MCA 81738)</td>
<td>RCA</td>
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<tr>
<td>WORD UP-</td>
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<td>RUNNING IN THE FAMILY</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
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<td>DEAD LETTER OFFICE/</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
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<tr>
<td>B-SIDES COMPiled</td>
<td>R.E.M. (Island 25553-1)</td>
<td>WEA</td>
<td>55</td>
<td>51</td>
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<td>RAISING HELL</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
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<td>52</td>
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<tr>
<td>DIFFERENT LIGHT</td>
<td>BANGLES (Columbia FC 40439)</td>
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<td>57</td>
<td>53</td>
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<tr>
<td>JUST LIKE THE FIRST TIME</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>58</td>
<td>54</td>
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<tr>
<td>LIFE AS WE KNOW IT</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>59</td>
<td>55</td>
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<tr>
<td>BY THE LIGHT OF THE MOON</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>60</td>
<td>56</td>
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<tr>
<td>COME AS YOU ARE</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>61</td>
<td>57</td>
</tr>
<tr>
<td>ERIC CLAPTON</td>
<td>(Island 25553-1)</td>
<td>WEA</td>
<td>62</td>
<td>58</td>
</tr>
<tr>
<td>ORIGINAL MOTION PICTURE</td>
<td>(Columbia FC 40444)</td>
<td>CBS</td>
<td>63</td>
<td>59</td>
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<tr>
<td>BREAKFAST CLUB</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>64</td>
<td>60</td>
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<tr>
<td>ORIGINAL MOTION PICTURE</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>65</td>
<td>61</td>
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<tr>
<td>CLOSE TO THE BONE</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>66</td>
<td>62</td>
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<tr>
<td>DANCING ON THE CEILING-</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>67</td>
<td>63</td>
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<tr>
<td>KOOL &amp; THE GANG</td>
<td>(Island 25553-1)</td>
<td>WEA</td>
<td>68</td>
<td>64</td>
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<tr>
<td>THE ROYALTY</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>69</td>
<td>65</td>
</tr>
<tr>
<td>THE replacements</td>
<td>8 89 (Atlantic 830 554-1)</td>
<td>RCA</td>
<td>70</td>
<td>66</td>
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</tbody>
</table>

The term chartbreaker refers to the highest debuting LP in the Top 100.
Canadian duo explodes onto Top 40 radio with the AOR smash "Dirty Water," the lead single from their debut Capitol Records LP "Under The Volcano." Well established up North as former members of the Payola$, these talented songwriter/musicians are looking to conquer the American market as well.
**MARKET AT A GLANCE**

MOST ADDED Out Of A Possible 110 Stations

106 Stations Reported This Week

**Funkytown**
Pseudo Echo—RCA
31 Adds

**Every Little Kiss**
Bruce Hornsby—RCA
26 Adds

**Pleasure Principle**
Janet Jackson—A&M
24 Adds

**Flames Of Paradise**
Jennifer Rush—Epic
21 Adds

**Alone**
Heart—Capitol
18 Adds

**RETAIL**

La Isla Bonita
Madonna—Sire/WB

Looking For A New Love
Jody Watley—MCA

The Lady In Red
Chris De Burgh—A&M

Always
Atlantic Starr—WB

You Keep Me Hangin’ On
Kim Wilde—MCA

**ALBUM ALLEY**

**BEVERLY HILLS COP II SOUNDTRACK**—Various Artists—MCA
Destined to be heard all summer long on Top 40, AOR, and B/C radio. Yet another collection of star-studded, play it safe soundtrack albums, this time featuring the blistering lead single “Shakedown” by Bob Seger (No.1 most added this week), as well as performances by The Pointer Sisters, The Jets, George Michael, and Ready For The World. What’s the big deal? You’re bound to find something you like among these big-name stars.

**CROSSOVER POTENTIAL**

She Don’t Look Back—D. Fogelberg—Full Moon/Epic—AOR-T40
Why Should I Cry?—Nona Hendryx—EMI Am.—B/C-T40
Girls, Girls, Girls—Motley Crue—Elektra—AOR-T40
Thin Line—In Pursuit—MTM—A/C-T40
Mary’s Prayer—Danny Wilson—Virgin—AOR-T40
Can’t We Try?—Dan Hill—Columbia—A/C-T40

**HIGH PRIORITY**

**BOB CATANIA**
Island

“World, Shut Your Mouth” established a strong base for Julian Cope at Top 40, Album, and Alternative radio. With “Eve’s Volcano” we are looking to broaden his base with a track I feel has a much better sound for hit radio. A video is now in production and we look for Julian to tour here with his amazing live show beginning in June.

**VINCE FARACI**
Atlantic

John Astley, a respected producer in his own right of Pete Townshend and Marilyn Martin, is hot in his first solo effort, “Jane’s Getting Serious.” It is one of the most played records at College and Alternative radio, and AOR stations in New York, Providence, San Francisco, Madison, and Eugene are also getting serious about the record. MTV has picked it for a “Hip Clip Of The Week” starting May 13. We’re hoping radio will give us a break on this record because every station testing it is getting Male and Female phones and Top 5 requests.
## TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Rank</th>
<th>Record</th>
<th>Title</th>
<th>Lat. Wk.</th>
<th>Ttl. Wks.</th>
<th>12-17</th>
<th>Popularity Factor</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current Tour</th>
<th>This Wk.</th>
<th>Ttl. Wks.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>With Or Without You—Island/Atlantic</td>
<td>1</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>77%</td>
<td>Y</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>Jody Watley</td>
<td>Looking For A New Love—MCA</td>
<td>2</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>85%</td>
<td>Y</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Chris De Burgh</td>
<td>The Lady in Red—A&amp;M</td>
<td>5</td>
<td>9</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>87%</td>
<td>5</td>
<td>4</td>
<td>39</td>
<td>50</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Kim Wilde</td>
<td>You Keep Me Hangin' On—MCA</td>
<td>8</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X/F</td>
<td>94%</td>
<td>9</td>
<td>6</td>
<td>20</td>
<td>61</td>
<td>4</td>
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<tr>
<td>5</td>
<td>Atlantic Starr</td>
<td>Always—Warner Bros.</td>
<td>12</td>
<td>9</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>90%</td>
<td>2</td>
<td>5</td>
<td>20</td>
<td>31</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Bryan Adams</td>
<td>Heat Of The Night—A&amp;M</td>
<td>6</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>87%</td>
<td>18</td>
<td>27</td>
<td>Y</td>
<td>10</td>
<td>6</td>
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<tr>
<td>7</td>
<td>Fleetwood Mac</td>
<td>Big Love—Warner Bros.</td>
<td>7</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>90%</td>
<td>15</td>
<td>24</td>
<td>Y</td>
<td>14</td>
<td>4</td>
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<tr>
<td>8</td>
<td>Cutting Crew</td>
<td>Just Died—Virgin</td>
<td>3</td>
<td>12</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>90%</td>
<td>17</td>
<td>1</td>
<td>6</td>
<td>18</td>
<td>10</td>
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<tr>
<td>9</td>
<td>Madonna</td>
<td>La Isla Bonita—Sire/WB</td>
<td>4</td>
<td>10</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>84%</td>
<td>12</td>
<td>2</td>
<td>30</td>
<td>36</td>
<td>45</td>
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<tr>
<td>10</td>
<td>Bon Jovi</td>
<td>Wanted Dead Or Alive—Mercury/PG</td>
<td>14</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>83%</td>
<td>6</td>
<td>34</td>
<td>*</td>
<td>2</td>
<td>38</td>
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<tr>
<td>11</td>
<td>Huey Lewis &amp; The News</td>
<td>I Know What I Like—Chrysalis</td>
<td>13</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>80%</td>
<td>43</td>
<td>Y</td>
<td>42</td>
<td>37</td>
<td>10</td>
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<tr>
<td>12</td>
<td>Lisa Lisa &amp; Cult Jam</td>
<td>Head To Toe—Columbia</td>
<td>18</td>
<td>7</td>
<td>X/F</td>
<td>X/F</td>
<td>X</td>
<td>89%</td>
<td>1</td>
<td>7</td>
<td>2</td>
<td>45</td>
<td>3</td>
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<td>13</td>
<td>Franklin/Michael</td>
<td>I Knew You Were...—Arista</td>
<td>10</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>35%</td>
<td>13</td>
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<td>—</td>
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<tr>
<td>14</td>
<td>Breakfast Club</td>
<td>Right On Track—MCA</td>
<td>16</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>83%</td>
<td>22</td>
<td>5</td>
<td>57</td>
<td>9</td>
<td>—</td>
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<tr>
<td>15</td>
<td>Poison</td>
<td>Talk Dirty To Me—Enigma/Capitol</td>
<td>15</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>67%</td>
<td>4</td>
<td>35</td>
<td>*</td>
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<td>40</td>
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<td>Herb Alpert &amp; The Tijuana Brass</td>
<td>Diamonds—A&amp;M</td>
<td>20</td>
<td>7</td>
<td>X/F</td>
<td>X/F</td>
<td>X</td>
<td>84%</td>
<td>19</td>
<td>15</td>
<td>Y</td>
<td>10</td>
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<tr>
<td>17</td>
<td>Genesis</td>
<td>In Too Deep—Atlantic</td>
<td>23</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>96%</td>
<td>16</td>
<td>16</td>
<td>*</td>
<td>Y</td>
<td>20</td>
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<tr>
<td>18</td>
<td>Glenn Medeiros</td>
<td>Nothing's Gonna Stop Me—Abernetty</td>
<td>19</td>
<td>14</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>65%</td>
<td>10</td>
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<tr>
<td>19</td>
<td>Chicago</td>
<td>If I Should Have Been—Full Moon/WB</td>
<td>21</td>
<td>10</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>84%</td>
<td>13</td>
<td>46</td>
<td>101</td>
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<td>20</td>
<td>Crowd House</td>
<td>Don't Dream It's Over—Capitol</td>
<td>29</td>
<td>19</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>45%</td>
<td>23</td>
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<td>11</td>
<td>Y</td>
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<td>21</td>
<td>Steve Winwood</td>
<td>The Finer Things—Island/WB</td>
<td>11</td>
<td>16</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>66%</td>
<td>31</td>
<td>44</td>
<td>12</td>
<td>45</td>
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<td>22</td>
<td>Prince</td>
<td>Sign 'O' The Times—Paisley Park/WB</td>
<td>17</td>
<td>12</td>
<td>X/F</td>
<td>X/F</td>
<td>X</td>
<td>43%</td>
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<td>6</td>
<td>—</td>
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<tr>
<td>23</td>
<td>Kenny Loggins</td>
<td>Meet Me Half Way—Columbia</td>
<td>26</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>81%</td>
<td>26</td>
<td>39</td>
<td>129</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>24</td>
<td>Donna Allan</td>
<td>Serious—21/Atco</td>
<td>22</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>36%</td>
<td>47</td>
<td>8</td>
<td>106</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>Bangles</td>
<td>Walking Down Your Street—Columbia</td>
<td>25</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>33%</td>
<td>12</td>
<td>50</td>
<td>68</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>26</td>
<td>Whitney Houston</td>
<td>I Wanna Dance...—Arista</td>
<td>39</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>97%</td>
<td>11</td>
<td>9</td>
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<td>—</td>
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<tr>
<td>27</td>
<td>Paul Simon</td>
<td>You Can Call Me Al—Warner Bros.</td>
<td>29</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>60%</td>
<td>33</td>
<td>31</td>
<td>7</td>
<td>7</td>
<td>37</td>
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<tr>
<td>28</td>
<td>Thompson Twins</td>
<td>Get That Love—Arista</td>
<td>28</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>43%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>29</td>
<td>David Bowie</td>
<td>Day-In Day-Out—EMI America</td>
<td>30</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>57%</td>
<td>21</td>
<td>12</td>
<td>4</td>
<td>46</td>
<td>3</td>
</tr>
<tr>
<td>30</td>
<td>Level 42</td>
<td>Lessons In Love—Polydor/PG</td>
<td>33</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>67%</td>
<td>19</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>6</td>
</tr>
<tr>
<td>31</td>
<td>Kenny G</td>
<td>Songbird—Arista</td>
<td>34</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>70%</td>
<td>18</td>
<td>11</td>
<td>16</td>
<td>—</td>
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<tr>
<td>32</td>
<td>Psychedelic Furs</td>
<td>Heartbreak Beat—Columbia</td>
<td>32</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>54%</td>
<td>32</td>
<td>26</td>
<td>14</td>
<td>34</td>
<td>12</td>
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<tr>
<td>33</td>
<td>Smokey Robinson</td>
<td>Just To See Her—Motown</td>
<td>37</td>
<td>8</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>70%</td>
<td>27</td>
<td>10</td>
<td>37</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>34</td>
<td>Company B</td>
<td>Fascinated—Atlantic</td>
<td>36</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>44%</td>
<td>29</td>
<td>25</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>35</td>
<td>Simply Red</td>
<td>The Right Thing—Elektra</td>
<td>35</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>47%</td>
<td>20</td>
<td>22</td>
<td>9</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>36</td>
<td>The System</td>
<td>Don't Disturb This Groove—Atlantic</td>
<td>42</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>56%</td>
<td>24</td>
<td>23</td>
<td>1</td>
<td>35</td>
<td>18</td>
</tr>
<tr>
<td>37</td>
<td>Lionel Richie</td>
<td>Son Le—Motown</td>
<td>24</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>57%</td>
<td>30</td>
<td>40</td>
<td>64</td>
<td>39</td>
<td>39</td>
</tr>
<tr>
<td>38</td>
<td>Eddie Money</td>
<td>Endless Nights—Columbia</td>
<td>43</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>46%</td>
<td>38</td>
<td>*</td>
<td>Y</td>
<td>66</td>
<td>38</td>
</tr>
<tr>
<td>39</td>
<td>Heart</td>
<td>Alone—Capitol</td>
<td>52</td>
<td>6</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>81%</td>
<td>36</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>40</td>
<td>Tom Petty &amp; The Heartbreakers</td>
<td>Jammin’ My Way—MCA</td>
<td>44</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>46%</td>
<td>28</td>
<td>*</td>
<td>Y</td>
<td>—</td>
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</tr>
</tbody>
</table>

* Soundtrack | *MTV—Exclusive | *NV—No Video | *Y—Yes, On Tour | *X—All
## CASH BOX TOP 100 ALBUMS

### ON DECK

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lat. Wks.</th>
<th>Ttl. Wks.</th>
<th>12-17</th>
<th>Popularity Factor</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Day Parts</th>
</tr>
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<tbody>
<tr>
<td>24</td>
<td>CROWDED HOUSE—Something So Strong—Capitol</td>
<td>50</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>52%</td>
<td>33</td>
<td>All</td>
<td>6p-10a</td>
</tr>
<tr>
<td>45</td>
<td>BILLY IDOL—Sweet Sixteen—Chrysalis</td>
<td>49</td>
<td>5</td>
<td>X</td>
<td></td>
<td>44%</td>
<td>29</td>
<td>6p-10a</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>EXPOSE—Point Of No Return—Arista</td>
<td>58</td>
<td>3</td>
<td></td>
<td></td>
<td>57%</td>
<td></td>
<td>10a-6p</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>RESTLESS HEART—I'll Still Be Loving You—RCA</td>
<td>51</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>31%</td>
<td>28</td>
<td>37</td>
<td>6a-6p</td>
</tr>
<tr>
<td>48</td>
<td>PARTLAND BROTHERS—Soul City—Manhattan</td>
<td>54</td>
<td>5</td>
<td></td>
<td></td>
<td>46%</td>
<td></td>
<td>32</td>
<td>10a-6p</td>
</tr>
<tr>
<td>49</td>
<td>THE OTHER ONES—We Are What We Are—Virgin</td>
<td>59</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>34%</td>
<td></td>
<td>10a-3p</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>BRUCE HORNBY—Every Little Kiss—RCA</td>
<td>61</td>
<td>2</td>
<td></td>
<td></td>
<td>61%</td>
<td></td>
<td>All</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>BOB SEGER—Shakedown—MCA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>71%</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>EUROPE—Rock The Night—Epic</td>
<td>59</td>
<td>4</td>
<td></td>
<td></td>
<td>38%</td>
<td></td>
<td>6p-6a</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>T'PAU—Heart and Soul—Virgin</td>
<td>68</td>
<td>4</td>
<td></td>
<td></td>
<td>33%</td>
<td></td>
<td>10a-6p</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>PSEUDO ECHO—Funky Town—RCA</td>
<td>58</td>
<td>2</td>
<td></td>
<td></td>
<td>42%</td>
<td></td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>ROCK AND HYDE—Dirty Water—Capitol</td>
<td>70</td>
<td>4</td>
<td>X/F</td>
<td>X/F</td>
<td></td>
<td></td>
<td>17%</td>
<td>6a-6p</td>
</tr>
<tr>
<td>61</td>
<td>JACK WAGNER—Weatherman Says—Quest/WB</td>
<td>71</td>
<td>5</td>
<td>X/F</td>
<td>X/F</td>
<td></td>
<td></td>
<td>16%</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>REO SPEEDWAGON—Variety Tonight—Epic</td>
<td>72</td>
<td>3</td>
<td></td>
<td></td>
<td>24%</td>
<td></td>
<td>25</td>
<td>6a-6p</td>
</tr>
<tr>
<td>63</td>
<td>CINDERELLA—Somebody Save Me—Mercury/PG</td>
<td>74</td>
<td>4</td>
<td>X</td>
<td></td>
<td>20%</td>
<td></td>
<td>6p-6a</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>J. RUSH (w/E. JOHN)—Flames Of Paradise—Epic</td>
<td>67</td>
<td>2</td>
<td></td>
<td></td>
<td>29%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>THE TRUTH—Weapons Of Love—IRS</td>
<td>76</td>
<td>3</td>
<td></td>
<td></td>
<td>17%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>THE NYLONS—Kiss Him Goodbye—Open Air/A&amp;M</td>
<td>60</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td>22%</td>
<td></td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>67</td>
<td>KLYMANN—I'd Still Say Yes—Constellation/MCA</td>
<td>61</td>
<td>2</td>
<td>X/F</td>
<td>X/F</td>
<td>22%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>LOU GRAMM—Ready Or Not—Atlantic</td>
<td>65</td>
<td>2</td>
<td></td>
<td></td>
<td>19%</td>
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## MULTI FORMAT PLAYLIST

### Title

<table>
<thead>
<tr>
<th>Title</th>
<th>Top 40 Penetration</th>
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<tbody>
<tr>
<td>Atlantic Starr—Always—WB</td>
<td>90%</td>
</tr>
<tr>
<td>Whitney Houston—I Wanna Dance,—Arista</td>
<td>57%</td>
</tr>
<tr>
<td>Lisa Lisa—Head To Toe—Columbia</td>
<td>96%</td>
</tr>
<tr>
<td>Genesis—in Too Deep—Atlantic</td>
<td>96%</td>
</tr>
<tr>
<td>Herb Alpert—Diamonds—A&amp;M</td>
<td>84%</td>
</tr>
<tr>
<td>Smokey Robinson—Just To See Her—Motown</td>
<td>78%</td>
</tr>
<tr>
<td>Madonna—La Isla Bonita—Sire/WB</td>
<td>84%</td>
</tr>
<tr>
<td>Lionel Richie—Se La—Motown</td>
<td>84%</td>
</tr>
<tr>
<td>Heart—Alone—Capitol</td>
<td>91%</td>
</tr>
<tr>
<td>Kenny G.—Songbird—Anita</td>
<td>79%</td>
</tr>
<tr>
<td>U2—with Or Without You—Island/Atlantic</td>
<td>77%</td>
</tr>
<tr>
<td>Surface—Happy—Columbia</td>
<td>47%</td>
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<tr>
<td>Fleetwood Mac—Big Love—WB</td>
<td>90%</td>
</tr>
<tr>
<td>Chicago—if She Would Have Been Faithful—Full Moon/WB</td>
<td>84%</td>
</tr>
<tr>
<td>Chris De Burgh—The Lady In Red—A&amp;M</td>
<td>67%</td>
</tr>
<tr>
<td>Bob Seger—Shakedown—MCA</td>
<td>71%</td>
</tr>
<tr>
<td>Bob Seger—Shakedown—MCA</td>
<td>71%</td>
</tr>
<tr>
<td>Glenn Medeiros—Nothing's Gonna,—Amherst</td>
<td>65%</td>
</tr>
<tr>
<td>Bryan Adams—Heat Of The Night—A&amp;M</td>
<td>87%</td>
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<tr>
<td>Tom Petty—Jammin' Me—MCA</td>
<td>46%</td>
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### Format Penetration

<table>
<thead>
<tr>
<th>Format Penetration</th>
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<tbody>
<tr>
<td>Country Urban AC AOR Dance Station % Comb. Rel. Rank Req. Rank Comments</td>
</tr>
<tr>
<td>90% 78% 95% 31% 49% 5 2 #1 B/C Smash!</td>
</tr>
<tr>
<td>57% 96% 83% 44% 2 18 Eyes on #1 40</td>
</tr>
<tr>
<td>96% 57% 91% 46% 38.8% 16 16 Moves 23-17 pop</td>
</tr>
<tr>
<td>84% 91% 46% 37% 16 16 Strong LP sales</td>
</tr>
<tr>
<td>79% 77% 90% 37% 45 27 Still moving pop</td>
</tr>
<tr>
<td>84% 47% 47% 35% 2 18 Great sales</td>
</tr>
<tr>
<td>84% 77% 83% 38.2% 45 30 Has peaked</td>
</tr>
<tr>
<td>91% 23% 92% 32.7% 36 A/C starting</td>
</tr>
<tr>
<td>79% 50% 96% 32.7% 18 Jazz crossover</td>
</tr>
<tr>
<td>77% 77% 47% 28.5% 8 8 Still #1 pop</td>
</tr>
<tr>
<td>47% 83% 96% 84% 28.3% Pop picking up</td>
</tr>
<tr>
<td>90% 83% 90% 28.2% 24 18 &quot;Seven Wonders&quot; next</td>
</tr>
<tr>
<td>84% 84% 28% 46 18 Still bulleted</td>
</tr>
<tr>
<td>67% 81% 29% 4 5 Could be #1 next</td>
</tr>
<tr>
<td>71% 93% 27.3% First of many from &quot;Cop II&quot;</td>
</tr>
<tr>
<td>52% 18% 83% 25.5% 33 23 Top 40 next week</td>
</tr>
<tr>
<td>65% 85% 25% 11 10 14th week-still strong</td>
</tr>
<tr>
<td>87% 59% 24.2% 27 18 New single soon?</td>
</tr>
<tr>
<td>46% 97% 23.8% 28 4 deep AOR</td>
</tr>
</tbody>
</table>

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
**Flash Box**

**Strong Persuading ...** Blues master Robert Cray is shown here backstage at The Capitol Center in Md., giving away an autographed guitar to a lucky WWDC-FM listener as part of a promotional tie-in with international Guitar Month. Pictured from left are Cray, DC-101 Promotion Director B.J. Cohen, and winner Dave Violette.

**Just A Couple Of Birds ...** Ex-Eagle Joe Walsh sat in on San Diego’s Eagle 105 recently as guest DJ for a week, playing some of his favorites of the “Greatest Hits Of All Time.” Shown next to the (big) Eagle are from left: Eagle PD John Forsythe, Walsh, and Rick-the-bass-player.
### Regional Breakouts

#### Northeast
1. BOB SEGER—Shakedown—MCA  
2. JANET JACKSON—The Pleasure Principle—A&M  
3. PETER WOLF—Can't Get Started—EMI America  
4. NONA HENDRYX—Why Should I Cry—EMI America  

#### Southeast
1. BOB SEGER—Shakedown—MCA  
2. JANET JACKSON—The Pleasure Principle—A&M  
3. CASH BOX's "Most Added" single this week. Debuts on Pop chart at #51. WRVO, WSSX, WBQ, Y106, WNOI, WZPL & Y100 adding the latest off "Control" LP

#### Southwest
1. BOB SEGER—Shakedown—MCA  
2. PRINCE—If I Was Your Girlfirend—Paisley Park/WB  

#### Midwest
1. BOB SEGER—Shakedown—MCA  
2. PETER WOLF—Can't Get Started—EMI America  
3. DAN FOGELBERG—She Don't Look Back—Full Moon/Epic  
4. Tune should vault into Top 10 in no time and help generate the soundtrack LP interest. WDTX, WKDD, WZPL, KGKO, WGRD & WSPT adding...debuts #89 bullet. Fogelberg's return to rock is spearheaded by this powerful cut. WLOL, WZEE & WGRD

#### West
1. BOB SEGER—Shakedown—MCA  
2. SURFACE—Happy—Columbia  
3. JANET JACKSON—The Pleasure Principle—A&M  
4. PRINCE—If I Was Your Girlfirend—Paisley Park/WB  
5. DEBBIE GIBSON—Only In My Dreams—Atlantic  
6. This week's CHARTBREAKER. This single is destined to be hot both AOR and CHR. Debuts at #86... KLCU, KZZP, KSDO, KWOD & KWS add. KKRZ, FM102, KCAO & KLUK are among Ms. Jackson's earliest adds. His Purple Highness adds at KKRZ, KPLZ & WKRZ in the WEST

### Flash Box

Rockin' Around The Clock ... DIR is set to debut a new show on June 1st called "Rock Clock" hosted by Cheap Trick's guitarist Rick Nielsen. The show will be one-hour weekly, and will take listeners back in time to famous moments in rock history, complete with interviews to set the scene and trivia questions. Shown in the studio working on the show are (L-R): Bob Meyrowitz, President of DIR Broadcasting; Nielsen; and Neal Mirsky, DIR's V.P., National P.D.

And Now The News ... The Mutual Broadcasting System launched its West Coast originated weeknight news broadcasts on May 4. It's the only regularly scheduled network newscast emanating from the West Coast. Playin' around at the Mutual FM L.A. studios are Karl Moran, Mutual P.M. news anchor; Ron Nessen, Mutual's V.P./ news and special programming; and Rich Landesberg, producer of Mutual PM news.
ON THE CIRCUIT

Hitline USA: “Hitting the Highway with the Hottest Headliners”... On Sunday, May 10, Pepsi Hitline USA launched their biggest promotion ever. The promotion, titled “Hitting the Highway with the Hottest Headliners” is giving one lucky winner and a guest the chance to see three major rock concerts over the Memorial Day weekend. The whirlwind weekend activities will begin at Genesis’ Los Angeles Dodger Stadium concert on Friday, May 22; then on Saturday, the winner will fly to Miami, Florida to attend Bryan Adams’ show at the Sportatorium, concluded with a Sunday night stopover in Detroit for Billy Idol’s concert at the Pine Knob Amphitheater. Bryan Adams announced the winner of the contest when he guested on the nationally syndicated Hitline on May 10.

Big Apple Cowpokes In For A Treat... On July 1, the impending departure of country mainstay WHN/New York will leave the nation’s largest market without a country outlet. But NBC Radio has the solution—its nine year A/C formatted WWMN—will change formats to Country, filling a major void on the Gotham City airwaves. Says NBC Radio Pres Randy Bongarten, “By becoming the city’s exclusive country station, YNY will fill an important need in the market. This will mean that New York’s country music fans won’t miss a beat in hearing their favorite stars and songs.” Yee-ha...

WNEW-FM Broadcasts “Live From London”... WNEW-FM will broadcast the Fourth Annual “Live From London” show, hosted by Scott Munl, the week of June 1-5. This year’s show coincides with the 20th anniversary celebration of both WNEW and the release of The Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” album. (By the way, in recent polls of both readers and respected critics, The L.A. Times found Sgt. Pepper’s to be the number one rock album of all time. If you have a surprise, eh?). With this mind, WNEW has decided to broadcast the show from London’s famed Abbey Road Studios, where The Beatles recorded “Sgt Pepper” and many other of their records. Past “Live From London” shows have featured (to name a few) David Bowie, Elton John, Sting, Steve Winwood and Pete Townshend.

“Summer’s Here And The Time Is Right”... With summer upon us, radio is gearing towards seasonal programming—let’s take a look. First-up: CBS’ “The Spirit Of Summer” is about to launch its 16-week run with a special three-hour Memorial Day weekend broadcast airing Friday through Monday. On Monday, Kris Eric Stevens is your host on the journey through the music of recent summers past, with an emphasis on the sounds of the 60’s and 70’s (“with a splash of the 80’s”). Featured artists throughout the summer include Linda Ronstadt, The Beach Boys and Elton John plus an exciting assortment of special guest interviews including Sting, Phil Collins, Bob Dylan, Paul Simon and Simply Red. Also ready is United Stations debut of “Dick Bartley’s Solid Gold Summer Hits.” The program, set to air over the Memorial Day weekend, will feature a bovy of classic summer hits as well as interviews with the artists responsible for many of the tunes. Among the classics that the listener can expect are Mungo Jerry’s “In The Summertime,” The Beach Boys’ “California Girls” and Jan & Dean’s “Surf City.” Keep an ear open for these and other specials and remember: “Tan, don’t catch a cold, eat well, baby. Or Have You Ever Been Experienced?”... Compact Disc manufacturers’ Rykodisc have introduced a radio promotion with AOR/Classic Rock stations entitled the “Ultimate CD Experience.” Each station is served with 10 copies of Ryko’s new “Jimi Hendrix: Live At Winterland” CD to giveaway over the air, plus a list of Hendrix trivia questions. Among the many stations involved in the promotion are: WMMR/Philadelphia, WZLX/Boston, KLSX/Los Angeles and WXCX in Washington.

Corporate Climbers... WBGQ-FM (“Jazz 88”) has announced the appointment of Anna Kosof as the station’s new General Manager; at KISS-08 (WXKS-FM), Dale Dorman has recently been named the stations Assistant Program Director; Kendall Adjkins has been appointed Promotions Director at KKDB Radio in Arizona; ABC Radio networks have appointed Ron Rivlin to Manager, Affiliate Relations of the network’s Rock Radio division; Lisa Taylor has joined WNYN/New York as Evening and Weekend Personality; the National Association of Broadcasters have appointed Thomas Kushak to a vacant board of directors seat; Daniel Charles-ton has been promoted to Vice President/General Manager of KAT AM/FM in Lincoln, Nebraska; Garrett Bergmark has joined the sales department of KFI/KOST Radio in Los Angeles; and Nancy C. Widmann has been named Vice President, CBS owned radio stations. She will be responsible for the Division’s seven AM and 11 FM radio properties.

The Beatles On USP... United Stations Programming Network will debut “The Beatles Silver Anniversary Specials” series airing over eight summer weekends, beginning with the weekend of July 11. Each program will feature a different theme, ranging from individual profiles of each Beatle to such shows as “The Fab Four On Film” and “The Beatles: Captured Live.”

Urban Shootout In The Windy City... Look for an interesting showdown in the Chicago Urban Market this summer as Lee Michaels returns to program WBMP against market leader WGGI. Michaels leaves KMEL/San Francisco after taking it from 3.7 to 4.4 in one book to the top contemporary spot in the Bay Area ratings. The fun began for real May 15—keep an ear out.

Tom DeSavia
CASH BOX
Radio Report
BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

May 23, 1987

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 72 Stations
68 Stations Reported This Week
Satisfied
Donna Allen-21/Atco
20 Adds
Thigh Ride
Tawatha-Epic
19 Adds
Tina Cherry
Georgio-Motown
16 Adds
Rock-A-Lott
Aretha Franklin-Arista
15 Adds

#1 SINGLES

RETAIL
Just To See Her
Smokey Robinson-Motown
Always
Atlantic Starr-Atlantic Starr
There’s Nothing Better Than Love
Luther Vandross & Gregory Hines-Epic
Don’t Disturb This Groove
System-System

REQUESTS
Always
Atlantic Starr-Warner Bros.
Happy
Surface-Columbia
Back & Forth
Camelo-Atlantic Artists/PolyGram
I Wanna Dance With Somebody
Whitney Houston-Arista

ALBUM ALLEY
Just Gets Better With Time-
Whispers-Solar/Capitol
Veteran Vocal act returns with an album (Already #47 on the B/C Singles chart and rising) that includes the hit single “Rock Steady”, which is currently #12 bullet on the B/C Singles chart and headed for the top. A strong consistent sales winner, The Whispers Just Get Better With Time.

NEW AND HOT 45’S
I’m Bad-L. L. Cool J-Def Jam/Columbia
Without You- Touch-Supertonics
Tell Me You Love Me-L. J. Reynolds-Fantasy
If You Want My Lovin’, Do Me Right-Issac Hayes-Columbia
Let’s Spend The Night-Janice McClain-MCA

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
THE
O’JAYS

DON’T TAKE YOUR LOVE AWAY
BUILDING SUCCESS FROM THE SOUND UP

CASH BOX TOP ALBUMS/101 to 200
# BLACK CONTEMPORARY SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lat. Wk.</th>
<th>Till. Wks.</th>
<th>Acq. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>This Wk.</th>
<th>Till Wks.</th>
<th>Hot Cuts</th>
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<tbody>
<tr>
<td>1</td>
<td>Atlantic Starr—Always—Warner Bros.</td>
<td>1</td>
<td>11</td>
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<td>H</td>
<td>3</td>
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<td>7</td>
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<td>2</td>
<td>Cameo—Back And Forth—Atlanta Artists</td>
<td>3</td>
<td>9</td>
<td>4</td>
<td>H</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
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<td>5</td>
<td>Surface—Happy—Columbia</td>
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<td>13</td>
<td>3</td>
<td>H</td>
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<td>20</td>
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<td>Gotta Make Love Tonight</td>
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<td>Smokey Robinson—Just To See Her—Motown</td>
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<td>L. Vandross/G. Hines—There's Nothing...—Epic</td>
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<td>Herb Alpert—Diamonds—A&amp;M</td>
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<td>Whispers—Rock Steady—Solar/Capitol</td>
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<td>The System—Don't Disturb This...—Atlantic</td>
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<td>Five Star—Are You Enough—RCA</td>
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<td>Nonnie Hendrix—Why Should I Cry—EMI America</td>
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<td>Jody Watley—Still A Thrill—MCA</td>
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<td>Jesse Johnson—Baby Let's Kiss—A&amp;M</td>
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<td>The Gap Band—Zibile Zibile—Total Experience</td>
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<td>Howard Hewett—I Commit 2 Love—Elektra</td>
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<td>RJ's Latest Arrival—Rhythm Method—Manhattan</td>
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<td>Al Green—Everything's Gonna Be Alright—A&amp;M</td>
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<td>Whitney Houston—I Wanna Dance—Arista</td>
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<td>David Sanborn—Chicago Song—Warner Bros.</td>
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<td>Stephanie Mills—I Feel Good All Over—MCA</td>
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<td>Claudja Barry—Can't You Feel—Epic</td>
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<td>4 X Four—Want You For My Girlfriend—Capitol</td>
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<td>Ray Goodman-Brown—Celebrate Our Love—EMI America</td>
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<td>Regina Belle—Show Me The Way—Columbia</td>
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<td>Klymaxx—I'd Still Say Yes—MCA</td>
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<td>Temptations—Someone—Gordy</td>
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<td>40</td>
<td>Prince—Sign O'The Times—WB</td>
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Y—Yes  N—No

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
CASH BOX TOP ALBUMS/101 to 200

INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Egyptian Lover—Freakatholic—Egyptian Empire</td>
<td>1</td>
<td>8</td>
<td>WWIN, WEKS, WXOK, WATV, WPEG, WWWS, KDAY, KJLH, WXBA, WIZZ, WIZD, WEDR.</td>
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<td>2 Whistle—Barbara's Bedroom—Select</td>
<td>2</td>
<td>6</td>
<td>WBIX, WXKQ, WQLS, WALT, WQQQ, WURL, Z103, KDKO, K104, WZAK, WJMI.</td>
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<tr>
<td>3 Syl—Let Yourself Go—Next Plateau</td>
<td>3</td>
<td>5</td>
<td>WHUR, KDSD, WXOK, WJZQ, WIZQ, WENN, WPAL, JITN6, WFXC, WQFX, WATT, WDCX.</td>
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<tr>
<td>4 Cyre—Last Chance—Fresh/ Sleeping Bag</td>
<td>4</td>
<td>7</td>
<td>WTMP, WXOK, WLOU, WBIX, WQMB, WJZQ, WIZQ, WENN, WQFX, WTTL, WQSL, WFXC.</td>
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<tr>
<td>5 J. Blackfoot—Bad Weather—Edge</td>
<td>5</td>
<td>7</td>
<td>KSOL, WJZQ, WXOK, WENN, WQIS, WJYK, WJYK, WYSD, WIZZ, WQFX, WQFX.</td>
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<td>6 Melot—My Heart Gets ...—Logos/Varilock</td>
<td>6</td>
<td>5</td>
<td>WVEE, WDA, WMRK, WDR, KM4, WQBB, WQFM, WMFQ, WQBB, KJID, WQBB, KQBB.</td>
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<tr>
<td>7 Flos w/Ollie Woodson—We're Back—Superstar International</td>
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<td>5</td>
<td>WHUR, KJAY, WXOK, WEBS, WXOK, WENN, WPAL, WPEG, WWWS, KKBC, WXOC, WEDR.</td>
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<td>8 Run D.M.C.—It's Tricky—Profile</td>
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<td>11</td>
<td>XHMR, WQBB, WENN, WPLZ, KMJS, WQBB, WQBB, WQBB, WIZZ, WQI, WANN, WALT, KD4Y.</td>
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<td>9 Doug E. Fresh—Play Only At Night—Danya/Fantasy</td>
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<td>15</td>
<td>WQBB, WNNN, WXOK, WQBB, WENN, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, KJID, WQBB, KQBB.</td>
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<td>11 Ann Hines—Teearjerker—Edge</td>
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<td>12 Jon Boudrea—Is He A Love—Mascola</td>
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<td>13 Rose Brothers—Got A Rush—MISS/Malaco</td>
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<td>14 Phil Fenton—Houseparty—Cool Temp</td>
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<td>16 Mantronix—Who Is It?—Sleeping Bag</td>
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<td>17 Conway Bros.—Can't Fight It—Iciban</td>
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<td>18 Ghetto Boys—Car Freak—Rap-A-Lot</td>
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<td>19 Touch—Without You—Supertronic</td>
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<td>D</td>
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<td>20 L. J. Reynolds—Tell Me—Fantasy</td>
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<td>D</td>
<td>WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB, WQBB.</td>
</tr>
</tbody>
</table>

REGIONAL BREAKOUTS

**EAST**

1. WHITNEY HOUSTON—I Wanna Dance With Somebody—Anista
2. J.BLACKFOOT/ANN HINES—Teearjerker—RCA
3. DIANA ROSS—Dirty Looks—RCA
5. LABI SIFFRE—(Something Inside) So Strong—Chrysalis

In Early Heavy Rotation at WAMO & WDXX, Medium Rotation at WWIN and WXYV. Quiet Storm Airplay in N.Y. on WRKS and WBLLS.

**SOUTH**

1. SURFACE—Happy—Columbia
2. LISA LISA AND CULT JAM—Head To Toe—Columbia
3. J. BLACKFOOT/ANN HINES—Teearjerker—Edge
4. ISLEY BROTHERS—Smooth Sailin' Tonight—W.B./Capitol
5. O'JAYS—Don't Take Your Love Away—P.I.R./Manhattan

#1 at WJTT, WQMG, WFXC, KKDA AND WYLD.
#1 at WANN, WQOR, WEBS & WPAL.

Adds include WTMP, WXOK, JETX4, WXOK, WIZZ, KJCB, WQPB, KQBB, WANN, WQNY. Strong showing in South, Adds include WQMB, WXOK, WLOU, WQBB, WFXC, WQFX, WQFX, WQFX.

**MIDWEST**

1. ISLEY BROTHERS—Smooth Sailin' Tonight—Warner Bros.
2. DIANA ROSS—Dirty Looks—RCA
3. STARPOINT—D.Y.O.B.—Elektra
4. FREDDIE JACKSON—I Don't Want to Loose Your Love—Capitol
5. TAWATHA—Thigh Ride—Epic

Early Heavy Rotation at WAWA, Adds include WQIN & WULM.

Added at KFPR, WXOK, WQMB, WQMB, WNOV and WQVO.

Added at WULM & WGPR.

Across the board heavy rotation.

Added out of the box at WQIN, WGPR, WAWA, WNOV and WQVO.

**WEST**

1. DIANA ROSS—Dirty Looks—RCA
2. ISLEY BROTHERS—Smooth Sailin' Tonight—Warner Bros.
3. PRINCE—if I Was Your Girlfriend—Paisley Park/Warner Bros.
4. L. L. COOL J—I'm Bad—Del Jam/Columbia
5. LISA LISA & CULT JAM—Head To Toe—Columbia

Added at KDAY, KKKF, KFXK, KRJL & XHRM.

Added at KDKO, KMYX, KRJL & XHRM.

Added at KDAY, KFFX & KMYX.

Early Heavy Rotation at KDAY in Los Angeles, also added at KFFX & KSSL.

In Solid Heavy Rotation in West. Look for #1's to Follow.
B/C PLAY BY PLAY

CASH BOX TOP 100 ALBUMS

EAST

WXVY
WGCI
WXIN
WHUR
WUSL
WDAS
WWDY
WCXK
KMJM
KPRS
WJLB
WCR
WLUM
WWAK

SOUTH

WQTM
WKQX
WQWQ
WKDA
WQAI
WQWQ

MIDWEST

WQFM
WKOK
WQGL
WQZK
WKOL
WQWQ

WEST

KLSK
KZQZ
KWOL
KDKF

THE TERM CHARTREFEREE TO THE HIGHEST DEBUTING LP IN THE TOP 100.
THE BEAT

JACKSON FORMS RAINBOW-

During the 70’s the name Chuck Jackson was synonymous with consistently writing and producing hit records. Chuck along with his writing/producing partner the late Marvin Yancey, carried an indelible mark on the music industry. They were authors of the many gold and platinum selling records for Natalie Cole.

You are probably asking, what has Chuck been doing the last few years? He took a brief hiatus from the entertainment business to spend time with his family. Having spent some time relaxing and enjoying life, let me say this mega talented songwriter/producer/artist has returned and will be bigger than he ever was. Jackson, a modest individual has been described by many of his peers as an absolutely brilliant man. Chucks career not only saw him enjoying success as a writer/producer, he was a member of one of the most successful groups of the 60’s The Vipers, who scored a massive hit (gold) with Leaving Me. By the way Chuck I would love to hear a remake of that big song. Jackson along with his partner Ron Barrows recently formed their own company Rainbow’s Inn Production. Chuck recently wrote and produced the chart-climbing hit single for Capitol recording artist 4 X 4 titled Want You For My Girlfriend. Soon to be released on Capitol is another potential hit co-written and produced by Jackson for Peggi Blu and Burt Robinson titled All The Way With You. He also mentioned some phenomenal forthcoming projects on some of the top artist in the business, who must remain nameless at this point. A very special Cash Box welcome back to Chuck Jackson one of the most brilliant writers/producers/artist of our time.

ACKLINS RECORDS FORMED-

Independent record labels continue to vie for their share of the billion dollar music business. The recently formed Acklins Records a division of Nassau Music Incorporated has hit the music scene running. Promotion and marketing will be handled by one of the top professionals in the business, Bob Urser who will serve as vice president. Prior to his affiliation with Acklins’ Records Bob held various positions with RSO, Fantasy and CTI. Cassandra Swayzer has joined the company as public relations executive. The company is receiving good response around the country to their initial 12-inch releases Babalay by King Errisson and Nice by Delaney. Early indications are this newly formed company will become a major musical force.

BAD DOING GOOD-

Maxx Kidd, president of the Washington, D.C. based T.T.E.D.

Records and creator of the now world famous go-go music has recently released a new single by Jesse James titled I Can Do Bad By Myself. Kidd indicated the initial response has been nothing short of sensational. When asked why he felt the response has been so good, Kidd was quick to respond, “the song has a message to which every one can relate.” Kidd is also enjoying tremendous response to another potential smash by Big Tony and The T.F. Crew titled Back Doing What We Do Best. The music industry is still buzzing about the dynamic promotion Kidd did last year with his Good To Go single. Maxx is certainly a top business man who knows how to market and promote his product to the Max.

LOUISVILLE’S MR. WONDERFUL-

Ron Lewis, president of Mr Wonderful Records/Production Company based in Louisville, Kentucky is extremely excited and highly optimistic about the company’s first release titled First On The Dance Floor by Jerry Green. Jerry acknowledged a strong interest in talent for music age seven. Encouraged by his family this Louisville native began practicing on several instruments including lead and bass guitar, drums and keyboards. His close affiliation with church activities provided further growth through exposure to gospel music. After graduating from high school, Jerry began performing at local night spots in the Louisville area. Jerry saw many musicians wanting to perform and perfect his craft he went on tour with the USO. Ambitious and driven with the desire to succeed he has never lost sight of his goal to sing. He loves to sing and understands desire, hard work and a willingness to sacrifice are a must in any profession, music is no exception. He has participated and won many talent contests which assisted in landing him a special guest appearance on the famous WLOU Summer Fest Program in 1986. He recently appeared as an opening act for Roy Ayers and Ubiquity. Jerry believes, “Music is universal, and like the seasons ebb and flow, from depths to the peaks, building from a whisper to a crescendo, only to recycle. We all relate to music because all its variations are like a continuous ring and we all fall somewhere within this ring of no beginning and no end, yet part of the whole.”

MAJORS WATCH SAN JOSE-

The believers number many (major record label executives who are taking a serious look (close to signing) at the San Jose based seven piece self contained group, Protege.

AL BELL LEADS BY EXAMPLE-

Records president Al Bell has stepped forward to assume a position of “leadership by example” within the national black community on the subject of Aids, because, he contends, other acknowledged leaders are refusing. Their refusal, Bell believes, is based on a fear that by doing so they will be perceived as homosexuals or someone who endorses or supports homosexuality. Bell, who is heterosexual, says the problem transcends such personal considerations.” Bell says his research and statistical analysis has shown that Aids is 350 percent more common among black children under five years of age than white children. Among all children under the age of 13, 55 percent diagnosed as having Aids are black. The basic cause of Aids among these victims is “a lack of awareness of Aids or diagnosed "at-risk.” Moreover, says Bell, studies indicate that 74 percent of the total number of heterosexuals diagnosed or reported to have Aids are black. And, 50 percent of the total number of females diagnosed or reported to have Aids are black.

CASH BOX TOP ALBUMS /101 to 200

THE BEAT

A High Priority Salute To
James Alexander
Program/Operations Manager
WJLB Radio

James started his brilliant broadcasting career as a teenager with WCN Cincinnati in the late 60’s. He has enjoyed a tremendous amount of success at WDAO, WBOK, WBMX, WLYD and KRLY. James currently has WJLB in the number one position in Detroit. Congratulations and best wishes for continual success to a friend and one of the best programmers in the business.

BOB LONG

 faux Toggle

 faux Toggle

 faux Toggle

 faux Toggle

 faux Toggle

 faux Toggle

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

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

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

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

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

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

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

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

CASH BOX Radio Report
IF YOU’RE NOT GETTIN’ IT, YOU’RE JUST NOT GETTIN’ IT
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

CASH BOX

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

May 23, 1987

#1 SINGLES

RETAIL

To Know Him Is To Love Him—Par-
ton-Rosenthal-Harris—(Warner Bros.)
I Will Be There—Dan Seals—(EMI-
America)
Forever And Ever, Amen—Randy
Travis—(Warner Bros.)
Have I Got Some Blues For You—
Charley Pride—(16th Avenue)
It Takes A Little Rain—The Oak
Ridge Boys—(MCA)
Domestic Life—John Conlee—
(Columbia)

REQUESTS

All My Ex’s Live In Texas—George
Strait—(MCA)
Till I’m Too Old To Die Young—
Moe Bandy—(MCA/Curb)
Have I Got Some Blues For You—
Charley Pride—(16th Avenue)
Little Sister—Dwight Yoakam—
(Warner Bros./Reprise)
Baby’s Got A Hold On Me—The
Nitty Gritty Dirt Band—(Warner Bros.)
Domestic Life—John Conlee—
(Columbia)

HOT CUTS

Dwight Yoakam—Little Ways—(Hillbilly Deluxe)
The Judds—Turn It Loose—(Heartland)
Waylon Jennings—Chevy Van—(Hangin’ Tough)
Dan Seals—Three Time Loser—(On The Front Line)
Judy Rodman—I’ll Be Your Baby Tonight—(A Place Called Love)

Ricky Van Shelton—Life Turned Her That Way—(Wild Eyed Dream)
Dwight Yoakam—Please, Please Baby—(Hillbilly Deluxe)
The Nitty Gritty Dirt Band—Fishin’ In The Dark—(Hold On)
John Conlee—American Faces—(American Faces)
Waylon Jennings—Baker Street—(Hangin’ Tough)
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lat. Wk.</th>
<th>Till Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>Current LP</th>
<th>This Wk.</th>
<th>Till Wks.</th>
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<td>1</td>
<td>Conway Twitty—Julia—MCA</td>
<td>4</td>
<td>12</td>
<td>4</td>
<td>H</td>
<td>1</td>
<td>N</td>
<td>Y</td>
<td>28/9</td>
<td>Boarderline Of You</td>
<td></td>
<td></td>
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<td>2</td>
<td>John Conlee—Domestic Life—Columbia</td>
<td>2</td>
<td>12</td>
<td>8</td>
<td>H</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>22/5</td>
<td>American Faces</td>
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<td>Dan Seals—I Will Be There—EMI America</td>
<td>6</td>
<td>11</td>
<td>11</td>
<td>H</td>
<td>3</td>
<td>N</td>
<td>N</td>
<td>35/29</td>
<td>Three Time Loser</td>
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<td>4</td>
<td>Charley Pride—Have I Got Some Blues—16th Ave.</td>
<td>7</td>
<td>10</td>
<td>5</td>
<td>H</td>
<td>5</td>
<td>N</td>
<td>Y</td>
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<td>5</td>
<td>The Oak Ridge Boys—It Takes A Little—MCA</td>
<td>1</td>
<td>14</td>
<td>9</td>
<td>H</td>
<td>6</td>
<td>N</td>
<td>N</td>
<td>12/11</td>
<td>A Little Late To Say</td>
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<td>6</td>
<td>The Forester Sisters—Too Many Rivers—Warner Bros.</td>
<td>9</td>
<td>12</td>
<td>12</td>
<td>RC</td>
<td>10</td>
<td>Y</td>
<td>Y</td>
<td>—</td>
<td>—</td>
<td></td>
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<tr>
<td>7</td>
<td>Mono Band—Till I'm Too Old To Die Young—MCA/Curb</td>
<td>11</td>
<td>8</td>
<td>3</td>
<td>H</td>
<td>13</td>
<td>N</td>
<td>Y</td>
<td>32/7</td>
<td>Can't Shaddle The Fence</td>
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<td>8</td>
<td>Judy Rodman—Girls Ride Horses Too—MTM</td>
<td>3</td>
<td>12</td>
<td>21</td>
<td>H</td>
<td>8</td>
<td>N</td>
<td>N</td>
<td>25/5</td>
<td>I'll Be Your Baby</td>
<td></td>
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<tr>
<td>9</td>
<td>The Nitty Gritty Dirt Band—Baby's Got A Hold—WB</td>
<td>12</td>
<td>8</td>
<td>7</td>
<td>RC</td>
<td>9</td>
<td>Y</td>
<td>Y</td>
<td>27/3</td>
<td>Flashin' In The Dark</td>
<td></td>
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<tr>
<td>10</td>
<td>Parton, Ronstadt, Harris—to Know Him—WB</td>
<td>5</td>
<td>13</td>
<td>RC</td>
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<td>2</td>
<td>Y</td>
<td>N</td>
<td>1/9</td>
<td>Those Memories Of You</td>
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<td>Keith Whitley—Hard Livin'—RCA</td>
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<td>10</td>
<td>24</td>
<td>H</td>
<td>11</td>
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<td>Randy Travis—Forever And Ever, Amen—Warner Bros.</td>
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<td>5</td>
<td>1</td>
<td>H</td>
<td>4</td>
<td>Y</td>
<td>3</td>
<td>32/12</td>
<td>—</td>
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<td>T.G. Sheppard—You're My First Lady—Columbia</td>
<td>15</td>
<td>10</td>
<td>15</td>
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<td>19</td>
<td>N</td>
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<td>Eddy Raven—You're Never Too Old—Columbia</td>
<td>16</td>
<td>9</td>
<td>39</td>
<td>H</td>
<td>18</td>
<td>N</td>
<td>Y</td>
<td>23/14</td>
<td>Shine, Shine, Shine</td>
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<td>Sweethearts Of The Rodeo—Chains Of Gold—Columbia</td>
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<td>8</td>
<td>18</td>
<td>H</td>
<td>15</td>
<td>N</td>
<td>Y</td>
<td>7/40</td>
<td>Close Few</td>
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<td>16</td>
<td>Billy Joe Royal—Old Bridges Burn Slow—Atlantic America</td>
<td>8</td>
<td>15</td>
<td>RC</td>
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<td>23</td>
<td>N</td>
<td>Y</td>
<td>31/52</td>
<td>—</td>
<td></td>
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<tr>
<td>17</td>
<td>The O'Kanes—I Can't Stop My Heart—Columbia</td>
<td>10</td>
<td>16</td>
<td>RC</td>
<td>RC</td>
<td>14</td>
<td>N</td>
<td>Y</td>
<td>11/18</td>
<td>Bluegrass Blues</td>
<td></td>
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<tr>
<td>18</td>
<td>George Strait—All My Ex's Live In Texas—MCA</td>
<td>31</td>
<td>4</td>
<td>2</td>
<td>H</td>
<td>16</td>
<td>N</td>
<td>Y</td>
<td>2/16</td>
<td>Am I Blue</td>
<td></td>
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<tr>
<td>19</td>
<td>Tanya Tucker—It's Only Over For You—Capitol</td>
<td>22</td>
<td>7</td>
<td>28</td>
<td>H</td>
<td>17</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>Daddy Long Lega</td>
<td></td>
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<tr>
<td>20</td>
<td>John Schneider—Love, You Ain't Seen—MTM</td>
<td>26</td>
<td>8</td>
<td>39</td>
<td>H</td>
<td>21</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>If It Was Anyone</td>
<td></td>
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<tr>
<td>21</td>
<td>Earl Thomas Conley—that Was A Close One—RCA</td>
<td>27</td>
<td>7</td>
<td>40</td>
<td>H</td>
<td>22</td>
<td>N</td>
<td>Y</td>
<td>9/29</td>
<td>Dancin' With The Flame</td>
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<td>22</td>
<td>Dwight Yoakam—Little Sister—WB/Reprise</td>
<td>29</td>
<td>7</td>
<td>6</td>
<td>H</td>
<td>12</td>
<td>N</td>
<td>Y</td>
<td>4/1</td>
<td>Little Ways</td>
<td></td>
<td></td>
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<tr>
<td>23</td>
<td>Mickey Gilley—Full Grown Fool—Epic</td>
<td>28</td>
<td>8</td>
<td>34</td>
<td>H</td>
<td>28</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>—</td>
<td></td>
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<tr>
<td>24</td>
<td>Marie Osmond—Everybody's Crazy—Capitol</td>
<td>32</td>
<td>6</td>
<td>41</td>
<td>H</td>
<td>27</td>
<td>N</td>
<td>Y</td>
<td>50/33</td>
<td>—</td>
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<tr>
<td>25</td>
<td>Kathy Mattea—You're The Power—Mercury</td>
<td>14</td>
<td>16</td>
<td>RC</td>
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<td>25</td>
<td>N</td>
<td>Y</td>
<td>13/26</td>
<td>You Plant</td>
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<td>26</td>
<td>Crystal Gayle/Gary Morris—Another World—WB</td>
<td>36</td>
<td>4</td>
<td>22</td>
<td>H</td>
<td>30</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Southern Pacific—Don't Let Go Of My Heart—WB</td>
<td>30</td>
<td>10</td>
<td>35</td>
<td>M</td>
<td>40</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Ricky Skaggs/Sharone White—Love Can't Ever—Epic</td>
<td>38</td>
<td>4</td>
<td>10</td>
<td>H</td>
<td>34</td>
<td>N</td>
<td>Y</td>
<td>50/30</td>
<td>Waitin' In Jerusalem</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>The Kendalls—Routine—One Stop</td>
<td>34</td>
<td>5</td>
<td>19</td>
<td>M</td>
<td>38</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Charly McClain—Don't Touch Me There—Epic</td>
<td>33</td>
<td>12</td>
<td>25</td>
<td>M</td>
<td>20</td>
<td>N</td>
<td>Y</td>
<td>39/3</td>
<td>Paradise Avenue</td>
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<td>31</td>
<td>Steve Wariner—The Weekend—MCA</td>
<td>44</td>
<td>5</td>
<td>37</td>
<td>H</td>
<td>42</td>
<td>Y</td>
<td>Y</td>
<td>40/10</td>
<td>Hey Alarm Clock</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>The Desert Rose Band—Ashes Of Love—MCA/Curb</td>
<td>35</td>
<td>9</td>
<td>29</td>
<td>M</td>
<td>39</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>Love Reunited</td>
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<tr>
<td>33</td>
<td>Ricky Van Shelton—Crime Of Passion—Columbia</td>
<td>40</td>
<td>6</td>
<td>17</td>
<td>M</td>
<td>33</td>
<td>Y</td>
<td>Y</td>
<td>19/28</td>
<td>Life Turned Her That Way</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>SKG—American Me—MTM</td>
<td>41</td>
<td>6</td>
<td>36</td>
<td>M</td>
<td>37</td>
<td>N</td>
<td>Y</td>
<td>48/16</td>
<td>Trains Make Me Lonesome</td>
<td></td>
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<tr>
<td>35</td>
<td>Mason Dixon—3935 West End Avenue—Premier One</td>
<td>39</td>
<td>6</td>
<td>16</td>
<td>M</td>
<td>45</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>T. Graham Brown—Don't Go To Strangers—Capitol</td>
<td>17</td>
<td>17</td>
<td>RC</td>
<td>RC</td>
<td>24</td>
<td>Y</td>
<td>Y</td>
<td>20/50</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Michael Johnson—The Moon Is Still Over—RCA</td>
<td>18</td>
<td>16</td>
<td>RC</td>
<td>RC</td>
<td>26</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>Cool Me In The River</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>The Judis—I Know Where I'm Going—RCA/Curb</td>
<td>52</td>
<td>2</td>
<td>20</td>
<td>M</td>
<td>43</td>
<td>N</td>
<td>Y</td>
<td>6/14</td>
<td>Turn It Loose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Baillie And The Boys—Oh Heart—RCA</td>
<td>42</td>
<td>4</td>
<td>42</td>
<td>M</td>
<td>41</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Holly Dunn—Love Somebody Like Me—MTM</td>
<td>50</td>
<td>4</td>
<td>30</td>
<td>M</td>
<td>49</td>
<td>N</td>
<td>Y</td>
<td>29/29</td>
<td>—</td>
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Y—Yes  N—No
## ON DECK

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Tilt. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour This Wk.</th>
<th>Tilt. Wks.</th>
<th>Hot Cuts</th>
</tr>
</thead>
</table>

## CASH BOX TOP ALBUMS / 101 to 200

## INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Lst Wk.</th>
<th>Tilt. Wks.</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charley Pride-Have I Got Some Blues-16th Avenue</td>
<td>1</td>
<td>11</td>
<td>KMOO 3/2, KEED 2/1, WICO 7/4, WPAY 3/2, WOFF 13/6, WSDS 9/5</td>
</tr>
<tr>
<td>The Kendalls-Routine-Step One</td>
<td>2</td>
<td>5</td>
<td>KJUN 28/2, KBFS 33/18, WKDY 25/18, WLWA 26/17, WPXN 30/21</td>
</tr>
<tr>
<td>Mason Dixon-3935 West End Avenue-Premier One</td>
<td>3</td>
<td>6</td>
<td>KMOO 10/8, WKDY 17/10, WQTE 26/20, KIXZ 25/20, KFDR 38/24</td>
</tr>
<tr>
<td>Narvel Felts-When A Man Loves A Woman-Evergreen</td>
<td>4</td>
<td>7</td>
<td>WKDY 24/17, KMOO 40/29, KIXZ 34/27, WQTE 36/28, WKWC 50/40</td>
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<tr>
<td>The Nielsen White Band-I Got The One I Wanted-Vision</td>
<td>5</td>
<td>8</td>
<td>KYKX 32/30, WCAO 32/30, WPCN 32/34, WSGO 46/35, WWQM 41/36</td>
</tr>
<tr>
<td>Christie Lane-I Wanna Wake Up With You-LS</td>
<td>6</td>
<td>9</td>
<td>WKDY 30/27, WWVA 30/30, WPXN 38/35, KMOO 39/35, WVAR 43/34</td>
</tr>
<tr>
<td>Gordon Dee-You're Slowly Going-Southern Tracks</td>
<td>7</td>
<td>10</td>
<td>WLET 29/21, WKWC 23/19, KOMO 32/27, KJUN 29/22, KBFS 21/13</td>
</tr>
<tr>
<td>Gary McCullough-I Know A Lie-Soundwaves</td>
<td>8</td>
<td>11</td>
<td>WKCY 24/21, KMOO 38/34, WBGX 49/46, WPAY 38/34, WPXN 44/41</td>
</tr>
<tr>
<td>Bart Cameron-Do It For The Love Of It-Revolver</td>
<td>9</td>
<td>12</td>
<td>KFBS 35/33, KJUN 42/43, WKWC 32/28, KMOO 47/41, WVAR 48/44</td>
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<tr>
<td>David Frizzell-Beautiful Body-Compleat</td>
<td>11</td>
<td>14</td>
<td>WJJC 34/31, KRKT 34/32, WQCO 34/27, KINO 43/40, KIXZ 49/43</td>
</tr>
<tr>
<td>Salt Creek-Barn Dancin'-CBO</td>
<td>12</td>
<td>15</td>
<td>WKCY 42/37, KRKT 21/19, KSJB 33/26, WJDJ 38/37, KMOO 42/39</td>
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<tr>
<td>Bobby G. Rice-Rachel's Room-Door Knob</td>
<td>13</td>
<td>16</td>
<td>WBGX 49/45, WKW 47/42, WLET 40/35, KRKT D/44, WASS D/42</td>
</tr>
<tr>
<td>Clarence Nieman-Shadows Of My Pride-Texas Soul</td>
<td>14</td>
<td>17</td>
<td>WKCW 42/47, QWTE 50/45, KMOO D/45, KBOE-A, KJUX-A, WOFF-A</td>
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<tr>
<td>Dale McBride-Waking Up In The U.S.A.-Concord</td>
<td>15</td>
<td>18</td>
<td>WKX 36/32, WPXN 48/45, WPAY 47/44, WAPP D/44, WASS D/43</td>
</tr>
<tr>
<td>Tina Danielle-Warmed Over Romance-Charts</td>
<td>17</td>
<td>20</td>
<td>KIXZ 52/35, KRKT 27/26, KJUN 30/29, KFDR 47/43, KYKX 45/43</td>
</tr>
<tr>
<td>Don Malcom-Moon Walkin'-Maxima</td>
<td>19</td>
<td>22</td>
<td>KFQ 4/43, KJUN 45/37, WQTE D/48, KMOO D/48, WVAR D/48</td>
</tr>
<tr>
<td>J.C. Weaver-The Invitation-WTM</td>
<td>20</td>
<td>23</td>
<td>WKWC 46/39, WLET D/46, WQSG 50/47, WKWC 46/43, WPXN 50/49</td>
</tr>
</tbody>
</table>
PROFILES

Steve Gary—Music Director
KVET/KASE-Austin, TX

During his college years, Steve Gary decided he wanted a career in radio because of his love for music; he liked the thought of getting a job doing something he enjoyed. Radio seemed to be just that. In 1969, while attending Southwest Texas State University in San Marcos, he got his first radio job, as an on-air DJ at Austin's KVET, working an all-night shift. He didn't mind the odd hours so much at the time, he says, because “I was involved in music and got to listen to music while I worked.”

He stayed with KVET until 1970; then it was on to rock and roll station KDSX in Sherman. Soon after, he returned to country music, working as Music Director for KOKO-FM in Austin. At the time, the station had an innovative progressive country format, where country music was blended with "outlaw" country, "redneck" rock and "renegade" country, which were being made by people like Guy Clark, Riders Of The Purple Sage, and other artists who weren't country enough to get airplay on mainstream country radio stations.

Although the progressive country format was successful in terms of gathering listeners, the audience was small and the station didn't show up well in ratings. In 1977, KOKE-FM changed to a full-time country format and Gary continued on with that station as Music Director until 1982.

That year, Steve Gary "came home" to KVET/KASE, as Music Director for both of the "sister" stations. 100,000-watt KASE-FM is mostly Cash Box Top 40 country, while KVET is a bit more traditional. "We go back farther for oldies on KVET," he says. "We might play Hank Williams Sr., Bob Wills or Ernest Tubb, who wouldn't get played on KASE."

Although KASE leans more toward major established artists first, the station doesn't always wait for a song to be inside the Top 40, playing records right "out of the box." As for independent labels, KASE certainly gives them a break also. "From time to time we find something that we can really get behind that's independent," Gary says. "We've done very well with Adam Baker. We've played everything that he has done. It was a gamble that paid off for us, because his records came to be very much in demand with our listeners. They still call to request his music. We also have given shots to local artists." As Music Director, the early part of Gary's week is spent taking the record promotion calls, talking to people from the labels who give him information about their current records, selecting the new current to be added, and preparing the logs and charts. During the latter part of the week, he devotes time to oldies, re-cataloging them for play or locating oldies that the station's library is missing.

Gary says he prefers being Music Director over being an on-air DJ. "I did the on-air thing for twelve or thirteen years," he says, "and I really like this better.

FLASH BOX

Dan Seals ("I Will Be There") is headed for the top of the chart this week. This will make five in a row. New records this week include Sawyer Brown, T. Graham Brown, Don Williams, and please pay close attention to the new Dana McVicker record ("Call Me A Fool"). This is a fantastic performance on an excellent song.

Tom Wopat ("Put Me Out Of My Misery") is off to a great start. We expect a big record from this fine artist. Thanks for your support.

SHEILA SHIPLEY
MCA

Exploding at radio and retail is the Ray Stevens single "Would Jesus Wear A Rolex". His new album, "Crackin' Up", was rushed to stores on May 15. We are proud to release Glen Campbell's first MCA single "The Hand That Rocks The Cradle". Listen closely for special guest Steve Wariner.

CASH BOX RADIO REPORT
CASH BOX TOP 40

**MUSIC VIDEOS**

**MOST ADDED**
- Madonna
- La Isla Bonita
- Sire
- Warner Bros.

**STRONG ADDS**
- Jody Watley
- Still Thrill
- MCA

**VIDEO**
- USA
- Mike Opelka
- Program Director
- National
- D. Williams
- Red 7
- N. Kanen
- J. Butler
- Keny G
- Bimal & The Angel
- Mission UK
- Steve Miller Band

**TOP 40 VIDEOS**
- Jeff Most
- Producer
- PD/Host
- Los Angeles
- Tom Petty
- The Heartbreakers
- J. Watley
- Steve Miller Band
- L. Richie
- Commodores
- Thrashing Doves
- The Cure
- H. Aipert

**VIDEO SOUL**
- Jeff Newman
- Sr.
- Producer
- Washington D.C.
- H. Aipert
- L. L. Cool J
- Commodores
- One Way
- R. Davis
- Company B

**VIDEO VIBRATIONS**
- Alvin Jones
- Producer
- Washington D.C.
- H. Aipert
- Commodores
- Company B
- R. Davis
- LL Cool J
- Steve Miller Band
- One Way

**INFO**
- Director
- National
- Network
- Theme
- Artist

**MUSIC PROGRAMMER’S PICK**

**Video**
- Mary’s Prayer

**Artist**
- Danny Wilson

**Label**
- Virgin

**Comments**
- "The Virgin label is happening right now, and this is just one of the many hot up-and-coming acts that could make it big time.”
NEW KIDS—New York-based Brighton Video, the new video arm of CorTech Communications, recently announced its official debut with a slate of home video documentaries ripe for Hollywood’s 100-year anniversary. Included in the initial release package (range) is suggested retail price from $39.95 to $59.95) are such Hollywood-oriented titles as Marilyn Monroe—Beyond The Legend, Grace Kelly—The American Princess, Steve McQueen—Man On The Edge, And The Horror Of It All and Hollywood Children—each from Womb Productions (plus three other documentaries: Air Force One: The Planes And The Presidents, Song Of Surfival, and Paucantiamo—Inca River). With a film belief in non-theatrical titles as the “next phase” in home video, the company plans to market titles through video wholesalers, mail order catalogs and as well as directly to retailers, schools and public libraries. Future Brighton pricing is in the $39.95—$99.95 suggested retail range.

COOL DUDES—From Touchstone Home Video this month comes Paul Newman and Tom Cruise in The Color of Money.

TIE-IN—Definitive heavy metal act Judas Priest makes its second venture into home video (the first being last year’s certified gold clip compilation, Fuel For Life) with a 95-minute concert video, Priest Live, recorded during the band’s most recent world tour, from CBS/Fox Video with a May 28 street date. The tape features 19 tunes. But wait, there’s more: Judas Priest label Records is taping the video release with the release of a live record, audio cassette (the video includes four additional songs) and CD to be promoted jointly.

HOME VIDEO REVIEW: The History of White People In America: Vol. II—MCA Home Video—$39.95 On Again, funnymen Martin Mull and writing partner Allen Rucker have devised a scarily adroit satire of white middle-American, middle-class values. The sub-territories covered here include “White Stress,” “White Religion,” “White Crime” and White Politics. Directed with sparkle by second-timer Harry Shearer, this second installment in Mull’s White People chronicles has all the bite of the first program, with less rump. Theme and characters are in clearer, more cohesive focus, and, as with the first tape, Mull and Rucker’s observations are relentlessly acid. Granted, the TM humor of this tape is based on the novelty of his subject matter. Lampooning a majority has a built-in factor of surprise going for it, but more than that, Mull and Rucker take on white stereotypes with gleeful severity (a refreshing come-upance, arguably enough, for a race whose world over for its bigotry and intolerance). All in good fun, ostensibly, though the dark side of the humor here is not much of a reach. White People II stays on the safe side of social criticism, even when detailing the corruption of small town white politics, where one-dimensional forces of evil and good (and impossibly naive) do battle. Perhaps the most scathing—and timely—spot here is the segment on white religion, in which the white church (Protestant, of course, presumably Methodist) is depicted as ineffectual and money grubbing. The least effective segment overall, save for a superlative cameo by Eileen Brennan, is White Crime—the only truly weak and plodding and completely implausible piece. The art of this tape is Mull, Rucker and Shearer’s talent for serving acerbic social criticism with a Brady Bunch veneer of frivolity. Given the hazards of tackling this subject—a potential for creating too gentle a spoof and a thinly-veiled promotion of white, middle American standards—White People II deftly avoids racial boosterism and offense to minorities (the one black couple we meet is better adjusted and more rational than their white counterparts). It succeeds in satirizing the norms of suburban white America with a vengeance. Gregory Dobrin

THE RELEASE BEAT

From CBS/Fox Video this month comes Priest Live, a 95-minute concert video recorded during Judas Priest’s most recent world tour. Suggested retail price is $24.98, in digital audio, HiFi stereo VHS and Beta... From MCA Home Video June in Home, the stage-to-film drama ‘night, Mother, starring Anne Bancroft and Shery Face (79.95, closed captioned, VHS Dolby HiFi and Beta HiFi) and the Martin Mull send-up of white, middle American values, The History of White People in America: Vol. II ($39.95, VHS Dolby HiFi digital stereo surround, Beta HiFi digital surround)... Sony Video Software music releases for June include Late Night Romances, a love tape featuring romantic tunes from various recording artists ($19.95 suggested retail, HiFi stereo).
The resurgent PolyGram has maintained its strong showing in the top album sales slot for the first quarter of this year.

WEA was the number one single company, moving up from third, and was second in the album category. PolyGram was in second place for singles.

PolyGram’s 17.7% album share was largely thanks to their hit "The Phantom of the Opera" original London cast album, helped along by Level 42’s new "Running in the Family," their stake with EMI and Virgin in the "Now, That’s Cal” Music compilation.

On singles, PolyGram had "Down to Earth" from Curiosity Killed the Cat and "Heartache" from Pepsi and Shirlie as the quarter’s fourth and fifth best sellers. PolyGram’s biggest fillip came from associated label Polydor, which jumped from 70 to 27th to take the lead position to make it the leading album label, with 7% of the market.

The cheering new for Epic was its rise to the top spot as leading label in the singles category, with 7%, rising from fourth last quarter. EMI and CBS maintained third and fourth positions, respectively, in the albums sector.

Cutting Crew’s number one U.S. hit, "I Just Died In Your Arms Tonight," could not have been better timed for the new public Virgin Group company’s leap from the bottom of the heap before tax for the six months up to January 31, 1987 were 16.1 million pounds, compared to 12.4 million pounds for the same period last year.

But the profits dropped from a profit of 12.1 million pounds on a turnover of 65.6 million pounds over last year to an 11.5 million pound profit on a 77.2 million pound turnover for the same six month period this year.

Virgin chairman Richard Branson’s comment was: "A good performance overall with significant and encouraging improvements in profit and revenue contributions from our retail and vision activities."

The Financial Times was not so encouraging, emphasizing the slight fall in the music division’s profits due to the lack of new releases, and warning of the company’s "uncomfortable dependence on the artistic temperament."

Richard Branson will join Bill Graham as a keynote speaker at the eighth New Music Seminar, in New York in July. Branson will speak about the U.S. launch of Virgin Records...

Matt Johnson, who is The The, celebrates the group’s eighth anniversary with the re-release of the single "Sweet Bird of Truth."

"Now that its subject matter may have become homogenized by time, it will hopefully get a fairer crack of the proverbial whip," says. His deeply felt songs covey subjects from the growing clash between the West and Islam and the conflict between humanity and technology.

This all coincides with the release of "Infected-The Book," based on his successful "Infected" album. The book features paintings by his brother, Andy Dog, photographs, and most of his lyrics since 1979. Johnson says he will now lay low until his next album is completed in three years...

This year, the last of Kenny's Streetwave and Streetsounds group推出了 world debts of 1.25 million pounds.

His new Dance Music label is releasing three albums, including "State of the VP Hop 1." The new Streetsounds Preview label will get out compilations of hot new dance singles, particularly U.S. imports. Khan says his financing is from outside the record industry...

Joan Collins caused nearly as big a stir as Lionel Richie when she went to see one of his Wembley Arena concerts. Spotted in the audience, Joan was stared at incessantly by a curious crowd as people aimed their cameras for a distant shot of her.

But even Joan's ego had to make way for the dazzling Lionel Richie when he got on stage in London for the first time in nine years.

All the stage gimmicks and razzmatazz that has wowed audiences in the past tour had the same effect on London.

With a stage that rises up and swings around, a piano with a mind of its own and some other neat effects, Richie provided some of the greatest technical feats ever seen in Wembley Arena. He appeared out of the depths of the stage with the apt "Hello," and then forswore everyone of the party about to begin with "All Night Long." His balladic, silky voice intercut with some tight funk from a band that must be the best, and fittest, America has to offer.

Richie's songs have a tendency to be smutty, but he rugged up their edges for the live show on a stage that exploded-literally at one point into an activity.

Once "Easy" and "Truly" were out of the way, the party got moving with the Caribbean flavor of "Se La." Richi constantly keeps his antennae out to test the audience's mood. He communicates great humanity, carefully balancing showmanship with artistry.

One of the evening's most powerful moments came when he was stripped of the band in the华盛顿人 band and play "Lady" at the piano. That provided the mood contrast for the "Dancing on the Ceiling" finale. A brilliant, dizzying feat of music and spectacle that the biggest London West End production would envy...

Japan

England’s Top Ten

Melody Maker Chart

Top Ten 45’s
1. Loving You Is Sweeter Than Ever-Nick Kamen-WEA
2. Call Me—Spagna-CBS
3. Electrica Salsa-Off-EML/Flora
4. C’Est La Voute—Caroline Loeb-PolyGram/Barcaly
5. Everything I Own—Boy George-EMI/Virgin
6. The Right Thing—Simply Red-WEA
7. Respectable—Mel & Kim—C&G/Supreme Rec.
8. Si Puo’ Dare Di Piu’—Morandi/Ruggert-Tozzl-CDG
9. Day In Day Out—David Bowie—EMI
10. Io Amo—Fausto Leali—CBS

Top Ten LP’s
1. C'F Chi Die No—Vasco Rossi—Rickido/Caroello
2. Men And Women—Simply Red—WEA
3. The Joshua Tree-U2—Ricordi/Island
4. Never Let Me Down—David Bowie—EMI
5. Running In The Family—Level 42—Polygram/Polydor
6. Nick Kamen—Nikkie Kamen—WEA
7. Whitney Houston—Whitney Houston—RCA/Arista
8. OK Italia—Eduardo Bennett—EMI/Virgin
9. Goodbye—Poo—CDG
10. Graceeland—Paul Simon—WEA

TOKYO—According to the survey conducted by the JPR (Japan Phonograph Record Association), total album sales of record-rental business in Japan showed 8,030 as of April 15, 1987. Of these, 1,177 of them have been opened since April of 1986. These results indicate that the outlet of rental-record business are on a steady increase.

According to the JPR, the total sales of audio software (LP, tape and CD) in Japan as of March of 1987 showed 23,860,000,000 yen ($1659,000,000), an increase of 4% over the comparable month last year. Breaking it down, CD indicated high growth of 45% in money while the analog album recorded a steady decrease of 32%, from the comparable month of last year. Video software (disk and tape) were 3,049,000,000 yen (99,000,000), an increase of 113% over the comparable month of the prior year.

According to the survey conducted by Cash Box's Tokyo office, sales at the four main record dealers in April, 1987, in this country were up 10% over last year in April. All retailers surveyed reported without exception that high growth of CD was the main factor attributed to the sales increase. On the other hand, Akina Nakamori, one of Japan's most popular female singers and the Beatles were very prominent contributors to the result.

Frances W. Preston, president of Broadcasting Music Inc. (BMI New York), has awarded testimonials to Harsuto Suzuki, president of Toshiba-EMI-Music Publishing Co., Ltd. Hachidai Nakamura, a composer, Koji Kusano, producer of Toshiba-EMI-Music Publishing, and Shintei Matsuoka, a managing director of JASSRAC (Japan’s Association of Right of Authors, Composers and Publishers) at the Imperial Hotel in Tokyo on April 22, 1987 for a big smash of "Sukiyaiki" in the USA.

Italy

England’s Top Ten

Melody Maker Chart

Top Ten 45’s
1. Nothing’s Gonna Stop Us Now-Starship-Grunt
2. Can’t Be Without You Tonight—Judy Boucher—Oxbone
3. Living In A Box—Living In A Box—Chrysalis
4. April Skies—The Jesus And Mary Chain—Blanco Y Negro
5. A Boy From Nowhere—Tom Jones—Epic
6. (Something Inside) So Strong—Labi Siffre—China
7. La Isla Bonita—Madonna—Sire
8. To Be With You Again—Level 42—Polydor
9. The Slightest Touch—Five Star—Ten

Top Ten LP’s
1. Keep Your Distance—Curiosity Killed The Cat—Mercury
2. Solitude Standing—Suzanne Vega—A&M
4. Never Let Me Down—David Bowie—EMI America
5. The Joshua Tree—U2—Island
6. Running In The Family—Level 42—Polydor
7. Invisible Touch—Genesis—Virgin
8. Raindancing—Alison Moyet—CBS
9. F.L.M. — Mel And Kim—Supreme
10. Graceeland—Paul Simon—WEA

Cash Box May 23, 1987
NARM CONSUMER SURVEY—The National Association of Recording Merchandisers (NARM) is going to conduct of consumer research survey which will take place in the retail stores of NARM member companies in an attempt to provide them, the recording industry and distributors with executive with information pertaining to consumer purchasing habits relative to configuration (CD, cassette, LP), packaging, merchandising, quality and perceived value of prerecorded music using various age groups and demographics. Other questions will explore factors influencing a customer's store selection and purchasing decisions. The project, initiated by the NARM Retailers and Manufacturers Advisory committees as a part of the planning process for their annual Fall meeting, will be conducted between June 28 and July 11, 1987, in over 500 retail locations across the country. The questionnaire for the survey is being jointly developed by the marketing research departments of CBS Records and Capitol Records, following discussions with a group of retailers and manufacturers on April 27 in Los Angeles. Employees of NARM member companies will conduct the survey in all types of retail outlets, including small, strip and free-standing stores. The possibility of including record and tape departments of outlets which are serviced by record jobbers is being investigated. The Recording Industry Association of America (RIAA) will tabulate the data gathered with the results to be presented at NARM's Retail/Manufacturer Advisory Committee meeting which takes place September 28 to October 1, 1987 in San Francisco.

BUNNY AND BEATLES—Newly announced Playmate of the Year, Donna Edmonson, made in-store appearances at two Southern California based Music Plus stores. Two signs copies of her new Playboy Video Centerfold, which was released to coincide with the announcement of her selection. Miss Edmonson met close to 500 of her fans at both the Hollywood and San Gabriel stores on May 2nd...KLX (FM 97.1) on air personality, Damien, delivered his broadcast live from the Music Plus store in Sherman Oaks on May 4th. This promotion kicked off a brand new Capitol Records/KLSX/Music Plus trivia contest commemorating the 20 year anniversary of the Beatles "Sergeant Pepper's Lonely Hearts Club Band" album. The contest, which ran May 4 to May 15, featured a 21 question entry with a grand prize of a six day trip to London and a tour of the Abbey Road studios with KLSX morning man, Phil Hendrie. In addition to his radio broadcast, Damien also invited listeners to come in and take part in a special album exchange. The first 97 to arrive got the opportunity to trade in a favorite warped or damaged LP or Cassette for a Music Plus gift certificate for a $8.00 ticket LP/Cassette or $14.99 CD...The 46 store chain which also owns City One Stop, is offering the forthcoming "Sgt. Pepper" CD, expected June 1, at a pre-order price of $12.50.

CYMBIOSIS?—Just what is Cymbiosis? The intimate living together of two dissimilar organisms in a mutually beneficial relationship" which is exactly what Cymbiosis, a unique "marriage of a music magazine and a cassette tape" has accomplished. The brainchild of Ric Levine, a former disc jockey, music journalist and record store manager, this new and innovative combination magazine is geared toward audiences of progressive rock, jazz-rock, fusion and new age. A nice compact blister package for retailers, the magazine includes reviews, opinions and in-depth interviews with artists who are showcased on a high quality cassette tape. Levine hopes to have the package available in CD. "The idea behind Cymbiosis is to turn people on to innovative music they might be missing. Music that radio has ignored," says publisher/editor Levine. "For the first time, a music fan can make up his mind about an album by listening to two good tracks while he's reading an interview article about the artist." Levine, who developed the concept in 1985 in a restaurant, scribbling it on a napkin, has had a steadily growing response at retail where the magazine is being sold. Now in 37 states and 13 countries, Cymbiosis is carried in Tower, Peaches, Record Bar and Moby Disc as well as a number of distributors including Jem Records.

PLAYMATE PLUS—Newly announced Playmate Of The Year Donna Edmonson signs a copy of her new Playboy Video Centerfold for a fan during a recent in-store appearance at the Hollywood Music Plus store.

Brian Kassan

CASH BOX TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>REVOLVER</td>
<td>BEATLES (Capitol CDP-46441)</td>
<td>Capitol</td>
<td>1960</td>
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<tr>
<td>2</td>
<td>RUBBER SOUL</td>
<td>BEATLES (Capitol CDP-46440)</td>
<td>Capitol</td>
<td>1960</td>
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<tr>
<td>3</td>
<td>HELP!</td>
<td>BEATLES (Capitol CDP-46549)</td>
<td>Capitol</td>
<td>1960</td>
</tr>
<tr>
<td>4</td>
<td>THE JOSHUA TREE</td>
<td>U2 (Island 2-9505)</td>
<td>Island</td>
<td>1987</td>
</tr>
<tr>
<td>6</td>
<td>TRUTH</td>
<td>DOLLY PARTON/LINDA RONSTADT/EDMUND HARRIS (Warner Bros. 2-25305)</td>
<td>Warner Bros.</td>
<td>1987</td>
</tr>
<tr>
<td>8</td>
<td>THE IT IS</td>
<td>BRUCE HORNSBY AND THE RANGE (Island CD-1325)</td>
<td>Island</td>
<td>1984</td>
</tr>
<tr>
<td>9</td>
<td>BAD OFF A THE HIGH LIFE</td>
<td>STEVE WINWOOD/Oliver/Steven Poppleton</td>
<td>Atlantic</td>
<td>1985</td>
</tr>
<tr>
<td>10</td>
<td>GRACELAND</td>
<td>PAUL EDMOND (Warner Bros. 2-25447)</td>
<td>WEA</td>
<td>1987</td>
</tr>
</tbody>
</table>

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

DONNA ALLEN(21/Arista 1038)
Satisfied (4:50) (Triage/Living Disc/BMI) (L. Pace, D. Allen, W. English) (Producer: Lou Pace)

FAMILY DREAM(Motown/4585MG)
Rescue Me(5:03) (Beblica/ASCAP) (R. Pardee, M. Perison, V. Brooks) (Producer: Dream Team Productions)

BIG AUDIO DYNAMITE(Columbia 44-06780)
Hollywood Boulevard (5:45) (Big Audio Dynamic) (Jones, Letts) (Producer: Mick Jones)

EXPOSE(Arista ADI-9580)
Point Of No Return (9:38) (Panchin/BMI) (Lewis A. Martinez) (Producer: L. A. Martinez)

HI$PWAY(Columbia 44-06801)

SLY & ROBBIE(Island DMD 1023)
Boops (Here To Go) (5:05) (Island/Iax/Additions Enemy/Mashamug/BMI) (S. Dunbar, R. Shakespeare, B. Laswell, Shineehead, B. Collins) (Producer: B. Laswell)

CASH BOX TOP 12" DANCE SINGLES

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

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Tableau endings to most tunes provided an effective, understated answer to overblown staging.

McEntire was well supported by her band, especially the dramatic percussion of drummer Steve Short, which gave an extra edge to such hit McEntire ballads as "What Am I Gonna Do About You?" and long year's smash "Whoever's In New England." Richard Solomon's fiddle and Donnie LaVelle's pedal steel were also of special note. Back-up singer Susie Hoskins provided ample vocal fill-ins.

McEntire's show was opened by Warner Bros. recording artists Donny & Marie Osmond, featuring ex-Eagles guitarist Bernie Leadon. The veteran group, making renewed headway in the country arena after 20 years in the business, delivered a diverse set of modern country tunes.

Gregory Dobrin

Concrete Blonde

WHISKEY-A-GO-GO, L.A.—Hollywood's famed Whisky was parked to the rafters April 30 for the long-awaited return of L.A.'s own Concrete Blonde, a three-piece band of gypsies who are aggressively redefining the edge of the lost punk spirit.

From the lazy, loping chording of "True" (a recent AOR hit) to the speed-metal thrash of "Your Haunted Head," from the acoustic vulnerability of "You're The Only One" to the riveting energy of "Still In Hollywood," this band's debut I.R.S. album is nothing less than brilliant. It is an exercise in many genres but impossible to pigeonhole. The only common thread running throughout Concrete Blonde's work to date is a profound and refreshing insistence upon doing things their way. This is evident in both their music and their stage personas.

Concrete Blonde's setting, especially one as intimate as The Whisky, the band's assets are easily identifiable. Lead singer and bassist Johnette Napolitano is the chief focus of attention, sporting her black, fashionably ripped clothes and recently coiled Mohawk. She can switch between the light, Williams or Christine Bynde, but her frequent smile belies the hard-as-nails exterior. Her vocal integrity paints a coat of single sincerity on the surface of each song, and thus the listener feels the kinship that the best artists can create.

Concrete Blonde is much more than one-woman show, however. Much like the early incarnations of The Pretenders, the band performs live and on vinyl as a harmonious unit, each playing off the others' strengths. Drummer Harry Rushkoff is the ace in the hole. His masterful fills and dead-on chops comprise the dangerous substrata of Concrete Blonde's powerful sound. He is a man in complete command of his instrument, and through his mastery the band's eclectic sense of composition is given the luxury of consistent rhythmic moorings.

Guitarist Jim Mankey rounds out the trio. His flamboyant looks, his guitar is nonetheless the primary vehicle for delivering the musical messages.

The band's primal power was evident early in this evening's set. One of the LP's better cuts, "Dance Along The Edge," delivered all of the promise of the vinyl version and more, with intensity building from verse to verse and finally crumpling down in a vicious climax. George Harrison's "Be-ware Of Darkness" was also treated exquisitely, and one could sense that this band is ready for bigger stages to conquer.

Concrete Blonde's ability to effectively translate different styles of rock was demonstrated in the new songs unveiled at The Whisky. The best was the tight, strong "Run, Run, Run," powered by the thundering interplay of Mankey and Rushkoff. The other end of this spectrum came late in the show when Napolitano sat down solo with an acoustic guitar for the introspective "Little Conversations." These new numbers bode well for upcoming Concrete Blonde. This performance magnifies their importance as an influential musical force. Cornell and Burnel have always been interesting vocalists but their delivery was not quite as rough-hewn on new material such as the liltting "Always The Sun," the bouncy "Shakin' Like a Leaf," and the sardonic job at fame in the U.S., "Big In America," yet it was still a pleasure to hear such classic grumpy, menaces as "Nice 'n Sleazy," "Bring On The Nubiles," "Peaches" and "Toiler On The Sea."

Although the band has been popular in the U.K. and Europe since their inception, they are barely known to America. Much of this is due to the band's often off-key and off-time appearances on television. Perhaps the introduction of their music by more influential bands would alleviate this problem. (Maybe an impetus for "Big In America") Perhaps the attention that has been given their new LP, including a modest amount of airplay of the catchy single "Always The Sun," prompted them to play here. Since their last two albums—"Aural Sculpture" and the new one, their sound has become increasingly more accessible, which could appeal to a wider audience. The arrangements are more complex giving the band a more modern sound and the addition of horns has given them a fuller sound.

The crowd, which I expected to be largely fans of Concrete Blonde, but rather a tired variety, was unusually mixed with teeny boppers, collegiate types, punks and the gothic ones. Sad to say, for a band who is still producing meaningful, textured music, albeit, dark pop music which could find a larger audience with some radio play, these fans showed no sign of the band's promise. It is unlikely that many CHR or AOR radio programmers of mainstream America who listens to it, will even give them a try.

Cash Box
May 23, 1987

Brian Kelton
CASH BOX PROUDLY ANNOUNCES ITS ANNUAL

SPOTLIGHT ON JAZZ

ISSUE DATE: JULY 4, 1987
In conjunction with the 1987-1988 Directory Edition

ADVERTISING DEADLINE: JUNE 25, 1987

TO RESERVE ADVERTISING SPACE CONTACT:

SPENCE BERLAND
6464 SUNSET BOULEVARD / SUITE 605 / LOS ANGELES, CA 90028
213 / 464-8241

J.B. CARMICLE
330 WEST 58TH STREET / SUITE 5D
NEW YORK, NEW YORK 10019
212 / 586-2640
In the quandry as to which musical category he best fits, perhaps the most important assessment is that T. Graham Brown is a walking celebration of the human experience. "He makes people feel good when he walks in a room," sometime co-writer John Jarrard says of his fellow Georgian. "He really makes people feel good when he walks on a stage."

A true original, singing what is perhaps best described as country soul the way only he can do, T. Graham is flashy and full of self-confidence. Whether on stage or record, he is a proven showman, deftly backed by the Hard Tops, one of the hottest bands on the touring circuit today.

As a follow-up to his highly successful debut LP, Brilliant Conversationalist brings forth a new array of blues and rock oriented country sounds, embellished once again by the hot guitar of Nashville session-man Brent Rowan. For his album, T. and producer Bud Logan returned to Muscle Shoals Sound Studio in Sheffield, Alabama where much of his previous album was recorded.

The new album showcases more of T. Graham the songwriter, collaborating with various hit-making songsters on five tracks—"The Last Resort," "R.F.D. 30529," "Walk On Water," "Talkin' To It," and "The Past Ain't What It Used To Be." Also included, is a remake of the hit Steve Cropper/Otis Redding song "Sittin' On The Dock Of The Bay" and the Dave Loggins tune, "Anything To Lose." "It must be human nature to label things," comments T., "but the best compliment I ever get from anyone at a show is 'You don't sound like anybody.' When people really press me for what to call my music, I've gotten to where I say 'It's Otis Redding meets George Jones.'"

The blend of whatever it is that T. Graham Brown has been a long time brewing. While in school at the University of Georgia, in the early 70's, he worked 'em in the Holiday Inn lounge at night with beach music. His "David Allan Coe Period" followed, manifested by touring the Southeast as T. Graham Brown and REO Diamond. Then there was T. Graham Brown and Rack Of Spam, tuning in tighter on what was to come. "That was an R&B band," he says. "Van Morrison's Brown Eyed Girl' and John Fogerty's 'Green River' were the only white music we did."

In 1986, T. put his current band together. "I wanted to call these guys Rack Of Spam," he laughs, "but they wouldn't go for it. They decided on The Hard Tops as a band name, but they did go and have a Spam can key goldplated for me. I would almost bet that it's the only one in the world," he beams, holding it aloft.

The rest of the story, as they say, is history. During the first year in Nashville, Brown-1982 he got into singing demos for various publishing companies and was signed to CBS Songs as a songwriter. From local jingles and radio IDs, he has graduated to national campaigns for McDonalds, Kraft, and Coca Cola. This activity led to his being signed to Capitol Records following an expansion of the Capitol/EMI America division in Nashville.
**JUNE JAM VI**

**SATURDAY JUNE 13 ★ FORT PAYNE, ALABAMA**

WITH VERY SPECIAL GUESTS

GEORGE "GOOBER" LINDSEY
SAWYER BROWN
RESTLESS HEART
MICHAEL JOHNSON
JOHN SCHNEIDER
AND MUCH MORE!

PETRA

OAK RIDGE BOYS
CARL PERKINS
RHUBARB JONES
CHARLIE DOUGLAS
PAT UPTON
MUSCLE SHOALS CONTINGENCY

TWO GIANT STAGES — CONTINUOUS ENTERTAINMENT
SPECIAL SKYDIVING PERFORMANCES BY COCA-COLA SIX PACK
GIANT FIREWORKS DISPLAY FOLLOWING SHOW

- Tickets are $15.95 General Admission until May 31, After May 31 Tickets $18.00 • Order by mail until May 31 - Alabama Fan Club, Dept. JJ, PO. Box 529, Ft. Payne, AL 35967
- Show Time 12 Noon • Tickets Available at Gate Day of Show •

(No alcoholic beverages or glass containers permitted. Bring your lawn chairs and coolers!)

Don't miss the biggest and best JAM ever!

A Keith Fowler Promotion
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>JULIA</td>
<td>CONWAY TWITTY (MCA 3304)</td>
</tr>
<tr>
<td>2 DOMESTIC LIFE</td>
<td>JOHN CONNOLLY (Capitol B-64707)</td>
</tr>
<tr>
<td>3 I WILL BE THERE</td>
<td>DAX SLAYES (EMI America B-8377)</td>
</tr>
<tr>
<td>4 HAVE I GOT SOMETHING FOR YOU</td>
<td>CHARLEY PRIDE (Hank Austin B-70560)</td>
</tr>
<tr>
<td>5 IT TAKES A LITTLE RAIN</td>
<td>BLAKE LAWRENCE (The Oak Ridge Boys MCA 22314)</td>
</tr>
<tr>
<td>6 TOO MUCH FOR ME</td>
<td>THE FUTTERER SISTERS (Warner Bros. 7-26462)</td>
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<tr>
<td>7 TILL I'M TOO OLD TO DIE YOUNG</td>
<td>HANK WARREN MCDOWELL (MCA 33071)</td>
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<tr>
<td>8 GIRLS RIDE HORSES TOO</td>
<td>JIMMY IDLE (MCA 33067)</td>
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<tr>
<td>9 BABY'S GOT A HOLD ON ME</td>
<td>THE NITTY GRITTY DIRT BAND (Warner Bros. 7-26492)</td>
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<tr>
<td>10 TO KNOW HIM IS TO LOVE HIM</td>
<td>STEVE WYNN (Enka Music)</td>
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<tr>
<td>11 HARD LIVIN'</td>
<td>EMILY JO HARRIS (Warner Bros. 7-26492)</td>
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<tr>
<td>12 FOREVER AND EVER, AMEN</td>
<td>RANDY TRAVIS (Warner Bros. 7-26466)</td>
</tr>
<tr>
<td>13 YOU'RE MY FIRST LADY</td>
<td>T. G. SHEFFIELD (Columbia 36-65969)</td>
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<tr>
<td>14 YOU'RE NEVER TOO OLD FOR YOUR LOVE</td>
<td>RAY BAVI (Capitol M-855-7)</td>
</tr>
<tr>
<td>15 CHAINS OF THE PAIN</td>
<td>SWEETHEARTS OF THE RIDGE (Columbia 36-57559)</td>
</tr>
<tr>
<td>16 OLD BRIDGES BURN SLOW</td>
<td>BILL JOHNSON (Bella Rose B-72552)</td>
</tr>
<tr>
<td>17 CAN'T STOP THINKING ABOUT YOU</td>
<td>STEVE MCQUEEN (Columbia 36-89886)</td>
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<td>18 ALL MY EX'S LIVE IN TEXAS</td>
<td>GEORGE STRAIT (MCA 33087)</td>
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<td>TANYA TUCKER (Capitol B-36497)</td>
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<td>20 THE SEVEN LITTLE FOOLS</td>
<td>CHARLIE MCDOWELL (EMI-Ametica B-1209)</td>
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<td>21 LOVE, YOU</td>
<td>STEVE MCQUEEN (Columbia 36-56987)</td>
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<td>22 LITTLE SISTER</td>
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<td>GARY MORRIS (Capitol/Curb B-9753)</td>
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<td>KATHY MATTEA (MCA 33316-7)</td>
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<td>CRYSTAL GAYLE &amp; GARY MORRIS (EMI America B-2427)</td>
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<td>29 ROUTINE</td>
<td>RONNIE MILLIE (Capitol B-73321)</td>
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<td>30 DON'T TOUCH ME THERE</td>
<td>IMAGINE (Warner Bros. 7-26530)</td>
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<td>31 THE WEEKEND</td>
<td>DAVE MASON (MCA 33550)</td>
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<td>32 ASHES OF LOVE</td>
<td>MARK GRANADA (MCA 33048)</td>
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**SPECIAL INTRODUCTORY OFFER**

**CASH BOX** COUNTRY SINGLES
May 23, 1987

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**CASH BOX** COUNTRY SINGLES at $150.00 Per Year for a Limited Time Only
Continental U.S. Only
DOLLY Parton, LINDA RONSTADT, EMMYLOU HAR II (Warner Bros. 7-28371-A) Telling Me Lies (4:08) (Chappell-ASCAP/Fireign-PRS) (L. Thompson, B. Cook) (Producer: G. Massenburg)

"The Trio" is back again. Three great voices blending well to bring us an easy going country song. The melodic composition, written by Linda Thompson and Betsy Cook, is well-suited for the ladies. How can someone "scold" the listener so gently? The very mellow bass sound, combined with light strings, makes this a soothing arrangement. George Massenburg gives the production perfect highlights and an outstanding mix. Dolly, Linda, and Emmylou have captured our hearts once again.

DUNN MIXING? MMT's Holly Dunn (left) chats with Sharon (center) and Cheryl White at Master Mix's mixing board after the sisters put harmony vocals on Dunn's "Little Frame House", a self-penned cut from her new "Cornerstone" album.

T. G. BROWN (continued from page 29)

ville during 1984

"Drowning In Memories," the first single, went #39 on the charts; his signature song, "I Tell It Like It Used To Be," made Top Ten and brought out an album promptly; "I Wish I Could Hurt That Way Again" got to Top Five; his fourth single, "Hell And High Water," (co-written by T. & A. Harvey) was his first #1 record, laying a foundation of promise for "Don't Go To Strangers" and an armful of strong potentials in his second album, Brilliant Con- versation.

"I Tell It Like It Used To Be" ignited the explosion that had smoldered all along. It came at the beginning of 1986 and brought him an invitation to play the New Faces Show of the Country Radio Seminar, a long-established harbinger of hot careers. Among many other opportunities, he was asked to appear at Alabama's June Jam and to open for Kenny Rogers from June to December. His 1987 schedule has 150 Kenny Rogers dates on it.

I understand that that's NOT the norm in this business, so I'm grateful for this opportunity to tour with Kenny and grow from this. Maybe, by 1988, I can be a middle act like Ronnie Milsap is. It's whatever point the people there make out there is no promotion, I'll headline. I want to be as big as well, as big as T. Graham Brown can be!

FEATURE PICKS

KATHY MATTEA (Mercury 888 574-7) Train Of Memories (2:50) (Goldline-ASCAP) (J. Hinson, A. Byrd) (Producer: A. Reynolds)

Kathy's "husky voiced" presentation fits perfectly into this train song. Harmonies are good, and the pickin' is great. The tempo gets your whole body moving right along with the "train". Mournful sound, but not overdone.


Harmony lovers will love this harmony! Our review panel surely did! Spanish "borns" arrangement moulded into a good country production by Stan Cornelius. Vocals are up-front where they should be. Super song by David Heavener. Watch this one climb.

GLEN CAMPBELL (MCA-53108) The Hand That Rocks The Cradle (3:05) (Contention-SESAC) (T. Harris) (Producers: J. Bowen, G. Campbell)

Glen gives us a heart-felt vocal, and the arrangement is well produced. It's good to hear a song dedicated to mothers in this manner. Well-placed harmony highlights. This release should be widely accepted by listeners.

NASHVILLE NOTE-ABLES

NASHVILLE NOTE-ABLES SPECIAL NOTE... to our loyal country readers and subscribers, if you have noticed some printing errors in recent COUNTRY articles (and I'm certain you have), we offer our apologies. Just a word of explanation to let you know what has caused the disruption in our normal routine: you see, we have been suffering some growing pains. Our Holl-lywood offices recently relocated into new quarters, and we have been through some unavoidable "moving" problems. Look forward to the future however! Cash Box will be as you have every right to expect it to be: organized, accurate, and dependable. We have known for some time that this transition period was coming. Now, we have all suffered through it. It's time to look for the "good". Our sincere thanks for bearing with us. We appreciate your understanding.

DEL REEVES AND DR. RUTH...Nashville country boy, Del Reeves, is currently singing the praises of Dr. Ruth, the controversial TV sex therapist. The Grand Ole Opry star's latest record release, "Dear Dr. Ruth", carries Reeves' message that there is a need for greater sex education in our society's youth. News of the singer's latest Playback Record release reached King Features, syndicators of the popular "Ask Dr. Ruth" call-in TV program, and has resulted in Reeves being booked for a guest appearance. And, Nashville newspapers recently reported that Dr. Ruth Westheimer may return the favor by appearing on the Grand Ole Opry as Del's guest.

JUST DRIFTIN'...CBS Records/Nashville announces the appointment of Allen Brown to the position of associate director, media, for the firm. A nine year resident of Nashville, Brown was initially employed by CBS Records from 1980-1983. For these three years, his duties related to publicity, promotion, and artist development..."Mama's Don't Let Your Babies Grow Up To Be Cowboys" super songwriter, performer and actor Ed Bruce has just entered an agreement with Top Billing for exclusive booking of fairs, festivals, concerts, and all other personal appearances. Ed Bruce is a tremendous talent, and Top Billing is pleased that he will be a part of our stable of talent. Bruce's recent appearances have given him the capacity to draw crowds on a national scale, while his concert appearances keep the fans on their feet. We couldn't be happier about this new association."...This summer, Joe Stampley will headline a Western tour that begins in California in the middle of July and ends in Manhattan, Kansas at the end of August. TNN Radio's "promote or forget" concert will showcase Joe in 35 dates throughout a region where he is most popular....Lee Greenwood is back on the road here in America, upon returning from a successful two week tour of the Mediterranean. Look closely. You'll notice some changes in his band. Although drummer Marc Mason and vocalist Laddie Cain remain, there have been four new additions: Dave Watson on bass guitar, Steve Mandle on guitar, Kent Wells on guitar and singing background vocals, and Tony Smith on keyboards...Ray Stevens' new hit single "Would Jesus Wear A Rolex," was written by C. Atkins and M. Archer. Yes, you guessed it! That's Chet Atkins and Margaret Archer. This writer called Chet's Nashville office just to be sure. From the information obtained, Chet and Margaret wrote the song several months ago. With the recent "unholy wars" publicity, Ray remembered the song and jumped on it with perfect timing, which is another one of Ray's talents...being the "firstest with the mostest".

INDIE INK...Kathy Edge of NSD Records has been selected by the Country Music Association to perform during Fan Fair '87, an event sponsored by The Grand Ole Opry. She is scheduled to appear on the Independent Label Show on Tuesday, June 9, in Nashville...Premier one recording artist, Mason Dixon, have entered into an endorsement agreement with Fender Musical Instruments Corp. covering all musical products used by the group on their personal appearances. Negotiations for the agreement were handled by Dan Smith, president of marketing for Fender, and Marc Oswald of Oswald of Country Management representing Mason Dixon...Diamond Ridge recording artist Ronnie Dove is hosting a daily television show on the Chas- covision cable system in Waldorf, Maryland. The show features interviews and music from some of the top names in the music industry. Dove's current single "Heart" has done well on the playlists around the country.

Joe Henderson
BILLY VERA AND THE BEATERS (Rhino 74407) Hopeless Romantic (4:02) (W.B. Music/Vera-Cruz-ASCAP) (B. Vera) (Producers: J. Wexler, J. Johnson)

Finger picking and a fine vocal hit you right away. Seems unique to find Billy Vera tossed to the top of the country pile, but country fans are going to identify with this fine song and singer. Our review panel was enthusiastic over Vera’s performance.

LYNNE TYNDALL (Door Knob DK87-279) Looking For A Brand New Heartache (3:02) (Blood, Sweat, and Inc./Halsey Bros./Warner, Electra, Asylum/Duck Songs/Warner-Tamerlane) (P. Tillis, J. Buckingham) (Producer: P. McMakin)

Lynne Tyndall’s rendition of this song, written by Pam Tillis and Jan Buckingham, was a solid Indie Feature Pick this week. This release features a driving tempo, and has commercial appeal. It should do well for Lynne.

BENJI WILHOITE (Playback PL1109) Take A Heart Like Mine (2:25) (Channel-ASCAP) (L. Dooson, S. Wooley) (Producers: J. Gale, J. Pierce)

This uptempo contemporary arrangement has some fine guitar work behind Wilhoite’s smooth-enough vocal. The beat is certain to attract a lot of listeners. Good blend of background vocals.


Bass singer deluxe! Fine harmonies highlight this mid-tempo presentation. Slick saxophone featured in the “ride”. Gospel feel on a country selection, and it works for The Diamonds.

“YOU HAVE LET GO OF ME”

Terrah Sloane

AXBAR RECORDS

TIM JOHNSON IS RIDING HIGH ON HIS LATEST SINGLE

“BETWEEN THE SUN AND SAN ANTONO”

PRODUCED BY DANNY DAY ON SUNDIAL RECORDS

CASH BOX FEATURE PICK:

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

CERRITO SESSION! When Cerrito (center) recorded his new single, “Sing- ing On Sunday”, in Nashville recently, Warner Brothers recording artist John Wesley Ryles (right) stopped by the studio to lend some encouragement. Pictured at left is Cerrito’s producer Don Goodman.

DON MALENA—Moon Walkin’—(Maxima MRC-1277)

Don Malena has one of those pleasing voices, which seems never to strain. This mid-tempo production by Joe Carroll has been receiving lots of votes from out in radioland. The very positive song, composed by Jackson Leap, is right down Malena’s groove. Some stations betting on this darkhorse were: WASK, WKDY, WWRK, WMMK, KINO, and KFEQ.
OPENING SOON

CASH BOX AWARD WINNERS

CASH BOX 1987 ANNUAL DIRECTORY & AWARDS ISSUE

Reserve your ad space now! Issue Date: July 4, 1987 Ad Deadline: June 25, 1987
Scholz's Earthworks was doing and hating new view of the week's Moraz.

With jazz returned, Bill Bruford: a band that isn't initially to, but it is indeed. In late '85 I returned to the electronic set with a vengeance because by this stage, it was MIDI (Musical Instrument Digital Interface) capable. It was possible to write tunes form the drum thing and here I was writing all these interesting rock types of psych hard rock, and then we got the name of this band, and I decided to change the name entirely and now we play the new band and its past affiliations with considerable verve.

Bruford: What is Earthworks all about?

Bill Bruford: I had a duo with Patrick Moraz for a while. That was fine, but what I was really waiting for was that I was going on, I must have had a small break on the acoustic drum set, waiting for the electronic set to get better, which it did really. In late '83 I returned to the electronic set with a vengeance because by this stage, it was MIDI (Musical Instrument Digital Interface) capable. It was possible to write tunes form the drum thing and here I was writing all these interesting rock types of psych hard rock, and then we got the name of this band, and I decided to change the name entirely and now we play the new band and its past affiliations with considerable verve.

Bruford: A Candid Chat With Cash Box

Brian Kassan

LOS ANGELES—Cash Box caught up with Bill Bruford, percussionist extraordinaire, in New York after a recent taping of the New Visions program on VH-1 where he performed live and in the studio with some of the greats of jazz-rock—Earthworks.

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We've been hearing a lot of favorable comments from both the operating and distributing levels of the trade regarding the quality and earning power of some of the equipment various manufacturers have been putting to market. Well, as we get more into spring, and based on the schedule of distrub meetings being hosted by the factories throughout the month of May and into early June -- there's more product to come! For operators, as Cash Box went to press, Capcom was holding its distrub gathering at the Marriott Hotel Philadelphia Airport, and unveiling some new pieces. On May 29, it will be Sega's turn to invite distrubs out to The Westin O'Hare in Chicago to attend their meeting and presentation. Among the products being showcased is the new “Alien Syndrome” (originally introduced at ACM '87) with updated programming, in a dedicated upright cabinet (and from what we hear it's been testing very well). Also heard that another “Super” machine was to be unveiled at this event. Next up, on June 2-3-4, is the Atari meeting at the Mariner Inn on Hilton Head in South Carolina. Wonder what they'll be revealing!

Changes Joe Dillon, formerly of Williams, recently joined the Bally organization in the position of vice-president-pinball at Bally Midway. He's based at the Franklin Park, IL facilities. We happened to catch him on his first day at the new job -- and he told us he's elated to be a member of the team and is anxious to become involved with the current and future plans out there! ... Jeff Walker, formerly of Premier Technology, has joined Data East USA. His main function will be sales and marketing of Data East Pinball products but he will also handle a limited amount of videos. Jeff will be based at the firm's new Melrose Park, IL facilities and will oversee all pinball distribution across the country and in Europe. He'll be wearing two hats, actually, one as director of sales & marketing (domestically) and the other as international vice president of sales and marketing. To both gentlemen -- our best wishes in your new posts!

A new addition. Cash Box felicitation to Mr. & Mrs. Stephen Kaufman on the arrival of their first son, David Joseph, who weighed in at 8 lbs. 13 ounces. The Kaufman offspring now number three -- including Stephanie who is 9 years old and Amanda, who is 6. These past several weeks have been pretty hectic for Steve (vice president at Konami) who was, naturally, very anxious about the baby's arrival and also very busy at the Konami facilities -- what with the tremendous demand for “Contra”!

Wow! Watch for the Rowe Video jukebox, equipped with the new Beta Hi Fi Stereo sound system! When you hear it, you'll agree it's "as good as anything, in terms of sound, that's on the market today," to quote Rowe veeppee Joel Friedman. The model should be available for delivery almost immediately through factory distributors. What's the name of the new machine? As Joel said, "you can call it incredible!"

Industry Calendar

May 1-3: AMOA 1987 National Team Dart Tournament; Ramada Inn O'Hare; Chicago.
May 23-25: Arachnid 1987 BullShooter II National finals; Rosemont Ramada Inn; Chicago.
June 4-6: Ohio Coin Machine Association; Holiday Inn -- Cleveland/Independence; Independence; OH; annual state convention & exhibit.
July 12-14: Minnesota Operators of Music & Amusements (MOMA); Radisson Resort Arrowood; Alexandria, MN; annual summer outing & seminar.
September 24-26: Michigan Coin Machine Operators Assn.; Clarion Hotel; Lansing, MI; annual state convention.
October 29-November 1: NAMA national convention; Philadelphia Convention Center; Philadelphia; exhibition of vending & foodservice management.
November 5-7: AMOA Expo '87; Hyatt Regency; Chicago; exhibition of coin-operated amusement equipment.

Nintendo Appoints Operator's Distg.

CHICAGO - Nintendo has announced the appointment of Operator's Distributing as an authorized distributorship representing the factory in the Southeast region of the country. This latest addition brings the total of Nintendo's distributor network to 43 companies.

Operator's Distributing, located in Highpoint, North Carolina, will serve the states of North Carolina, South Carolina, Georgia, and Florida. Members of the distributor's team include Steve Henderson, owner/general manager; Dick Hall, Service manager; Jeff Douglas, parts manager; Randall Blair, shipping and receiving manager and Cheryl Phillips, administration.

Commenting on the appointment, Steve Henderson stated "We are honored to be representing Nintendo. Our staff is especially excited about the versatility and potential of the Play Choice 10 System."

Frank Ballouz, Nintendo's vice president of marketing, added "We are pleased to have Operator's Distributing join our team of distributors. Their enthusiasm is a great asset to our industry."

NAMA Contest For Best Brochures & Newsletters

CHICAGO - A nationwide contest for the best vending company sales brochures and company newsletters was announced by the National Automatic Merchandising Association, with the winners to be honored at the 1987 NAMA Convention in Philadelphia this coming October.

"NAMA members have notified that they may submit samples of their sales brochures and internal or external newsletters, with judging by impartial experts scheduled for early summer," explained Walter W. Reed, NAMA director of public relations, who is organizing the contest.

"We will display the winning entries at our national convention and hope to motivate and assist other members to improve their company communications systems by this display," he added.

Reed said he plans to offer a "Guide To Better Sales Brochures and Newsletters" later this year.

All NAMA member operators are invited to submit entries and there is no charge for participating. Reed is requesting that five (5) copies of each item be submitted to the NAMA Chicago office, which is located at 20 North Wacker Drive, Chicago, IL 60606.

A similar contest conducted by NAMA in 1980 drew an enthusiastic response and Reed feels that many member firms have produced attractive new material since then.

Bally Reports First Quarter Results

CHICAGO - Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corporation, announced revenues, net income and earnings per share for the first quarter ended March 31, 1987, revenues were $89,767,000 as compared to $245,72,000 in the same period last year. There was a $26,018,000 net loss compared to net income of $4,495,000 in the first quarter of 1986. The net loss per share was $.92 compared to earnings per share of $.17 reported a year ago.

Regarding the first quarter results Mullane said, "The net loss relates principally to the costs of purchasing the company's common stock from Donald Trump and the losses of the discontinued operations of the Richard Simmons exercise centers and the normal seasonal loss registered by our Six Flags subsidiary."

As of our operations for the quarter, "Mullane said, "our Health and Tennis subsidiary had record revenues."

"Bally's casino hotel turned in an excellent performance for the quarter with Bally's Park Place increasing its revenues and operating income and Bally's Grand in Las Vegas recording major increases in both revenues and operating income over last year," he continued.

Both the amusement game division and new equipment segments of the company had good quarters with the exception of our Scientific Games subsidiary. Scientific Games continued to have severe competitive pressures in the on-line lottery business which they entered a year and a half ago," Mullane said.

"This division, however, did receive the start-up and instant ticket contract for Montana, the first new lottery to begin operations of the four which voted to institute statewide lotteries in 1986."

In concluding, Mullane said "Bally will benefit greatly this year from the efforts to put into place in the early part of this year a number of developments including the purchase of the Golden Nugget casino hotel in Atlantic City, the proposed initial public offering of Bally's Health and Tennis subsidiary and the pending sale of Bally's Six Flags subsidiary for $350 million proceeds. We expect very strong results from our casino operations at Bally's of one of the best years of the last a decade as well as from our Health and Tennis subsidiary. In short, we feel all of these positive moves will benefit Bally in 1987 and beyond."
OCMA '87 Is Set For June 4-6

CHICAGO - The Holiday Inn-Independence Conference Center in Cleveland is the site for this year's annual Ohio Coin Machine Association state convention/exhibit, which will be held during the period of June 4-6. As is customary, the opening event will be the Seventh Annual Edward Shaffer memorial Golf Tournament on Thursday morning (6/4).

The Friday agenda will include two important seminar sessions; one on "The Future Of 45 Records" and the other on the "Legality & Operation of Cranes, along with a poolside cocktail party and hawaiian luau beach party banquet that evening.

Saturday's program will begin with the annual membership meeting and installation of officers breakfast and include seminar sessions on "Accounting & Tax Reporting For The Operator" and "Cigarette Pricing & Vending". Exhibit hours are from 2 to 6pm on Friday and from noon until 4:30pm on Saturday.

For further information contact OCMA headquarters at 40 S. Third St., Suite 450, Columbus, OH 43215.

Bally Midway's 'Rescue Raider' Kit

"Rescue Raider", a new high-action, one or two player shooting video game from Bally Midway Mfg. Co., marks the re-introduction of the universal kit concept, successfully executed by the firm in past years. The car-sized kit package includes the necessary electronics and graphics to change almost any cabinet into a new game, according to the factory.

"Rescue Raider is set on an 'enemy occupied' tropical island of forests, swamps and plains where several hostages are being held in a variety of stockades and fortresses. The player uses secret weapons and clues in order to locate and rescue them as quickly and as unobtrusively as possible. In the two-player mode, the players alternate each time one of them is destroyed by the enemy.

During game play, two joy sticks are used, one to move a Natio-tech anti-tank vehicle that represents the player, and the other to shoot various weapons. There are four levels of playing difficulty and in each, a special weapon is provided for use against enemy tanks, land mines and armored cars.

In addition to correct aiming, the player must adapt to each weapon against increasingly complicated barriers and an ever-more-aggressive enemy. The highly sophisticated weaponry includes a grenade launcher and cruise missiles, and the player's vehicle can become airborne through the use of a jet pack.

The screen is vertically divided into two parts, the largest representing game play. About one-quarter of the screen's right side resembles a computerized control panel with four different displays. One details the sector of the island presently occupied, with a flashing box to highlight player location and radar blips that pinpoint the positions of secret documents and hostages. The other three displays show the direction and distance to the next hostage, the special weapon in use and a record of hostages rescued and those not yet freed. Scoring is controllable, and the players score for rescuing hostages and secrets found.

A car is placed at the top of the screen where a gauge also indicates fuel supply. Opportunities to refuel occur throughout the game.

Level of game difficulty increases with an upward movement on the island and the player continues to struggle to ward off the enemy, locate clues and weapons, circumvent walls and water, and rescue hostages. In order to progress to the next zone, the player must find, destroy and drive through a "gate" which separates each zone. A ship in the strongly protected harbor provides the final escape. There are 80 exciting screens of game play in Rescue Raider.

The explosions, gun and rocket sounds, and the grinding noise of heavy equipment are supported by a staccato of drumbeat, military-themed music and the military vehicles, armored cars, waterways and bridges are some of the most palpable, vivid (and sometimes humorous) graphics on the market today.

Further information about the new game may be obtained through factory distributors.

AMOA Nat'l. Dart Assn. Adds ITC

CHICAGO - Integral Technologies Corporation of Bloomington, Minnesota has become a sponsor of the AMOA National Dart Association. Such a sponsorship ensures that users of ITC's software will always be in synch with the AMOA National Dart Assn. and, likewise, ITC will work closely with the National Dart Committee to keep its software "current", according to Leonard Sandok, product manager.

ITC announced that "League Secretary" will be used for the assignment of teams to the different classifications in the tournament. Composite dart averages will be computed and classifications will be assigned using the software. "Without the program, there would be no way to calculate the teams which will have to play in the qualification round," stated Kirk McKennon, national tournament director.

"With the program, all we will have to do is enter the data and sit back while the report prints." ITC has agreed to donate the manpower for the event.

Among other products in the ITC lineup are league Secretary-Pool, League Scheduler, and Games Route Accounting. The company is located at 9201 Penn Ave. S., Suite 1, Bloomington, MN 55431.

Nelson's 'Mini Mint II'

Nelson Technology Corp. of Agoura Hills, California recently announced production of their new coin-operated game the "Mini Mint II", which is unique for its compact size and economical price. The machine measures 6 inches high by 11 inches wide by 10 inches deep but, despite its size, it's cash box can hold up to $100 in quarters.

Mini Mint II plays six different user selectable games: Draw Poker, Black-jack, Dice, Slots, Acey Ducey and War and can be played by one or two players. It will program more than 100 musical songs and sounds, according to the various play situations.

Other features include a self test, built-in program as well as a variety of user programmable options which can be adjusted by a game board switch, and a fully illuminated front panel made from aluminum and lexan for protection against liquid spills. The game is sold with a six month parts and labor warranty and can be made to operate with a number of different coinages as well as foreign voltages.

As noted by Nelson Technology president Jack Nelson, "Nelson Technology is very hopeful for good operator acceptance of this machine because we believe we have done an excellent job of providing an outstanding performance to cost ratio. Many operators have been very enthusiastic about opening up new locations which have not been available to them in the past and we feel this model will serve the purpose."

Further information may be obtained by contacting Nelson Technology at 5609 Kanan Rd., *519, Agoura Hills, CA 91301 or phoning 818-889-1701.

DYNAMO TOURNEY: The Scoreboard Sports Bar in Houston was the site of the $5,000 1987 U.S. Air Hockey Championships, sponsored by Scoreboard and Dynamo (manufacturer of the new Dynamo 'Air Hockey' table - used in the competition), with back-up sponsorship from Professional Air-Table-Hockey, U.S.A. Air-Table-Hockey Assoc., USAA, KLLO-radio, CR Auto Wholesale, Games People Play and various local businesses. Tournament play took place on six of the new Dynamo tables, provided by operator Vincent Schappell of Professional Air-Table-Hockey company. Dynamo's Air Hockey table has been fully sanctioned by the USAA (players' association) and is fast becoming the standard for tournament and match play.

The event saw Houston's Robert Hernandez capture his second national title with eight-time national champion Jesse Douty of Atlantic taking second place. Phil Arnold of Houston came in third. The Pro "B" Division was won by Patrice Nale of Houston. Expert Division went to Roy Ferguson of Houston and Anton Mawood of Houston won Amateur honors. Patrice Nale also captured her third consecutive Women's Division title.
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