CASH BOX PROUDLY ANNOUNCES ITS ANNUAL SPOTLIGHT ON JAZZ

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## Table Of Contents

- **Cover Story** ......................................................... 11
- **Executives On The Move** ...................................... 6
- **New Faces To Watch** ........................................... 10
- **Album Releases** .................................................. 8
- **Single Releases** ................................................... 9
- **Radio Report** ...................................................... Center Pullout
- **Columns**
  - **Points West** .................................................. 10
  - **East Coastings** ................................................. 11
  - **On Jazz** .......................................................... 12
  - **Audio/Video** .................................................... 20
  - **Shop Talk (Retail)** ........................................... 21
  - **Nashville Notables** ........................................... 24
- **Charts**
  - **Top 40 Jazz Albums** ........................................ 12
  - **Top 75 Black Contemporary Albums** ...................... 13
  - **Top 100 Black Contemporary Singles** ..................... 14

### Departments
- **News** .................................................................. 5, 6, 27
- **International** .................................................... 17
- **Black/Contemporary** .......................................... 18
- **Dance** ............................................................... 19-20
- **Video** ................................................................ 23-26
- **Country** .............................................................. 29-30
- **Coin Machine** .................................................... 28
- **Classifieds** ........................................................ 28

### Top Pop Debuts

#### Singles
- **RHYTHM IS GONNA GET YOU** — Gloria Estefan and Miami Sound Machine — Epic
- **RED HOT RHYTHM & BLUES** — Diana Ross — RCA

#### Albums
- **THE JOSHUA TREE** — U2 — Island/Atlantic
- **JUST LIKE THE FIRST TIME** — Freddie Jackson — Capitol

#### Pop Single
- **#1**
  - **WITH OR WITHOUT YOU**
    - U2
    - Island/Atlantic

#### B/C Single
- **#1**
  - **HAPPY**
    - Surface
    - Columbia

#### Country Single
- **#1**
  - **HAVE I GOT SOME BLUES**
    - Charley Pride
    - 16th Avenue
  - **NAJEE'S THEME**
    - Najee
    - EMI America

#### Jazz
- **#1**
  - **NAJEE'S THEME**
    - Najee
    - EMI America

#### Compact Disc
- **#1**
  - **REVOLVER**
    - Beatles
    - Capitol

### Winner's Circle

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
Title | Artist, Label, Number | Week | Points | Pop Chart | Week | Points | Pop Chart
---|---|---|---|---|---|---|---
1 | WITH OR WITHOUT YOU | U2 (Island/Warner Bros 7-24298) | 11 | 11 | 4 | 4 | 2
2 | THE LADY IN RED | CHRIS DE BURGH (A&M AM 2648) | 13 | 13 | 6 | 6 | 1
3 | ALWAYS | ATLANTIC STARS (Warner Bros 7-24435) | 5 | 5 | 2 | 2 | 1
4 | KEEP YOU MEETING HAN KORELITZ | MCA 53264 | 10 | 10 | 8 | 8 | 5
5 | LOOKING FOR A NEW LOVE | JODY WATTS | 12 | 12 | 6 | 6 | 6
6 | EVA LISA LISA & CULT JAM (Columbia 38-7008) | 12 | 12 | 6 | 6 | 6
7 | BIG LOVE | FLEETWOOD MAC (Warner Bros 7-23938) | 6 | 6 | 6 | 6 | 6
8 | WANTED DEAD OR ALIVE | PAINTED LIGHTS (Columbia 48-427) | 10 | 10 | 8 | 8 | 5
9 | HEAT OF THE NIGHT | BRYAN ADAMS (A&M 2631) | 10 | 10 | 8 | 8 | 5
10 | WHAT I KNOW LIKE | HANS LAWE AND THE NEWS (C. Hayes, H. Lawa) | 11 | 11 | 9 | 9 | 7
11 | IN TOO DEEP | GENESIS (Atlantic 73961) | 16 | 16 | 12 | 12 | 9
12 | RIGHT ON TRACK | B. BREAKFAST (Columbia 5294) | 16 | 16 | 12 | 12 | 9
13 | SOMEBODY | LEONRICH. (Donovan 1981 MF) | 8 | 8 | 8 | 8 | 6
14 | MEET ME HALF WAY | LIONEL RICHIE (Mercury) | 23 | 23 | 19 | 19 | 15
15 | SOMETHING'S GONNA CHANGE MY LOVE | GEORGE BENEDICT (Amamb 111) | 18 | 18 | 15 | 15 | 12
16 | I KNEW YOU WERE WAITING (FOR ME) | AL GRANT AND GREG MACEWELL | 20 | 20 | 16 | 16 | 12
17 | THE FINER THINGS | STEVE WINFIELD (Gosport/Warner Bros 7-24810) | 27 | 27 | 19 | 19 | 12
18 | CALL YOU CAN CALL ME | PAUL SIMON (Warner Bros 7-22667) | 30 | 30 | 22 | 22 | 10
19 | ALONE | TANTRIS (Columbia 8-4002) | 30 | 30 | 22 | 22 | 10
20 | LESSONS IN THE NIGHT | LEVEL 42 (Polydor/Warner Bros 835 931-7) | 30 | 30 | 22 | 22 | 10
21 | DAY IN, DAY OUT | DAVID BOWIE (EMI America 8-8300) | 29 | 29 | 21 | 21 | 10
22 | SERIOUSLY | DONNA ALLEN (Atlantic/7-94997) | 22 | 22 | 18 | 18 | 8
23 | DON'T DISTURB THIS GROOVE | JAPAN (A&M 26187) | 34 | 34 | 26 | 26 | 8
24 | SIGN "O" THE TIMES | PREFAB SCIENCE (Warner Bros 7-23899) | 38 | 38 | 30 | 30 | 6
25 | KEEP THAT LOVE | JANET JACKSON (Atlantic 48-9579) | 38 | 38 | 30 | 30 | 6
26 | SOMEONE SAVED ME | CIDNEGILMA (Mercury 88488-37) | 69 | 69 | 45 | 45 | 2
27 | JAMMIN' ME | TOMMY HILLER AND THE HEARTBREAKERS | 40 | 40 | 32 | 32 | 18
28 | LADY LADY | NANCY PRATT | 45 | 45 | 32 | 32 | 18
29 | POINT OF NO RETURN | EXODUS (Atlantic AS 10397) | 46 | 46 | 39 | 39 | 24
30 | SHAKEDOWN | (FROM THE BRIGHT LIGHTS) | BOB SHERIDEN (MCA 33094) | 51 | 51 | 44 | 44 | 20
31 | GREAT 80'S KISS | BRUCE HORNSBY AND THE RANGE (RCA 516-7 546 2) | 50 | 50 | 43 | 43 | 20
32 | WALKING YOUR STREET | BILL DOD (Creston-VYS 43114) | 45 | 45 | 43 | 43 | 20
33 | SOUL CITY | LOST BOYS (Manhattan/EMI America 50065) | 48 | 48 | 45 | 45 | 20
34 | BLOW UP THE QUEENS | LEWIS, MCFARLANE, BERTERS (Michelle/Emi America 50065) | 62 | 62 | 53 | 53 | 24
35 | SAME OLDE LOVE | ROBBIE WILSON (P.R.O. records) | 52 | 52 | 46 | 46 | 20
36 | CELEBRATE THE NIGHT | LIONEL RICHIE (Mercury 8584) | 42 | 42 | 39 | 39 | 20
37 | WHAT'S ON MY MIND | D. WAYNE (Bell, L. Dimitros, K. Dhane) | 47 | 47 | 42 | 42 | 20
38 | COME AS YOU PLEASE | W. MAITLAND (Warner Bros 7-23835) | 55 | 55 | 42 | 42 | 20
39 | GONE GOODBYE | PATTY HENSON | 72 | 72 | 56 | 56 | 24
40 | TNIGHT'S OPEN | LIONEL RICHIE (Mercury/PolyGram AS 05-0022) | 57 | 57 | 56 | 56 | 24
41 | ROCK THE NIGHT | ROBER | 70 | 70 | 57 | 57 | 24
42 | FRAMES OF PARADISE | KING STARRS | 73 | 73 | 60 | 60 | 24
43 | DUST WITH ELTON JOHN | A. GOLDMARK, B. ROBERTS, T. BILSTEIN, B. GILDER, D. BOWERS | 52 | 52 | 42 | 42 | 20
44 | THERE'S NOTHING BETTER ... | LUTHER VANDROSS WITH GREGORY HINES | 59 | 59 | 47 | 47 | 20
45 | SHOW ME THE WAY | JOHN LEE HOOKER (Kama Sutra 2-46070) | 54 | 54 | 47 | 47 | 20
46 | BACK THUNDER THUNDER | LIONEL RICHIE (Mercury/PolyGram AS 05-0022) | 73 | 73 | 60 | 60 | 24
ASCAP Honors Most Performed Songs

LOS ANGELES – The American Society of Composers, Authors and Publishers held their fourth annual pop songs awards dinner at the Beverly Wilshire Hotel to honor the leading songwriters and publishers for the most performed pop songs of the 1986 survey year—October 1, 1985, to September 30, 1986.

Zomba Enterprises was awarded as publisher of the year and Narada Michael Walden was named ASCAP's top writer with the Whitney Houston smash, "How Will I Know," recognized as the most performed song. He also was recognized for his other tunes, including Aretha Franklin's "Freeway Of Love," and "Who's Zoomin' Who?" Other multiple winners who attended included Stevie Wonder, Burt Bacharach, James Taylor, Jimmy Jam & Terry Lewis, Alan and Marilyn Bergman, Joe Leeway (Thomson Twins), Michael Masser, Mike Chapman, Holly Knight and Tom Whitlock. Other multiple songwriter winners were: Tom Baily, Gene Black, Wayne Brathwaite, Phil Collins, Alan and Carole Bayer Sager, Eastmond, Chris Hayes, Mark Knopfler, Huey Lewis, John Cougar Mellencamp, Billy Ocean, Martin Page, Lionel Richie, Mike Rutherford, Bernie Taupin and Peter Wolf.


A special presentation celebrated 23 ASCAP standards, which have been among the most performed songs over the past decade. Thirteen of the 23 were inducted into the permanent ASCAP Honor Roll for having won two or more previous ASCAP standard awards including "As Time Goes By," "Feeling." "Happy Days Are Here Again," "Misty," "Moon River," "Night and Day," "Over the Rainbow," "Raindrops Keep Fallin' on My Head," "Sweet Georgia Brown," "Tea for Two," "The Way We Were," "White Christmas," and "You Are The Sunshine Of My Life." Also in attendance were: Donna Sumner, Brian Wilson (Beach Boys), Terry Nunn (Berlin), Jermaine Stewart, Carole Bayer Sager, David Foster, Debby Boone, Patti Austin, David and Gloria Loring, Carl Anderson, Marlyn Martin and Casey Kasem, and actors Christopher Penn, Burt Young, Tantyn Tomita and Olivia Brown.

Video clips of the top five most performed ASCAP pop songs were presented during the awards ceremony.

BMI Honors Top TV And Film Composers

WASHINGTON-The Publishers Los Angeles News of the Congressional hearings earlier this month. A copyright subcommittee of the House Judiciary Committee has formally asked that the CBS Technology and Standards Board be turned over for testing, either by the National Bureau of Standards, or the Institute of Electrical and Electronic Engineers. Assuming industry approval, which has already been given informally, dates for the test, as well as the composition of the panel picked to do the technological scrutiny, should be known by the end of this month or early in June.

Genesis of the testing idea occurred last April at a joint hearing of the Senate and House Copyright subcommittees on S-506 and HR-1384. Both bills propose to ban for a three-year period the importation of DAT recording machines unless they include a device that would prevent home taping. At those hearings, and again this month, when subcommittees of the Senate and House commerce committees held individual sessions, charges were made that the CBS development impaired taped music following demonstrations in Japan earlier and in London recently. CBS developer David W. Stebbings hotly disputed these allegations, claiming that the tests in Japan had used inferior equipment and that the specifications of the "notch" system had not been released publicly and therefore the London demonstrations essentially were not conclusive.

Proponents of the DAT legislation lost a couple of adherents in the last two weeks. Senator John C. Danforth (R-MO), one of the co-sponsors of S-506 announced publicly that he had changed his mind because he felt the proposal would be harmful to consumers. (continued on page 27)

DAT Hearings Held In Congress

Earl B. Abrams

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Schlesinger Elected NARAS President; More Grammys Added

Los Angeles—During a recent three-day meeting in Montego Bay, Jamaica, the 33-member NARAS National Board of Trustees elected New York-based entertainment attorney Alfred Schlesinger to the post of NARAS national president and chairman of the board. Schlesinger replaces Mike Greene, whose two-year terms have met the Academy's limit.

Also elected were producers/songwriters Tim McCabe of Atlanta as first national vice president, and producer/musician Tom Morgan as national secretary/treasurer.

Another outcome of the meetings was the decision to add the number of Grammy Awards categories from 68 to a record-breaking high of 73. New categories voted into effect by the trustees include Best Motion Picture Score, Best Motion Picture Song, Best Country Vocal Duet, Best Contemporary Blues Recording and Best Traditional Blues Recording. In the area of classical music, the trustees voted to restore "With Orchestra" and "Without Orchestra" designations to the Best Instrumental Performances category.

A former record producer and songwriter who also previously managed the group Bread, Schlesinger will continue legal duties with his numerous music and recording clients.
Bell Takes A Stand On Aids

LOS ANGELES—Edge Records president Al Bell has decided to speak up on the topic of AIDS because, according to Bell, leaders of the national black community are refusing to speak out.

Bell cites a fear among many that speaking out on AIDS will link a person to homosexuality. Bell, who is heterosexual, says, “The problem transcends such personal considerations.”

“We must confront the issue and educate the people to understand that AIDS is a plague affecting all of us, especially black children, who are the innocent, ignorant victims of AIDS,” he says. “Only in this way can we save our children and, in doing so, prevent the further destruction of the family unit as it exists today. This is my principal concern.”

Bell says his research and statistical analysis has shown that AIDS 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 parent or parents with AIDS or diagnosed “at risk.”

Bell took his personal crusade public in late April, following a period of extensive research, with an appearance on L.A. television (Morn- ing LA.), and is planning similar appearances in the weeks ahead, to show black leaders that “nothing is more important today than helping to spread the word in plain, accessible language.

With the establishment of “LIFE LINE ... Toward Family Safe Health.” Bell is hoping to “spread the word, not the plague, by causing an informational chain reaction at the grass roots level,” says Bell.

Capitol/EMI Ups Willms

LOS ANGELES—Capitol Industries-EMI, Inc. has announced the appointment of company veteran Fred Willms to the post of vice president and chief financial officer, replacing vice president of finance Charles Fitzgerald, who recently resigned.

Willms, who joined Capitol Industries in 1968, currently serves as president of Screen Gems-Colgems Music Publishing, a position he’s held for the last years. Ken East, a 25-year EMI Music veteran and current consultant to the company, will temporarily man Willms’ former post.

In his new position, Willms reports to David Berman, president, Capitol Industries-EMI. Reporting to Willms will be Bob Barone, director of information services; Jay Faulkner, divisional vice president and national credit manager; Steve Hershfield, treasurer; Bill Meyerkoh, vice president of financial services; Ken Northrup, divisional vice president and controller; Ken Pederson, director of internal audit; and Kirby Scott, divisional vice president of taxes.
England’s Top Ten

Top Ten LPs
1. Solitude Standing—Suzanne Vega—A&M
2. Keep Your Distance—Curiosity Killed the Cat—Mercury
4. The Joshua Tree—U2—Island
5. Running in the Family—Level 42—Polydor
6. Raindancing—Alison Moyet—CBS
7. F.L.M.—Mel ’n’ Kim—Supreme
8. Invisible Touch—Genesis—Virgin
10. It’s Better to Travel—Swing Out Sister—Mercury

Japan’s Top Ten

Top Ten LPs
1. As Close as Possible—Of Course—Fan House
2. I’m Here—Kahoru Kobiruyimaki—Epic Sony
3. Into the Fire—Bryan Adams—Canyon
4. Reality to Paradise—Kiyotaka Sugiyama—Vap
5. Mind Note—Junichi Inagaki—Fan House
6. Truth—The Square—CBS Sony
7. Self Control—TM Network—Epic Sony
8. Hippies—Kyoko Koizumi—Vap
9. Yowatari Jouzu—Sonna Akashiya—Canyon
10. Autumn—George Winston—Canyon

Italy

Top Ten LP’s
1. C’Echi Dice No—Vasco Rossi—Ricordi/Casella
2. Men and Women—Simply Red—WEA
3. The Joshua Tree—U2—Ricordi/Island
4. Running in the Family—Level 42—Polygram/Polydor
5. Never Let Me Down—David Bowie—EMI
6. Sign ’O’ The Times—Prince—WEA/Paisley Park
7. Nick Kamen—Nick Kamen—WEA
8. OK Italy—Edoardo Bennato—EMI/Virgin
9. Whitney Houston—Whitney Houston—RCA/Arista
10. This Time—Culture Club—EMI/Virgin

Ruiz Named A&R, Marketing Director Latin America EMI Music

LOS ANGELES—Mario Ruiz has been appointed EMI Music’s A&R and marketing director, Latin America, according to Charles Andrews, EMI Music’s regional director for that continent.

In this newly created position, Ruiz will oversee the coordination of the A&R and marketing functions among EMI Music’s Latin American companies and licensees as well as leading the signing and marketing of new acts.

Ruiz joins EMI Music from his post as director of A&R development for CBS Records’ international division. Prior to this, he served as marketing director, English product, Latin America, and director of A&R development and marketing for CBS Records. Previously, Ruiz has been A&M Records’ label manager for Latin America.

Fruin Joins Zomba UK

LOS ANGELES—John Fruin, one of Britain’s experienced and respected record executives, re-emerges into the UK record industry with his appointment as UK group managing director of the Zomba Group of Companies.

After a successful career at EMI, starting out as a junior trainee and ending as sales, distribution and manufacturing director, Fruin left EMI in 1969 to become managing director of Polydor Records for 5 years, during which period he also spent 9 months commuting between London and Los Angeles while acting as president of MGM Records.

He joined WEA in December of 1976 and led them through a period of high expansion. During this time, he became chairman of the BPI after serving on its management committee since its inception. After leaving WEA in autumn of 1980, he also left the mainstream of the record industry and after serving two years as Pickwick’s senior executive, he concentrated on his own personal business interests including consultative work for Zomba.

Clive Calder, chairman of the worldwide Zomba Group said that “as Zomba has expanded its range of activities and increased its commitment to the UK market, we’ve recognized the need to strengthen our senior management in the UK. With John’s appointment, we will now be able to accelerate our international expansion plans, particularly in America, in the knowledge that our UK operations will be underpinned by very capable and experienced senior management.”

WEA Europe Names Shimpton

LOS ANGELES—In the wake of Siegfried E. Loch’s resignation last month as president of WEA Europe, Nessihi Etsegun, WEA International chairman and Ramon Lopez, vice chairman, co-chief executive officers, announced the appointment of Stephen Shimpton to the newly created post of senior vice president, responsible for WEA Europe. Shimpton’s appointment is effective July 1, 1987.

Shimpton joined WEA International a year ago as senior vice president, International Marketing and Artist Development. Prior to joining the company, he held a long-standing position as managing director of MPL Communications, the Paul McCartney group of companies. He previously served for six years as managing director of EMI Music Australia, where he oversaw record, publishing, distribution and studio divisions.

Shimpton will be based in the company’s London and New York offices and report directly to Etsegun and Lopez.
OUT OF THE BOX

HEART—Bad Animals—Capitol PJ-12546—Producer: Ron Nevison—List: 8.98—Bar Coded
The Wilson sisters return with another slickly produced collection of gutsy rockers and soul-scaring ballads. The lead single, “Alone,” is already burning up AOR, A/C, and Top 40 radio nationwide, and looks to be a major hit. Songwriting contributors include Diane Warren and Steinberg/Kelly, who have written enough hits between them to get Heart off on the right foot here.

LITTLE STEVEN—Freedom No Compromise—Manhattan ST-53048—Producer: Little Steven—List: 8.98—Bar Coded
One of the most committed and passionate artists of our time returns with his third full-length album. Conceptual in nature, the themes focus on three inter-related problem areas - South Africa, Latin America, and Native Americans. Written, arranged, and produced by Little Steven, this is a wondrous example of the power of rock music to awaken and inspire.

OUT OF THE BOX

MASON RUFFNER—Gypsy Blood—CBS Associated BFZ 40601—Producer: Dave Edmunds—List: 8.98—Bar Coded
Hot blooded guitar workout from New Orleans club legend. Dylanish vocals and depth to these explosive rave-ups, and his stinging riffs echo the legacy of Hendrix, Clapton, and Keith Richards. Adds a new chapter to the book of original Southern blues/boogie guitarists.

JILL JONES—Jill Jones—Paisley Park/P/WB 25575-1—Producers: David Z., Jill Jones—Prince—List: 8.98—Bar Coded
The latest Prince protege checks in with this wonderful collection of dance grooves. As per usual Paisley Park, the material is highly carnal, but with enough humor to smooth over the rough edges. Jones’ voice is cloud-light, but deeply expressive and sensuous.

THE COLOURFIELD—Deception—Chrysalis BFV 41546—Producer: Richard Gottehrer—List: 8.98—Bar Coded
Sprightly, synth-oriented pop with a distinctively British sense of style. The lavish, lush texture combines with the dark lyrical outlook to produce a shimmering and accessible set of tunes.

Urgent guitar rock with a message. This debut LP features a sense of lyrical insight far beyond this band’s tender years, and their music combines the vocal instincts of the 60’s with a slight twist of hardcore thrash, just for fun. The overall treatment is rough, but their promise shines through brightly.

NEW AND DEVELOPING

FIRE TOWN—In The Heart Of The Heart Country—Atlantic 81754-1—Producer: Fire Town—List: 8.98—Bar Coded
Strong debut effort from this Midwestern quartet. Their music blends sublime 60’s harmonies with homespun 80’s pop sensibilities, and the result is destined for major Alternative radio acceptance. The heartfelt strumming shimmers under the plaintive vocal harmonies on such cuts as “Carry The Torch” and “Rain On You.” MTV exposure is helping, too.

FEATURE PICKS

MOTLEY CRÜE—Girls, Girls, Girls—Elektra 60725-1—Producer: Tom Werman—List: 8.98—Bar Coded
Plenty of head-banging metal here to please the Crüe’s legion of teenage fans. Nikki Sixx’s lyrics of backbone sex, underage sex, and stripe-rap sex cut straight to the heart of young America.

TSOL—Hit And Run—Enigma ST-73263—Producer: Howard Benson—List: 8.98—Bar Coded
Relentlessly hard-driving rock-and-roll from L.A. underground favorites. Recalls the knife-edged desperation of early AC/DC, with more fulfilled production than TSOL’s earlier efforts. The payoff is the mix of lyrical introspection with anemic choruses.

GLENN MEDIEIROS—Glenn Medeiros—Amherst AMH 3313—Producer: Jay Stone—List: 8.98—Bar Coded
The debut album from a 16 year-old Hawaiian prodigy, discovered in a high school talent contest. His winning single, “Nothing’s Gonna Change My Love For You,” has been all over radio for months now, and the LP reflects similar seamless style.

CAPTIVE—Original Motion Picture Soundtrack—Virgin 90609-1—Producer: The Edge—Michael Brook—List: 8.98—Bar Coded
U2’s guitarist in his first soundtrack effort. Written in collaboration with ambient composer Michael Brook, the music is hauntingly evocative and stunningly beautiful, a fine complement to any film.

STAN CAMPBELL—Stan Campbell/Electric 60734-1—Producer: Stan Campbell—List: 8.98—Bar Coded
Stylish and jazzy pop from guitarist Campbell. Tinges of reggae and calypso set the spark for this understated effort with an eye toward World Music.

L’AMOUR ROCKS—Various Artists—Mercenary/Celluloid MER 2101—Producers: Various—List: 8.98
GEYSER: ANTHOLOGY OF ICELANDIC INDEPENDENT MUSIC—Various Artists—Gramm/Enigma SQ-73251—Specially Priced—Bar Coded
SERGEY KURYKOV—Introduction In Pop Mechanics—Leo Records LR146—Producer: Leo Feigin
MICHAEL WHITE—Michael White—Atlantic 81753-1—Producer: Mack—List: 8.98—Bar Coded
PRETTY MAIDS—Future World—Epic BFE 40713—Producer: Eddie Kramer—Chris Ica—List: 8.98—Bar Coded

RECORDS TO WATCH

JUDE COLE—Jude Cole—Warner Bros. 25553-1—Producer: Russ Titelman—List: 8.98—Bar Coded
RUSS TOLMAN—Tetem Poles And Glory Holes—Down There/Restless 72210-1—Producer: Russ Tolman—List: 8.98—Bar Coded
PETER AND THE TEST TUBE Babies—Peter And The Test Tube Babies—Rock Hotel/Profile PRO-1229—Producer: Noel Thompson—The Test Tube Babies—List: 8.98—Bar Coded
IQ—Nomzamo—Squawk/PG 832141-1 Q-1—Producer: Ken Thomas—List: 8.98—Bar Coded

Cash Box May 30, 1987
SINGLE RELEASES

OUT OF THE BOX

GLORIA ESTEFAN & MIAMI SOUND MACHINE (Epic 34-07059)
Rhythm Is Gonna Get You (3:54) (Foreign Import Prod & Pub/BMI)
(Produced: Emilio & The Jersks)
With its salsa flavored horns and equally Latin percussion, "Rhythm Is Gonna Get You" is certain to polish floors from Maine to Baja. Estefan's smooth dance vocal delivery leads this tune on its energetic, heavily rhythmic path, furthering the appeal of an already engaging dance tune. Another top record for the Floridians.

OUT OF THE BOX

WANG CHUNG (Geffen 7-28359-A)
Hypnotize Me (3:57) (Chang, WB/ASCAP, Warner-Tamerlane/BMI)
(Wang Chung) (Producer: Peter Wolf)
This third single from Wang Chung's "Mosaic" LP has a hypnotic dance beat coupled with a bright pop sound. A spanking, marinet percussion drives the tune from start to finish giving it that Wang Chung bite. Prime for CHR, "Hypnotize Me" is certain to provide radio with an energetic summer hit.

OUT OF THE BOX

SAMMY HAGAR (Geffen 7-28314-A)
Anyone decrying the negativity of rock'n'roll should be serviced immediately with this positive, supportive new single from Geffen's Sammy Hagar. Produced by Eddie Van Halen, the tune is a churning, infectious arena rocker with all the mightiness expected from Hagar and Van Halen. Anthemic in its positive message, "Give To Live" promises to be as much of a boost to radio as it will to fans.

OUT OF THE BOX

POISON (Capitol B-44004)
I Want Action (3:04) (Sweet Cynicism/BMI) (Dall-Deville-Michaels-Rockett) (Producer: Rie Browde)
A grindingly salacious boogie rocker, "I Want Action" captures Capitol's be-lipped stuck bad boys at their resounding best. The tune is every bit as suggestive as its title, pouring on sex and incendiary guitars with a trowel.

FEATURE PICKS

VANEES THOMAS (Geffen 7-28365-A)
Let's Talk It Over (4:13) (Bush Burnin'-KMA/ASCAP) (Thomas-Pocciia) (Producer: Emrie Pocciia)
A voluptuous R&B smoothie from this vibrant debut artist from Geffen's new Black Music Department.

STEVE WINWOOD (Island 7-28472-A)
Back In The High Life Again (4:09) (F.S. Ltd. PRS-WB/ASCAP, David-Blue Sky Rider/BMI) (Winwood-Jennings) (Producers: Russ Titelman-Steve Winwood)
Winwood continues the success of his "Back In The High Life" LP with this melodic single.

CUTTING CREW (Virgin 7-99464)
One For The Mockingbird (3:58) (Virgin-Nymph/BMI) (Eede) (Producers: Terry Brown-Cutting Crew)
Sure bet summer CHR fare from this chart-topping British based act.

ERIC MARTIN (Capitol B-44016)
Confess (3:42) (Shipwreck-Munch-O-Matic/Pending/BMI/ASCAP) (Shipley-Siegler-Shuckett) (Producer: Rick Nowels)
A gutsy rocker with a charging guitar edge spearheaded by Martin's razor sharp vocal.

K.D. LANG AND THE RECLINES (Sire 7-28338)
Turn Me Round (3:13) (Bumshead-Zavion/CAPAC) (Ben Mink) (Producer: Dave Edmunds)
The current fascination among pop fans with rebellious country (e.g., Yoakam, Earle, et al) may allow this Canadian lady's irreverent theatrical brand of cowpunk to penetrate a wider audience.

E. YAZAWA (Warner Bros. 7-28325-A)
Flash In Japan (3:42) (WB/ASCAP) (Lunn) (Producer: James Newton Howard)
"Flash In Japan" is much more than a cute play on words in this goose-bump raising, war-themed pop tune. A strong, intelligent single.

CONCRETE BLONDE (IRS-MCA-53113)
Dance Along The Edge (3:55) (Happy Hermit-IRS/BMI) (Napolitano) (Producers: Earle Mankey-Concrete Blonde)
Deft production gives this eerie tune a varied, engaging texture.

JOCELYN BROWN (Warner Bros. 7-28322-A)
Whatever Satisfies You (4:34) (Screen Gems-EMI/BMI, Glory/ASCAP) (Cutler-Goffin) (Producer: Jellybean)

ANGELA COLE (Motown 1884MF)
L-O-V-E (Love) (3:19) (Michael O'Connor-Stone Diamond/BMI) (Pearl) (Producer: Hal Davis)
Cole takes us back to the golden era of Motown with this highly derivative but joyous tune.

ALISON MOYET (Columbia 38-07019)
Is This Love? (3:59) (Virgin-Nymph-RCO c/o Arista/BMI-ASCAP) (A Moyet-J. Guiot) (Producer: Jimmy Jovine)
Moyet's second LP for Columbia is kicked off by this bright, upbeat pop song. The British singer's thick, resonant voice is expressive here and should finally establish her as a dominant figure on these shores.

RECORDS TO WATCH

EDDIE AND THE TIDE (Ato 7-99447)
Waiting For The One (4:10) (Tidepool/ASCAP, Warner-Tamerlane/BMI) (Rice-Robertson) (Producer: Bobby Corona)

GEORGIO (Motown 1892MF)
Tina Cherry (3:59) (Georgio's-Stone Diamond/BMI) (Georgio) (Producer: Georgio)

BE BE & CE CE WINANS (Capitol B-44009)

STUART & THE SOLIPSISTS (Lloyd Street #81784)
Petticoat Junction (3:41) (Carolyn Tone) (writer not listed) (Producer: not listed)

DEBORAH HALL (RCA 5214-7-RA)

NATALIE ARCHANGEL (Columbia 38-07130)
Mr. Perfect For Me (3:39) (WB--Omnipresent Halo/ASCAP--See Squared/BMI) (N. Archangel-D. Kahne) (Producer: David Kahne)

SANTANA (Columbia 38-07140)
Praise (3:23) (Light/BMI, Urmla/ASCAP) (Santana-Thompson-Crew-Miles) (Producers: Carlos Santana-Chester Thompson-Sterling)

ONE WAY (MCA 53005)
Whammy (3:44) (Perk's-Duchess (MCA)/BMI) (A. Hudson-C. Dudley-Gregory) (Producer: Emuri Deodato)
POINTER WEST

THE HEAT IS ON-The L.A. Fire Department's arson unit has determined that Tom Petty's Encino hills house was torched by arsonists. Evidently, the blaze was started with a "flammable liquid" on some wooden steps outside the rocker's abode. Petty, his wife and 5-year-old daughter were having breakfast at the time (about 6 a.m., and Bel Age with no injuries, though a housekeeper suffered some minor burns on her hands.

Ten fire companies and two helicopters fought the fire, which caused an estimated $500,000 worth of damage to the two story house. Luckily, Petty's lower-level recording facility—containing his master recordings and guitars and such (including his vintage Wurlitzer jukebox) was unharm ed. But the upper level of the house, where the Petys live, was completely gutted. To make matters worse, Petty is due to go on the road next week for an extensive national tour—a tough thing to do without any clothes. The tour, in support of Petty's latest MCA LP, "Let Me Up I've Had Enough," will proceed as scheduled, however, beginning this week in Tucson (making it to L.A. June 8-12 at the Universal Amphitheatre). Meanwhile, Petty and family have been held up at a friend's house in L.A. There were no witnesses to the arson, there aren't any suspects, and, according to Petty's publicists, the recording artist hadn't been receiving threats of any kind. And as if the fire didn't do enough damage, the L.A. Daily News had to go and print Petty's address in reporting the story! C'mon guys, wake up. We're talking about a rock star's house here! a very real gold mine of charred souvenirs for thoughtless fans.

UP IN SMOKE—Tom Petty's Encino abode was destroyed last week by suspected arsonists.

ATLANTIC FLYER—The Virgin Group's self-made multi-millionaire founder and owner, 36-year-old Englishman Richard Branson, is really going for the gusto this time. Branson was in town recently for a press conference to announce that he will be unveiling his latest promotion—a trans-Atlantic balloon flight, if you can believe it. Next month, Branson and high altitude expert Per Lindstrand, dubbed the Virgin Atlantic Flyer. If they are successful, the Virgin Atlantic Flyer will be the first hot-air balloon in history to make it across the big pond. The balloon leaves from New York on June 21, the longest day of the year, catches the jet stream and lands, hopefully, in southern England about three days later. Because the crossing is heavily subject to changes in the weather, date of departure and landing area may change. The crew will be on stand-by beginning June 1, and though the landing is targeted for England, a touchdown somewhere on the European continent is also likely. The balloon, which is bright red with "Fly Virgin" printed across it in white, is 196 feet tall and could fit a jumbo jet inside. It's capable of lifting a bus, let alone a capsule with two guys inside. Meanwhile, as the balloon tackles the Atlantic, Virgin threatens to take over the world. The conglomerate is already an entity in 21 countries, with some 1,800 employees. Recording, publishing, merchandising, even an airline are just part of the massive multi-million dollar empire Branson has built, with an increasingly high profile in the states. Virgin's U.S. label, which opened last year in L.A., now boasts such sidekick signings as Steve Winwood and Warren Zevon, and it's only a matter of time before Virgin retail outlets start popping up around here the way they did in the UK several years back.

CONDOLENCES—Our sympathies to friends and family of Joe Norton, managing director, marketing services for CBS Records, and a 40-year company veteran, who died May 16 after a long bout with cancer.

IN PARTING—Jann Wenner is editing the forthcoming "20 Years of Rolling Stone: What A Long, Strange Trip It's Been," to be published by Friendly Press in November. The book is 466 pages with 135 color and b&w photos. $24.95 suggested retail...

"How To Open Doors In The Music Business - The Independent Way." is a new book by Frank Parra and Patty Parker, from Starfield Press, P.O. Box 3357, Shawnee, KS 66203, published by Autumn Gold.

Gregory Dohrin

NEW WORLD—The new LP from New World, "The World of New World," which the group recorded live at the Roxy Theatre in L.A., is expected to be released in late June. The band, which was formed in 1981, consists of singer/guitarist Bill Delius, bassist Mark Conner, pianist David Goodrich and drummer Dan Anglea.

NEW YORK—Dave Marsh's new Bruce Springsteen biography, Glory Days: Bruce Springsteen In The 1980's (Pantheon), is turning into this year's rock-book blockbuster. With a first printing of 250,000 copies, Glory Days entered the New York Times best-seller list at number twelve about a month ago. It is currently number two on the Los Angeles Times list, and number six in the New York Daily News.

Marsh, one of the few journalists with regular access to the Boss, takes up the Springsteen story where he left off in Born To Run, his "79 best-seller about Bruce's early days. With candid interviews and detailed descriptions of live performances, Glory Days chronicles Springsteen's dramatic rise from stardom to mega-stardom in the Eighties. More importantly, it shows how Springsteen handled each level of crushing fame as he moved from playing theatres to arenas to stadiums.

The story begins just as Springsteen is about to have his first top ten hit, with the 1980 single "Hungry Heart," and as his audience is doubling in size. Where once he played mid-sized venues to fans with whom he shared a strong rapport, now he was performing for a vast audience that didn't always fully appreciate or understand what he was doing.

"All of a sudden he's beginning to get that top ten hit there, with 'Hungry Heart,' he's getting a new kind of audience and he's got to learn how to deal with it," Marsh told Cash Box. "On that summer tour of '81 and even the end of the 1980 tour in the States, he was not getting what he was giving in terms of respect. The audience would clap all the way through 'Independence Day,' not really to accentuate the beat so much as to de-emphasize the content of the song. . . ."

(continued on page 27)

Springsteen Bio Tops Best-Seller Lists

Paul Iorio

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Faith No More

"I think the music brings out true feelings in people," says Jim Martin, guitarist for the fiery combo Faith No More, who have just released their explosive debut LP, "Introduce Yourself," on Slash Records.

Founded in 1982, the band has managed to operate from a San Francisco/Los Angeles base. Singer Chuck Mosley was anchored in Los Angeles and would commute to and from San Francisco, where Martin, bassist Billy Gould, drummer Mike Bordin and keyboardist Roddy Bottun reside.

Faith No More are a natural mutation of current and past musical influences the band members have had. They purvey an intense melange of thunderous, post-punk aggression with chunky metallic, heavy tribal backbeat all with genuine, realistic thematic landscapes. The Crab Song's protagonist laments the loss of his girl with heartfelt emotion—"You left me standing in the rain/incredible pain! I understand you had to be your own person." "We Care A Lot," an edgy bumps and grind groover, proclaims, "We care a lot about you, Fire, Goo, Rods, and killer bees/about the NASA shuttle falling in the sea/about starvation and the food that Live Aid bought/about disease, baby, rockin' roll."

Some have taken the song as cynical sarcasm. "Everybody takes it that way," says keyboardist Mosley. "People think we're an evil band and that we've lost faith in everything. This girl in Orange county wrote that our lyrics say that we've lost faith in life and religion and that's pretty ignorant. I care about a lot of things and Roddy (Bottun) who wrote the lyrics, know he meant all those things that he wrote."

The current line up has been together for two years and the sound has evolved into a definite identity. "It's a little bit more musical now, I think," says Mosley. "We keep getting better, more experienced at writing songs and playing together as a unit," adds drummer Bordin.

"We had a lot of different guitar players and I'd known him for a long time so we got him and Bill played in a band with Chuck and he became our singer," says Bordin. "By accident," Mosley interjects. "He kind of fell into the job," Bordin admits.

"Got sucked in," says Martin. "I was supposed to be filling in for two weeks and I found a singer. I lost a girlfriend, a job and my other band at the time."

With influences ranging from Black Sabbath, Bach and Motown and books ranging from latter-day hippie (Martin), Rastafarian (Bordin) and punk-OMA (Mosley), Faith No More has a definite musical appeal in appearance and sound. "Everyone in the band is totally different," says Mosley, "and we're fighting all the time. The only smart observation I've ever heard anybody make is that we don't look like we should be hanging out together."

Brian Kassan

Cash Box May 30, 1987
Surface Surfaces With A Crossover Hit

Paul Torio

NEW YORK — "It's scary how you write a song and accidently touch on a subject that's really sensitive to a lot of people," says Dave Conley of Surface. "Last night it hit me when everyone (at a party) kept saying, 'do you know what your record is doing to us?' It was almost scary the way they were putting it.'"

Certainly this is the kind of scary few artists fear. Scary or not, Surface is getting across in a big way with "Happy," the first single from their self-titled Columbia debut album, which is turning into one of the big crossover stories of the year.

But, like most breakthroughs, this one was partly accidental: "Happy" would never have happened if it weren't for Conley's twelve year old nephew Steven.

"My nephew ran downstairs and said you gotta come upstairs and see what this (bandmember) Dave (Townsend) is doing," says Conley. "So he grabbed me and Bernard (Jackson) and we were listening to Townsend sing this line 'only you can make me happy.' Immediately Bernard picked up his pen and I jumped on the synthesizer and we started working on the song. Inside of an hour the song was complete."

"Every time I hear that record I think of my little nephew and how it hit him. And he's not even into this style of music, he's into rap," says Conley. Apparently, Surface is appealing to a lot of people who don't normally listen to the type of quiet-storm balladry the trio plays. Not only is "Happy" still top five on the B/C and twelve-inch charts after more than three months, but last week it made the kind of crossover most artists just dream about, debuting at number 86 bullet on the pop singles chart.

"It's really strange that this record's crossing over into pop now," says Conley. "This is totally unexpected because we're r&b guys strictly and we don't stray away from what we do....It's very soft on the ear, it's not abrasive, it's not fast, it's not slow, it's right in the middle of the road."

Indeed Surface is about as far from rap or hard funk as imaginable. Still, its range and appeal have always been wide, even when they formed in 1983 as a non-performing songwriting trio, writing for such acts as Sister Sledge, Gwen Guthrie, and New Edition.

"I'd love to believe that it doesn't matter what style of music you do," he says. "If you have something that's good people will get into it. If it's good and it just happens to hit home with the lyrics we think that people will just like it. And that's probably what's happening with it crossing over like that, just because of what we're saying and how we're putting it."

Conley believes Surface has just scratched the surface of what they're capable of doing. "The name 'Surface' came up because all of our music was sort of below the surface and as soon as we got a break we decided to name the group Surface because this was the first time that our music actually came out of the basement."

"It took a long time before anything started surging," he says. "We were just hitting it so hard trying to get anything to happen. When we decided to put the group together there was really no other name we could even think of using. And we believe we still have things to be surfaced."

SHELL SHOCKED FOLK

Michelle Shocked has been causing a buzz in folk circles lately with her "Texas Campfire Tapes" (Looking Vinyl) album. She opens for Loudon Wainwright III at Town Hall June 13.

JOHN FLANBURGH of They Might Be Giants organized an AIDS benefit concert at CBGBs featuring performances by six of New York's finest indie bands — Glenn Morrow's Rage To Live, They Might Be Giants, The Or干线res, Peter Stampfel and The Bottlecaps, The Cucumbers, and The Last Round-Up. Morrow played "Amore Taken" and other hit songs, the Giants used a large vaudeville stage hook as a musical instrument, Stampfel revved up "96 Tears," and The Or干线res did their conceptual thing. But more importantly, the concert raised more than $1,200 to battle an epidemic that Washington refuses to fight in anything resembling a responsible manner. The music industry has already taken the lead with "What Friends Are For..." which has reportedly raised more than a million dollars so far for the American Foundation For AIDS Research. Now is the time for someone like Bob Geldof to organize a massive AIDS-Aid benefit concert, enlisting the support of superstars from Bruce Springsteen on down. And if Geldof isn't available, well, maybe Flanburgh has some ideas of his own.

BRIEFINGS — Tom Kimmel's "Five To One" (PolyGram) is a debut album of major significance, with ten songs that will probably change a lot of lives. Most persuasive are the last three tracks — "Violet Eyes," the Mellencampish "No F'ch," and the powerhouse title track.

GLORY DAYS — Steve Earle's "Exit Zero" (MCA) isn't an album — it's an event. For anyone who thought nobody could top "Guitar Town," start with "Nowhere Road" and don't stop.

The song "Five To One" is like a fully-detailed "My Hometown" in which Kimmel vows to "go down swinging" to save a deteriorating neighborhood where there are "bars on the windows when the day is done" and "bars over churches, may be first church is a bar," a song, well developed by Bill Szymczyk and Bob Clearmountain's production, and it may send the album to the top of the charts. This is Dick Wingate's first signing as PolyGram's senior vp of A&R, and what a way to start. More on Kimmel in a future issue...Arthur Russell, the avant-funkist responsible for Dinosaur L's "Go Bang," and Loose Joins? "Is It All Over My Face," has an album out on Upside called "World Of Echo." With only cellos and vocals, Russell creates a sound unlike anybody else's, most effectively on "Let's Go Swimming" and "Wax The Van," which was a dance club hit for Lola...Columbia's Gary Lucas recently brought to my attention the striking similarity between the cover art of U2's "The Joshua Tree" and The Beachhead's and The Magic Band's "Ice Cream For Crow."

Both covers were shot by photographer Anton Corbijn...U2's The Edge wrote, co-produced, and performed the Captive film soundtrack, which has just been released by Virgin Records. The ten tracks were written prior to the recording of "The Joshua Tree"...Marshall Crenshaw's new album, "Mary Jean & Nine Others," will be released June 2d by Warner Bros. It was produced by Don Dixon and features backing vocals by Marty Jones...The Midnite Gypsies, who have an album out on Natural Enemies Records, recently played the Central Park Bandshell, and in no vinyl, their strongest song was the soulful and hooky "Heartache," which alone makes the band worth tracking.
PASSING ON-Bassist Wilbur Little and pianist Victor Feldman both succumbed to heart attacks in the past couple of weeks.

Little was a big-toned, flexible bassist who was widely admired; he worked with Kenny Dorham, Elvin Jones, J.J. Johnson and many others before moving to Europe, where he became one of the most in-demand bassists on the continent—backing visiting Americans and enlisting local groups with his solid work. He was 59.

Feldman was a British-born pianist and vibes-player who lived and worked in California. He was a popular studio musician, a pioneer in the fusion of jazz and classical music, and a sideman who worked with Miles Davis, amongst many others. He was 33.

A memorial service was held last week at New York's St. Peter's Lutheran Church for Buddy Rich, who died last month. Except for an outrageously vulgar and incoherent outburst from Steve Gadd, the two—two-and-a-half-hour afternoon filled with gentle reminiscences and swing music. Max Roach, Roy Eldridge, Sonny Igoe, Burt Korall, and Chico Hamilton were among the speakers; Stan Getz, Ruby Braff, Joe Bushkin, Jane Harvey, and a Rich Mulligan band under the baton of Rich stalwart Steve Marcus were among the performers; and David Chertok supplied appropriate film clips.

COMPACTION-PolyGram Jazz has unveiled its first midline CD release. Called, naturally, Compact Jazz, the series is to feature best-of compilations from PolyGram's vast jazz holdings (you know, Verve, Mercury, MPS, etc.)-a CD version of the new Walkman Jazz series. Each CD will hold nearly an hour's worth of music, and the first midline albums under the banner of Rich stalwart Steve Marcus were among the performers; and David Chertok supplied appropriate film clips.

JAZZ ON JAZZ

ALBUM-JANS—BMJ's Stan Caron (1) and Burt Korall (r) congratulate composer-arranger Manny Albam, following a recent tribute to Albam at the Peeskill (NY) Center For The Arts.

JLIJB FOR SALE—Look, I know it's a schlep, but the Ljubljana Jazz Festival, held—where else?—in Ljubljana, Yugoslavia, wanted me to pass along the information that the festival is being held June 15-20 and will include, along with a number of European groups, Paul Bley, Cecil Taylor, Billy Bang, of the Art Ensemble of Chicago, Abbey Lincoln, Billy Harper, and a Duke Ellington "Sacred Concert" conducted by Mercer Ellington. Now you know.

SAIL FOR SALE—For those New York-based seafarers who can't afford those expensive one-week jazz cruises on the S.S. Norway, there are a couple of summer alternatives. Musicrcuis '87 features a Hudson River Dayliner steaming around Manhattan with a musical notable firmly ensconced on board. The cruises, which leave from Pier 81 (41st Street and the Hudson), will feature Stanley Turrentine, Freddie Hubbard (6/5), Albert Collins/David "Fathead" Newman (6/9), Tania Maria (6/26), Pieces of a Dream (7/4), Ben E. King (7/17), David Bromberg (7/31), Mongo Santamarial/Hilton Ruiz/Dave Valentine (8/14), Sonny Rollins (8/22), and the Count Basie Orchestra (8/29). (212) 595-5272 is the number for more information.

The Seaport Line, under the stewardship of the South Street Seaport Museum (at Pier 16, the Seaport and the East River), also sponsors a series of jazz cruises, these on a pair of replicas of 19th-Century paddle steamers. On board will be Larry Coryell (6/1), Who It Is (6/8), Lonnie Liston Smith (6/15), Bill Evans (6/22), Noel Pointer (6/29), Randy Brecker (7/6), Ray Barretto/Dave Valentine (7/13), Herbie Mann (7/20), Dizzy Gillespie (7/27), Astrud Gilberto (8/3), Chuck Loeb/Chris Hunter (8/10), and others. TBA. (212) 307-7117 is the number for ticket information.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

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<th>Title</th>
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<tr>
<td>&quot;FI-FI GOES TO HEAVEN&quot;</td>
<td>Joanne Brackeen-Concord Jazz (CJ-316)</td>
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"Brackeen's hard-hitting post-bop piano propels this knockout band of "special friends"-Branson Marsalis, Terence Blanchard, Cecil McBee and Al Foster. BE MINE TONIGHT-Ernestine Anderson-Concord Jazz (CJ-319) | Producer: Carl E. Jefferson |

"The vocalist swings through an unusual slate of material, enhanced by the marvelous alto sax of Benny Carter. PLAYERS-Passport Jazz | PJ 88014-Producer: T Lavitz |

The juice is turned way-up-high on this half-live, half-studio date by a quartet of well-known fusioneers (T Lavitz, Jeff Berlin, Steve Smith and Scott Henderson). BEBOB LIVES!-Frank Morgan-Contemporary | C-14026-Producer: Richard Bock |

The silken bebop altoist and his hot-to-trot quintet (Johnny Coles, Cedar Walton, Buster Williams, Billy Higgins) in splendid live form at the Village Vanguard. ECHOES-Joshua Breakstone-Contemporary | C-14025-Producer: Joshua Breakstone |

A fine contemporary bop album from an impressive young guitarist and his impressive band (including Kenny Barron and the late Pepper Adams). SWING-Duke Robillard-Rounder | 3103-Producer: Scott Billington, Duke Robillard |

The title says it all: the ex-Roomful of Blues guitarist/vocalist in a popping slate of jump tunes with the Scott Herron band. WISH I WERE HERE-Blue Sky-Bannerworks | BW-87001-Producer: Kevin Rolstad, Dave Peterson |

Vibes/keyboard-led jazz fusion from a breezy Seattle-based outfit.
VERY SPECIAL CONCERT—Recording artist Gladys Knight and The Pips will be in concert at The Music Industry’s First Annual Salute to the Very Special Arts on June 11 in Washington, D.C. at the John F. Kennedy Center for the Performing Arts. Very Special Arts is an international organization dedicated to providing arts programs for children, youths and adults with disabilities. Pictured (1-l) are: Knight, Jean Kennedy Smith (founder and national chairperson of Very Special Arts), and children from Very Special Arts California.

STIRRING—The Mixmasters recently performed at a local Los Angeles club in conjunction with a KDAY/MCA Records promotion. Shown after the show (1-r) are: Tony G. (Mixmasters); Young; Blow; MCA’s Cynthia Johnson; KDAY music director Greg Mack; MCA’s Sara Melendes and Trick (Mixmasters).

VAL YOUNG TO AMHERST—Val Young has been signed to A&M Records. The Buffalo, New York based label has had success this year with The Tonight Show Band and Glenn Medeiros. Young’s first A&M LP is "Private Conversations." Picture (1-r): David Parker, Amherst Legal Council; Sher Parry, n’l promo; Val Young; Rick James; Leonard Silver, pres of Amherst; Larry Silver, vp of Amherst; LeRoi Johnson, gen’l mgr Mary Jane Productions.

Title, Artist, Label, Number, Distributor
- Platinum (RIAA Certified)
- Gold (RIAA Certified)

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SPOTLIGHT ON BLACK MUSIC

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

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<th>W</th>
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<tbody>
<tr>
<td>34</td>
<td>COMING AGAIN AGAIN 8.98</td>
<td>Carl Simon (Arista AL-4404) RCA</td>
<td>37</td>
</tr>
<tr>
<td>35</td>
<td>MIDNIGHT TO MIDNIGHT- BROADCAST EDITION (Columbia FC-4066) CBS</td>
<td>34</td>
<td>13</td>
</tr>
<tr>
<td>36</td>
<td>EXPOSURE 8.98</td>
<td>EXPOISE (Arista AL-441) RCA</td>
<td>35</td>
</tr>
<tr>
<td>37</td>
<td>TRUE 9.98</td>
<td>MADONNA (Sire 25442-1) CBS</td>
<td>36</td>
</tr>
<tr>
<td>38</td>
<td>DUOTONES 8.98</td>
<td>KEISHY G (Arista AL-8427) RCA</td>
<td>41</td>
</tr>
<tr>
<td>39</td>
<td>MECHANICAL RESONANCE 8.98</td>
<td>steady (Columbia FC-3411) RCA</td>
<td>39</td>
</tr>
<tr>
<td>40</td>
<td>-</td>
<td>HUEY LEWIS THE NEWS (Chrysalis 40534) CBS</td>
<td>42</td>
</tr>
<tr>
<td>41</td>
<td>IN THE FAMILY 9.98</td>
<td>running on (Capital ST 852-1) CBS</td>
<td>43</td>
</tr>
<tr>
<td>42</td>
<td>MEETING YOU picard - 9.98</td>
<td>SHIRLEY GORDON (Arista AL-8403) RCA</td>
<td>43</td>
</tr>
<tr>
<td>43</td>
<td>MAKE ME A BELIEVER 8.98</td>
<td>STEVE WOOD (Warner Bros. 24138-1) CBS</td>
<td>45</td>
</tr>
<tr>
<td>44</td>
<td>TRUE 9.98</td>
<td>CAMBO (Atlantic 850 265) POL</td>
<td>40</td>
</tr>
<tr>
<td>45</td>
<td>BIG LIE 9.98</td>
<td>NIGHT RANGER (MCA 5893) MCA</td>
<td>-</td>
</tr>
<tr>
<td>46</td>
<td>SOLITUDE SINGING 9.98</td>
<td>SUZANNE VEGA (A&amp;M SP 13641) RCA</td>
<td>82</td>
</tr>
<tr>
<td>47</td>
<td>DIFFERENT LIGHT-</td>
<td>BAGULI (Columbia BFC-40039) CBS</td>
<td>50</td>
</tr>
<tr>
<td>48</td>
<td>KEEPING HURRY go down (Columbia ESS 51)</td>
<td></td>
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</tr>
<tr>
<td>49</td>
<td>TAKE IT THE FIRST LIGHT 9.98</td>
<td>FREDIE JACKSON (Capital ST 845) CBS</td>
<td>51</td>
</tr>
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<td>FREE FALLING 9.98</td>
<td>JUDD'S (Columbia ESS 510) RCA</td>
<td>49</td>
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<tr>
<td>51</td>
<td>ANYTHING BUT 9.98</td>
<td>PETER WOLF (Epic SM 5127) ENO</td>
<td>54</td>
</tr>
<tr>
<td>52</td>
<td>COME AS YOU ARE 9.98</td>
<td>PETER WOLF (Epic SM 5127) ENO</td>
<td>54</td>
</tr>
<tr>
<td>53</td>
<td>OURS 9.98</td>
<td>LOS LOBOS (Slate/Warner Bros. 25353-1) CBS</td>
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<td>54</td>
<td>AUGUST 9.98</td>
<td>EDDIE CLAPTON (Warner Bros. 2476-1) CBS</td>
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<td>55</td>
<td>BREAKFAST CLUB 8.98</td>
<td>MCA SINGLES</td>
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<td>56</td>
<td>GREECE GALLATIS* 9.98</td>
<td>ELECTRA (ELEKTRA 60095-1) WEA</td>
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<tr>
<td>57</td>
<td>AS WE KNOW IT- RED STARR ON (Epic FE 4444) CBS</td>
<td>52</td>
<td>13</td>
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<tr>
<td>58</td>
<td>MURDOCK- SHIRLEY MURDOCK (ELEKTRA 9 6043) WEA</td>
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<td>59</td>
<td>THE SAME 9.98</td>
<td>MURDOCK- SHIRLEY MURDOCK (ELEKTRA 9 6043) WEA</td>
<td>56</td>
</tr>
<tr>
<td>60</td>
<td>TOP GUN- ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 30532) CBS</td>
<td>63</td>
<td>9</td>
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<tr>
<td>61</td>
<td>CLOSE TO THE BONE 9.98</td>
<td>THOMPSON TWINS (Arista AL-8544) RCA</td>
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<td>62</td>
<td>THE RETURN OF BRUNO 9.98</td>
<td>BRICE WILLIS (MetroL 6222 MCA)</td>
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<tr>
<td>63</td>
<td>FOREVER 9.98</td>
<td>Kool &amp; The Gang (MCA 830 391-1) POL</td>
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<td>64</td>
<td>CAN'T HOLD BACK 9.98</td>
<td>EDDIE MONEY (Columbia FC 4009) CBS</td>
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<td>65</td>
<td>2 live crew 9.98</td>
<td>(Lake Skivler XLR100) EDD</td>
<td>72</td>
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<tr>
<td>66</td>
<td>DON'T DISTURB THIS 9.98</td>
<td>GROOVE THE SYSTEM (Atlantic 8149) WEA</td>
<td>75</td>
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</table>

This list reflects the highest debut LP in the top 100.
With the release of their third album, "Happy Together" (available on Open Air/A&M records), The Nylons have finally reached mainstream acceptance. "Kiss Him Goodbye", the first single, is making major noise at both Top 40 and A/C radio.
"Since You've Been Gone."

The first single and 12".

On your desk this week.

On Columbia Records, Cassettes and Compact Discs.

Produced by William Wittman.

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MARKET AT A GLANCE

MOST ADDED Out Of A Possible 110 Stations

108 Stations Reported This Week

I Want Your Sex
George Michael—Columbia
38 Adds

Funkytown
Pseudo Echo—RCA
27 Adds

Girls, Girls, Girls
Motley Crue—Elektra
26 Adds

Wot's It To Ya
Robbie Nevil—Manhattan
24 Adds

Kiss Him Goodbye
The Nylons—Open Air/A&M
22 Adds

#1 SINGLES

Columbia

Always
Atlantic Starr—WB

Never Say Goodbye
Bon Jovi—Mercury/PG

With Or Without You
U2—Island/Atlantic

Wanted Dead Or Alive
Bon Jovi—Mercury/PG

You Keep Me Hangin' On
Kim Wilde—MCA

RETAIL

41 Adds

With Or Without You
U2—Island/Atlantic

Always
Atlantic Starr—WB

You Keep Me Hangin' On
Kim Wilde—MCA

Head To Toe
Lisa Lisa—Columbia

I Wanna Dance With Somebody...
Whitney Houston—Arista

REQUESTS

Columbia

Always
Atlantic Starr—WB

Never Say Goodbye
Bon Jovi—Mercury/PG

With Or Without You
U2—Island/Atlantic

Wanted Dead Or Alive
Bon Jovi—Mercury/PG

You Keep Me Hangin' On
Kim Wilde—MCA

HIGH PRIORITY

JACK SATTER
Manhattan
The Partland Brothers continue very strong throughout the country, closing out major holdouts this week. Robbie Nevil’s “Wot’s It To Ya” had a sensational first week with 75 adds. Look for Richard Marx’s “Don’t Mean Nothing” on your desk June 1st. Listen for Joe Walsh on guitar and Randy Meisner and Timothy B. Schmidt on vocals. I predict one of the biggest hits of the summer. 29 - 13 on Hot Tracks LP chart.

MARC BENESCH
Columbia
Even the critics agree that Patty Smyth displays more versatility in her solo release than she did with her powerful vocals with Scandal; saturation airplay at AOR makes “Downtown Train” an obvious add at Top 40 now. If you’re looking for the perfect balance on your playlist, Dan Hill’s “Can’t We Try” is already showing the kind of reaction that drove his hit “Sometimes When We Touch” all the way to the top of the charts.

OUT OF THE BOX

Robbie Nevil’s
“WOTS IT TO YOU”

NOW ON

WXKS, WCAU, PRO-FM, Q107, WAVA, Z93, KRBE, Z95, WDTX,
WCZY, WHYT, KDWB, KWK and KZZP.
GINO VANNELLI IS HOT!

CBS Records is Committed To Breaking

Gino Vannelli’s
“Wild Horses”

Just Look At These Jumps and This Action.

ADDED THIS WEEK:

<table>
<thead>
<tr>
<th>Station</th>
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<tr>
<td>B100</td>
<td>KS103</td>
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<tr>
<td>KCWX</td>
<td>KKRZ</td>
</tr>
<tr>
<td>WNMS</td>
<td>WNCI</td>
</tr>
<tr>
<td>KC101</td>
<td>WGFM</td>
</tr>
<tr>
<td>KSMB</td>
<td>KZFN</td>
</tr>
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<td>KRNQ</td>
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AND LOOK AT THESE MOVES:

<table>
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<tr>
<td>WBEN 17-15</td>
<td>KTRS 17-14</td>
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<tr>
<td>Z93 20-17</td>
<td>WGRD 34-29</td>
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<tr>
<td>KDWB 14-9</td>
<td>WDTX 40-35</td>
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<td>WLOL #1</td>
<td>Y108 #6</td>
</tr>
<tr>
<td>KZIO 14-11</td>
<td>WKPE Debut #29</td>
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<tr>
<td>KSND #2</td>
<td>WPFM 2-1</td>
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<tr>
<td>Y94 6-3</td>
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</table>
## CASH BOX TOP ALBUMS / 101 to 200

## TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Till. Wks.</th>
<th>12-17</th>
<th>Popularity Factor 18-24</th>
<th>25-34</th>
<th>-34</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current Tour</th>
<th>Current LP</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2—With Or Without You—Island/Atlantic</td>
<td>11</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>95%</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>Y</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>Chris De Burgh—The Lady In Red—A&amp;M</td>
<td>15</td>
<td>15</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>89%</td>
<td>8</td>
<td>1</td>
<td>36</td>
<td>Y</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>Atlantic Starr—Always—Warner Bros.</td>
<td>10</td>
<td>10</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>90%</td>
<td>2</td>
<td>3</td>
<td>10</td>
<td>Y</td>
<td>20</td>
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<tr>
<td>4</td>
<td>Kim Wilde—You Keep Me Hangin' On—MCA</td>
<td>10</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X/F</td>
<td>X/F</td>
<td>92%</td>
<td>6</td>
<td>4</td>
<td>13</td>
<td>Y</td>
<td>18</td>
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<tr>
<td>5</td>
<td>Jody Watley—Looking For A New Love—MCA</td>
<td>2</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>85%</td>
<td>9</td>
<td>19</td>
<td>9</td>
<td>Y</td>
<td>14</td>
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<tr>
<td>6</td>
<td>Lisa Lisa and Cult Jam—Head To Toe—Columbia</td>
<td>8</td>
<td>8</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>90%</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>Y</td>
<td>10</td>
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<tr>
<td>7</td>
<td>Fleetwood Mac—Big Love—Warner Bros.</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>84%</td>
<td>12</td>
<td>11</td>
<td>20</td>
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<td>15</td>
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<td>Bon Jovi— Wanted Dead Or Alive—Mercury/PG</td>
<td>8</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>98%</td>
<td>5</td>
<td>20</td>
<td>2</td>
<td>39</td>
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<tr>
<td>9</td>
<td>Bryan Adams—Heat Of The Night—A&amp;M</td>
<td>10</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>74%</td>
<td>17</td>
<td>11</td>
<td>7</td>
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<td>Huey Lewis—I Know What I Like—Chrysalis</td>
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<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>70%</td>
<td>24</td>
<td>20</td>
<td>30</td>
<td>Y</td>
<td>41</td>
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<tr>
<td>11</td>
<td>Genesis—In Too Deep—Atlantic</td>
<td>7</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>93%</td>
<td>17</td>
<td>15</td>
<td>21</td>
<td>Y</td>
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<tr>
<td>12</td>
<td>Breakfast Club—Right On Track—MCA</td>
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<td>16</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>81%</td>
<td>20</td>
<td>16</td>
<td>4</td>
<td>Y</td>
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<td>Hurb Alpert&amp;Diamonds—AAM</td>
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<td>8</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>85%</td>
<td>16</td>
<td>18</td>
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<td>Cutting Crew—I Just Died,—Virgin</td>
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<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>81%</td>
<td>20</td>
<td>16</td>
<td>26</td>
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<td>Whitney Houston—I Wanna Dance,—Arista</td>
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<td>3</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>94%</td>
<td>10</td>
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<td>30</td>
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<td>Kenny Loggins—Meet Me Half Way—Columbia</td>
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<td>10</td>
<td>25</td>
<td>23</td>
<td>13</td>
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<td>Chicago—If She Would Have Been,—Full Moon/WB</td>
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<td>11</td>
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<td>10</td>
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<td>Glenn Medeiros—Nothing's gonna,—Amherst</td>
<td>15</td>
<td>15</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>57%</td>
<td>7</td>
<td>11</td>
<td>28</td>
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<td>Franklin/Michael—I Knew You Were,—Arista</td>
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<td>94</td>
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<td>11</td>
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<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
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<td>17</td>
<td>14</td>
<td>23</td>
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<td>Pease—Talk Dirty To Me—Enigma/Capitol</td>
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<td>15</td>
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<td>X</td>
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<td>7</td>
<td>35</td>
<td>33</td>
<td>12</td>
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<td>Smokey Robinson—Just To See Her—Motown</td>
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<td>9</td>
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<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
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<td>8</td>
<td>34</td>
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<td>Kenny G—Songbird—Arista</td>
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<td>8</td>
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<td>X</td>
<td>77%</td>
<td>8</td>
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<td>13</td>
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<td>X</td>
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<td>48</td>
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<td>16</td>
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<td>Stevi Winwood—The Finer Things—Island/WB</td>
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<td>X</td>
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<td>15</td>
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<td>Paul Simon—You Can Call Me Al—Warner Bros.</td>
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<td>15</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>59%</td>
<td>32</td>
<td>32</td>
<td>7</td>
<td>Y</td>
<td>38</td>
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<td>Heart— Alone—Capitol</td>
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<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>90%</td>
<td>21</td>
<td>*</td>
<td>15</td>
<td>Y</td>
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<td>Level 42— Lessons In Love—Polydor/PG</td>
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<td>68%</td>
<td>22</td>
<td>9</td>
<td>7</td>
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<td></td>
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<td>29</td>
<td>David Bowie—Day In Day Out—EMI America</td>
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<td>9</td>
<td>X</td>
<td>X</td>
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<td>X</td>
<td>56%</td>
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<td>Y</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>32%</td>
<td>30</td>
<td>16</td>
<td>102</td>
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<td>The System—Don't Disturb This Groove—Atlantic</td>
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<td>8</td>
<td>X</td>
<td>X</td>
<td>61%</td>
<td>23</td>
<td>3</td>
<td>67</td>
<td>19</td>
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<td>Company B—Fascinated—Atlantic</td>
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<td>X</td>
<td>55%</td>
<td>9</td>
<td>19</td>
<td>Y</td>
<td>10</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Prince— Sign 'O' The Times—Paisley Park/WB</td>
<td>22</td>
<td>13</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>36%</td>
<td>33</td>
<td>33</td>
<td>5</td>
<td>Y</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td>Thompson Twins— Get That Love—Arista</td>
<td>28</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>30%</td>
<td>23</td>
<td>3</td>
<td>15</td>
<td>6</td>
<td></td>
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<tr>
<td>35</td>
<td>Eddie Money—Endless Nights—Columbia</td>
<td>8</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>51%</td>
<td>65</td>
<td>Y</td>
<td>39</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>36</td>
<td>Tom Petty—Jammin' Me—MCA</td>
<td>6</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>56%</td>
<td>30</td>
<td>*</td>
<td>22</td>
<td>Y</td>
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<td>37</td>
<td>Crowded House—Something So Strong—Capitol</td>
<td>5</td>
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<td>38</td>
<td>Expose—Point Of No Return—Arista</td>
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<td>39</td>
<td>Bob Seger—Shakedown—MCA</td>
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<td>Bruce Hornsby—Every Little Kiss—RCA</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>63%</td>
<td>25</td>
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<td>48</td>
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* Soundtrack  *MTV—Exclusive  NV—No Video  Y—Yes, On Tour  X—All
<table>
<thead>
<tr>
<th>WEST</th>
<th>MIDWEST</th>
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<tbody>
<tr>
<td>KPKE Denver, CO</td>
<td>DD WHR</td>
</tr>
<tr>
<td>KDKR Denver, CO</td>
<td>KDRC-B</td>
</tr>
<tr>
<td>KLKC Denver, CO</td>
<td>KKOM</td>
</tr>
<tr>
<td>KZKS Phoenix, AZ</td>
<td>KGME</td>
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<tr>
<td>KMEL Portland, OR</td>
<td>KGLO</td>
</tr>
<tr>
<td>KZST-1 (KKZT)</td>
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<tr>
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<td>KCPX Salt Lake City, UT</td>
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<tr>
<td>KS 103 (KSDG)</td>
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</tbody>
</table>
CASH BOX TOP 100 ALBUMS

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

Title, Artist, Label, Number, Distributor

April 18, 1987

ON DECK

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst Wk</th>
<th>Wks 12-17</th>
<th>Popularity Factor 18-24</th>
<th>Sales Rank</th>
<th>Day Parts</th>
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<tr>
<td>1</td>
<td>BILLY IDOL--Sweet Sixteen-Chrysalis</td>
<td>45</td>
<td>6</td>
<td>X X</td>
<td>53%</td>
<td>27</td>
</tr>
<tr>
<td>2</td>
<td>PARTLAND BROTHERS--Soul City-Manhattan</td>
<td>48</td>
<td>6</td>
<td>X X</td>
<td>51%</td>
<td>10a-6p</td>
</tr>
<tr>
<td>3</td>
<td>RESTLESS HEART--I'll Still Be Loving You-RCA</td>
<td>47</td>
<td>8</td>
<td>X X</td>
<td>36%</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>PSEUDO ECHO--Funkytown-RCA</td>
<td>62</td>
<td>3</td>
<td>X</td>
<td>61%</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>EUROPE--Rock The Night-Epic</td>
<td>53</td>
<td>5</td>
<td>X/M</td>
<td>43%</td>
<td>26</td>
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<tr>
<td>6</td>
<td>TPPA--Heart And Soul-Virgin</td>
<td>56</td>
<td>5</td>
<td>X X</td>
<td>39%</td>
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<tr>
<td>7</td>
<td>THE NYLONS--Kiss Him Goodbye--Open Air/A&amp;M</td>
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<td>4</td>
<td>X X</td>
<td>35%</td>
<td>45 -</td>
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<tr>
<td>8</td>
<td>J. RUSH (w/ E. JOHN)--Flames Of Paradise--Epic</td>
<td>70</td>
<td>3</td>
<td>X X</td>
<td>28% -</td>
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<tr>
<td>9</td>
<td>KLYMAXX--I'd Still Say Yes--Constellation/MCA</td>
<td>74</td>
<td>3</td>
<td>X/F</td>
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<tr>
<td>10</td>
<td>G. ESTEFAN &amp; M.S.M.--Rhythm Is Gonna...--Epic</td>
<td>Debut</td>
<td>X X</td>
<td>35%</td>
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<tr>
<td>11</td>
<td>JANET JACKSON--The Pleasure Principle--A&amp;M</td>
<td>79</td>
<td>2</td>
<td>X X</td>
<td>31%</td>
<td>All</td>
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<tr>
<td>12</td>
<td>LOU GRAMM--Ready Or Not--Atlantic</td>
<td>77</td>
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<td>X/M</td>
<td>23%</td>
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<tr>
<td>13</td>
<td>ROBBIE NEVIL--Won't It Ya-Manhattan</td>
<td>Debut</td>
<td>All</td>
<td></td>
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<tr>
<td>14</td>
<td>D. GIBSON--Only In My Dreams--Atlantic</td>
<td>82</td>
<td>2</td>
<td>X X</td>
<td>32%</td>
<td>43</td>
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<tr>
<td>15</td>
<td>GINO VANNELLI--Wild Horses--CBS Assoc./Epic</td>
<td>83</td>
<td>4</td>
<td>X X</td>
<td>21%</td>
<td>41</td>
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<tr>
<td>16</td>
<td>SURFACE--Happy--Columbia</td>
<td>86</td>
<td>2</td>
<td>X X</td>
<td>20%</td>
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<tr>
<td>17</td>
<td>NONA HENDRYX--Why Should I Cry--EMI America</td>
<td>87</td>
<td>2</td>
<td>X X</td>
<td>19% -</td>
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<tr>
<td>18</td>
<td>MOTLEY CRUE--Girls, Girls, Girls--Elektra</td>
<td>Debut</td>
<td>X/M</td>
<td>24%</td>
<td>3p-mid</td>
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<tr>
<td>19</td>
<td>MONDO ROCK--Primitive Love Rights--Columbia</td>
<td>84</td>
<td>3</td>
<td>X</td>
<td>13% -</td>
<td></td>
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<tr>
<td>20</td>
<td>CARLY SIMON--Give Me All Night--Arista</td>
<td>85</td>
<td>3</td>
<td>X/F</td>
<td>18%</td>
<td>36</td>
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</table>

MULTI FORMAT PLAYLIST

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<tr>
<th>Title</th>
<th>Format Penetration</th>
<th>Dance</th>
<th>Station %</th>
<th>Ret. Req.</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Whitney Houston--I Wanna Dance ...--Arista</td>
<td>94%</td>
<td>93%</td>
<td>93%</td>
<td>46%</td>
<td>54.3%</td>
</tr>
<tr>
<td>Atlantic Starr--Always--WB</td>
<td>90%</td>
<td>53%</td>
<td>97%</td>
<td>38%</td>
<td>46.3%</td>
</tr>
<tr>
<td>Lisa Lisa--Head To Toe--Columbia</td>
<td>90%</td>
<td>95%</td>
<td>97%</td>
<td>43%</td>
<td>43.7%</td>
</tr>
<tr>
<td>Genesis--In Too Deep--Atlantic</td>
<td>95%</td>
<td>95%</td>
<td>97%</td>
<td>43%</td>
<td>36%</td>
</tr>
<tr>
<td>Herb Albert--Diamonds--A&amp;M</td>
<td>85%</td>
<td>95%</td>
<td>97%</td>
<td>77%</td>
<td>39.2%</td>
</tr>
<tr>
<td>Heart--Alone--Capitol</td>
<td>90%</td>
<td>30%</td>
<td>87%</td>
<td>36%</td>
<td>34.5%</td>
</tr>
<tr>
<td>Kenny G.--Songbird--Arista</td>
<td>77%</td>
<td>31%</td>
<td>94%</td>
<td>20%</td>
<td>33.7%</td>
</tr>
<tr>
<td>Surface--Happy--Columbia</td>
<td>20%</td>
<td>84%</td>
<td>24%</td>
<td>69%</td>
<td>32%</td>
</tr>
<tr>
<td>Smokey Robinson--Just To See Her--Motown</td>
<td>78%</td>
<td>32%</td>
<td>81%</td>
<td>69%</td>
<td>31.8%</td>
</tr>
<tr>
<td>U2--With Or Without You--Island/Atlantic</td>
<td>95%</td>
<td>61%</td>
<td>32%</td>
<td>31.3%</td>
<td>2</td>
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<tr>
<td>Madonna--La Isla Bonita--Sire/WB</td>
<td>69%</td>
<td>91%</td>
<td>23%</td>
<td>30.5%</td>
<td>14</td>
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<tr>
<td>Chris De Burgh--The Lady In Red--A&amp;M</td>
<td>86%</td>
<td>91%</td>
<td>91%</td>
<td>23%</td>
<td>29.5%</td>
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<tr>
<td>Chicago--If She Would Have...--Full Moon/WB</td>
<td>79%</td>
<td>92%</td>
<td>91%</td>
<td>28.5%</td>
<td>38</td>
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<tr>
<td>Bob Seger--Shakedown--MCA</td>
<td>80%</td>
<td>84%</td>
<td>18%</td>
<td>28.5%</td>
<td>7</td>
</tr>
<tr>
<td>Bruce Hornsby--Every Little Kiss--RCA</td>
<td>63%</td>
<td>84%</td>
<td>18%</td>
<td>27.5%</td>
<td>8</td>
</tr>
<tr>
<td>Crowded House--Something So Strong--Capitol</td>
<td>60%</td>
<td>19%</td>
<td>81%</td>
<td>26.7%</td>
<td>48</td>
</tr>
<tr>
<td>Bon Jovi-- Wanted Dead Or Alive--Mercury/PG</td>
<td>88%</td>
<td>61%</td>
<td>61%</td>
<td>24.8%</td>
<td>20</td>
</tr>
<tr>
<td>Glenn Medeiros--Nothing's Gonna...--Amherst</td>
<td>57%</td>
<td>92%</td>
<td>89%</td>
<td>24.8%</td>
<td>7</td>
</tr>
<tr>
<td>Tom Petty--Jammin' Me--MCA</td>
<td>56%</td>
<td>89%</td>
<td>89%</td>
<td>24.2%</td>
<td>30</td>
</tr>
<tr>
<td>Jonathon Butler--Lies--Jive/RCA</td>
<td>82%</td>
<td>52%</td>
<td>89%</td>
<td>22.3%</td>
<td>30</td>
</tr>
</tbody>
</table>

Produced by William Wittman.
LIFE ON RADIO'S CUTTING EDGE

Alternative Rock-And-Roll Radio. It's often the only source of exposure for artists who have not yet achieved mainstream success at radio. Recently Radio Report spoke to programmers at four of the leading Alternative stations around the country: Mad Max, P.D. at San Diego's 91X; Larry The Duck, M.D. at Long Island's WLIR; Jennifer Grossberndt, M.D. at Atlanta's WBKM; and Faith Hensel, M.D. at Seattle's KCMU. Keep in mind while reading their answers that 91X and WLIR are commercial stations, while Album 88 and KCMU are non-commercial.

HENSCHEL: We try to inform our listeners as well as ourselves. We have a very eclectic playlist, but we're not just here to jar people, we're here to educate.

CB: What is your target audience?

HENSCHEL: We are listener supported so we try to go after the people with money. Demographically, most of our listeners are 25-34.

LARRY THE DUCK: We do have a teen audience but our base has always been 18-34. Our audience is getting wider and more familiar with the format, they stay around many more years. Part of it is because bands like Tears For Fears are now being heard on A/C stations, and bands like INXS and U2 are now acceptable among the mainstream, which is some of the older listening audience.

GROSSBERNDT: Our demos are 18-34 females, which is rather interesting. We just try to program to the metropolitan area. I'd like to think that the reason for the upper demos is because those types of people are finally getting bored with the music that they're listening to, and now they're becoming more experimental and not so closed minded.

CB: How eclectic will you get with your programming?

LARRY THE DUCK: Compared to many of the Alternative stations that are similar to us, we're much wider. We certainly don't have as fast a rotation. There's a lot of freedom involved - it's very creative radio. And it's not just what records you play, it's what you play between the records.

GROSSBERNDT: We have definite rotation. 200 records, 12 of which are new to us, on average. We've got a separate nighttime rotation for things that might be a little too intense for daytime. We'll play The Godfathers or Husker Du at night, yet The Thes' "Infected" is a good daytime song that you won't hear anywhere else except college radio or clubs. We'll get as weird as we have to!

HENSCHEL: If it's a good piece of music we'll add it. Of course it has to click as a good song for our station. During the day we want our DJs to pay attention so they don't play anything too harsh.

MAD MAX: It's a difficult task deciding what's too commercial. We can get away with a lot, so we should be able to play some of the more commercial stuff. It's easier to decide if something deserves airplay or not by the way it sounds, and if it does, then we'll find a place for it. We'll still play The Thompson Twins, because back in 1983, it was stations like 91X, KROQ, WLIR, maybe WXRT that broke the band, and they're still a good band for us. We'll even go as far as Genesis or Steve Winwood, but there are certain things we won't do. For instance, we played Dead Or Alive before anyone else, but did we go back and play the follow-up? It was a very hard decision. We finally decided no because they had become such a tremendous Top 40 band that burnout was rapidly approaching and we would have lost a lot of avant-garde credibility by playing Dead Or Alive.

GROSSBERNDT: It's really difficult, because there are certain artists that our core audience expects to hear, and I'll play them. But something like The Thompson Twins that we played at first, well now they're just so pop that every station in town is playing them so I don't play them. It's just a judgement call that's very hard to make and it's getting harder every day. Eventually I'll have to let those groups go. I'm here to offer an alternative, and if everyone else is playing it, then I have a tendency to lay low and not play it at all or just a few cuts in medium instead of heavy.

HENSCHEL: I don't think there's any way our station could be considered commercial, simply because of the insistence upon variety.

(continued on following page)
TEST RECORDS

CONSSENSUS BY REGION

NORTHEAST
1. MADONNA—Where's The Party—Sire/WB
2. HIPSWAY—Ask The Lord—Columbia
3. PATTY SMYTH—Downtown Train—Columbia

SOUTHEAST
1. STRYPER—Free—Enigma
2. SUSAN VEGA—Luka—A&M
3. Lang

SOUTHWEST
1. WHITESNAKE—Still Of The Night—Geffen
2. PATTY SMYTH—Downtown Train—Columbia
3. ISLEY BROTHERS—Smooth Sailin' Tonight—Warner Bros

MIDWEST
1. SUSAN VEGA—Luka—A&M
2. RICHARD MARX—Don't Mean Nothing—Manhattan
3. FIRE TOWN—Carry The Torch—Atlantic

WEST
1. U2—Still Haven't Found...—Island/At.
2. PRINCE—You Got The Look—Paisley Park/WB
3. THE CURE—Why Can't I Be You—Elektra

COMMENTS:

Album 88

HENSCHEL: Creativity in programming, and also it's more fun in the community to be part of an alternative station - because along with all the big things that you can do, you can also do a lot of little things and impact your community. I think you're more in touch with the people than the big stations are because they don't go out into the community and hang out at events unless they're onstage announcing a show.

GROSSBERNDT: The best part is knowing that I helped to break a band. When I see an artist that I really believe in hit it big, then I can look at that and say, "I played that record first. I didn't have to, but I did." And that makes me feel good.

MAD MAX: You actually get to listen to good music, and you get to search out good music.

CB: Disadvantage?

MAD MAX: We're not taken seriously by record companies and we're not given enough credit. For example, our mainstream competitor across town will decide to play a cut or two from the latest Simple Minds album. Well, we've been playing everything from "New Gold Dream" and "Sparkle In The Rain" and we're nine, ten, twelve cuts deep on a band. They'll play one or two cuts and suddenly the record companies are all over them granting them everything in the universe. They'll get credit for helping to break a band because they decided to play them yesterday while we've been on it for four years. Record companies just have to realize who helps them the most, who breaks more of their music - the safe mainstream station or the alternative station.

LARRY THE DUCK: We are not taken seriously by record companies, and for the large national advertising firms, we're just another set of call letters doing AOR. They don't get a chance to listen to the station so they don't know what we're trying to do.

HENSCHEL: Money. People don't take you as seriously, especially record companies and promoters who could underwrite on our station to help support us. They just don't think of it and we could use the help. We support them. Money wouldn't hurt.

CB: Any personal picks for the next Alternative-to-Mainstream crossover smash?

MAD MAX: I think The Call should be bigger than they are. I also think Oingo Boingo should be bigger. Shriekback is a great band. Also World Party, The Stranglers, Bob Geldof, and Siouxsie And The Banshees.

GROSSBERNDT: I think The Out will be the next Aerosmith, AC/DC, whatever. I also really like The Saints and Chris Isaak. The Blow Monkeys will probably be huge - it's always good to have teen-age bands.

HENSCHEL: K.D. Lang should be big. She's incredible. Wire is a great band, and their next album should do well. They're what New Order would be if New Order were perfect! Also The Mission might hit it big.

Rob Yardumian
CASH BOX
Radio Report
BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 72 Stations

68 Stations Reported This Week

Dirty Looks
Diana Ross—RCA
20 Adds

I'm In Love
Lillo Thomas—Capitol
20 Adds

Thigh Ride
Tawatha—Epic
17 Adds

Tina Cherry
Georgio—Motown
18 Adds

#1 SINGLES

RETIAL

Just To See Her
Smokey Robinson—Motown
Always
Atlantic Starr—Atlantic Starr
Happy
Surface—Columbia
Head Toe Toe
Lisa Lisa & Cult Jam—Columbia

REQUESTS

Happy
Surface—Columbia
Rock Steady
Whispers—Solar/Capitol
Always
Atlantic Starr—Warner Bros.
Go On Without You
Shirley Murdock—Elektra

ALBUM ALLEY

Different Drummer—Isley, Jasper, Isley—CBS Associated/Epic
On the heels of top twenty success with current single “8th Wonder Of The World”, Ernie Isley, Chris Jasper & Marvin Isley return with a dynamite new album. Standout cuts include: “Brother To Brother”, “Blue Roses”, “A Once In A Lifetime Lady” & “Givin' You Back The Love”. Look for a strong sales showing with this one. Retailers stock up!

NEW AND HOT 45'S

If I Was Your Girlfriend—Prince—Paisley Park/Warner Bros.
Fake—Alexander O’Neil—Tabu/Epic
Cry Of The Lonely—J. M. Silk—RCA
Private Conversations—Val Young—Amherst
Lifetime Love—Joyce Sims—Sleeping Bag
THANK YOU RADIO FOR MAKING SURFACE THE #1 RECORD IN THE COUNTRY!!
## BLACK CONTEMPORARY SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lat. Wk.</th>
<th>Till Wks.</th>
<th>Reg. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current LP This Wk.</th>
<th>Till Wks.</th>
<th>Hot Cuts</th>
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<td>Al Green—Everything's Gonna Be Alright—A&amp;M</td>
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CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
April 18, 1987

Title, Artist, Label, Number, Distributor

INDIE TOP 20

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<tr>
<th>Title</th>
<th>Lst Wk</th>
<th>Ttl Wks</th>
<th>Stations</th>
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<td>Egyptian Lover</td>
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<td>9</td>
<td>WWIN, WEKS, WXOK, WATV, WPEG, WWWS, KDAY, KJLH, KKDA.</td>
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<td>Whistle</td>
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<td>Sybil</td>
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<td>Cyre</td>
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<td>Doug E. Fresh</td>
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<td>Ann Hines</td>
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<td>WQOK, WRD, WABO, WALT, WXXI, WENN, WQIO, WJL, KATZ, WYDL.</td>
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<td>J. Blackfoot</td>
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<td>KSSL, WJIZ, WXXI, WENN, WQIS, WJL, KATZ, WYDL, WSHV.</td>
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<td>Flos w/Ollie Woodson</td>
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<td>John Burford</td>
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<td>K104, WBMX, WQCI, KPR, WQFX, WALT, KII, KJMP, WQPG.</td>
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REGIONAL BREAKOUTS

B/C

EAST

1. PRINCE—If I Was Your Girlfriend—Paisley Park/Warner Bros. Added at WAM, FXA, WORL, WPLZ, WQFI, KKDA & KMJQ. Quiet Strom Airplay in N.Y. on WRKS and WBLS. In Heavy Rotation at WWIN & WHN. Added at WRKS.. In Heavy rotation at WM. Added at WHR & WWIN. Added at WAMO, WDAS, WHC & WUSL.

2. J. BLACKFOOT/ANN HINES—Tearjerker—Edge
3. TOUCH—Without You—RCA
4. JANET JACKSON—Pleasure Principle—A&M
5. LIL THOMAS—My Love—Capitol

SOUTH

1. PRINCE—Girlfriend— Warner Bros
2. GEOGRAPHY—Tina Cerry—Motown
3. LIL THOMAS— I'm In Love—Capitol
4. CLUB NOUVEAU—Why You Treat Me So Bad—Warner Bros.
5. FREDDIE JACKSON—Don't Want To Lose Your Love—Capitol

Midwest

1. BREAKFAST CLUB—Right On Track—MCA.
2. SHEILA E—KoKo—Paisley Park/WB
3. J. BLACKFOOT/ANN HINES—Tearjerker—Edge
4. JANET JACKSON—Pleasure Principle—A&M
5. CLUB NOUVEAU—Why You Treat Me So Bad—Warner Bros.

West

1. J. BLACKFOOT/ANN HINES—Tearjerker—RCA
2. SHEILA E—KoKo—Paisley Park/Warner Bros.
3. BREAKFAST CLUB—Right On Track—MCA
4. DONNA ALLEN—Satisfied—21/Atco
5. WHISPERS—Rock steady—Solar/Capitol

Produced by William Wittman.
### EAST

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<td>Twin Towers</td>
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<td>KIWW</td>
<td>The Hawk</td>
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<td>The Hit Makers</td>
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### WEST

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### SOUTH

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### CASH BOX TOP ALBUMS/101 to 200

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### Additional Information

- **REQUESTS** indicates that a song has been requested by a listener.
- **CASH BOX** highlights popular albums in the mid-1980s, providing a snapshot of the music industry's dominant artists and songs during that time.
THE BEAT

BAILEY BUILDS RADIOSCOPE-
-Some childhood dreams fade with puberty or with the shock of the word "impossible." But before stark reality took hold, two year old Lee Bailey sat transfixed before the pale yellow dial of his family's old radio—imagining and dreaming about one day having his own radio program. "I was born to be in media," says Bailey, president of Radioscope one of the top radio network/syndicators in the country. Lee, a national radio personality, has been called "The Voice" by sponsors such as Denny's, Toyota, Pacific Bell and Hanna Barbera who have used him as spokesman for their tv and radio advertising campaigns.

Present success excluded, those early yearnings still inspire him. A child's passion for the golden age of the R&B sound and the colorful characters that pioneered an industry, like WABC's Cousin Brucie, Sid McCoy out of Chicago, and Wolfman Jack live from XERF in Mexico, only grew with time.

Years later, in 1970, shortly before being discharged from the United States Air Force, Lee knocked at the door of KPOP in Sacramento, proposing he become the disc jockey for their new soul show. Never mind the station did not have a soul show, Bailey would create one. After six months of practice and learning the control board after station sign off, Bailey did, in fact, introduce a soul show which was an unqualified success in the Sacramento region. After working nine years as a disc jockey it was time to dream again. Says Bailey, "My audience asked me so many questions about the records and artists I thought if radio could inspire questions, why couldn't radio inspire answers?"

On May 9, 1983, with 25 stations, Lee began producing Radioscope: The Entertainment Magazine Of The Air During its first four years Radioscope has featured interviews with hundreds of entertainment newsmakers including superstars like Eddie Murphy, Stevie Wonder and Quincy Jones and is now carried by 85 stations across the country. And still Lee Bailey dreams. This year his growing company will introduce four programs: First Class, an upscale entertainment news program; The Bottom Line upscale financial news and advice; Love Notes, anecdotes and musings for lovers; and Gospel Spotlight a religious entertainment/interview show.

"With today's deemphasis on personality and less talk formats, says Lee, listeners are underestim and they want to be entertained. But where does it say only music entertains? Smart stations recognize the audience is still hungry for personality and a solid journalistic effort." Bailey's next stop is an adventure into television, publishing and perhaps ownership of a cable system or two. Lee wants to inspire people to think creatively and his radio vehicle is doing just that, he adds imagine what we can achieve through owning other forms of media as well. At Lee Bailey Productions radio still moves souls around the country.

Valerie Shaw

HOT DEBUT FOR KATHY.-"The Katt's out of the bag," sings new artist Kathy Mathis and it's a good thing, because the bag was just about on fire. Kathy is a young woman with an incendiary talent, as you will experience on her debut album titled Kraft Walk on Tabu Records. It's a startling piece of work, spotlighting a voice of great power and control over ultra-professional dance grooves.

In other words this gifted young lady can sing! Kathy grew up in Battle Creek, Michigan where she studied piano and sang in the church choir. She became familiar with recording studios even as a young girl, frequentlying them with her cousins Earl Rice and Tony Banks. At 14 she cut a few tunes with Banks and personally took them to radio stations and record stores. A few years later Kathy was singing at a church function when she impressed an Atlanta promoter. She met The Reddings, who produced a couple of tracks with her while she commuted to and from Western Michigan University. This prompted Kathy to make a career move to Atlanta where she enrolled in school on a four year basketball scholarship while pursuing her performance goals.

In late 1985, Kathy received a pair of phone calls; one from Stewart Hanley of The S.O.S. Band ready to produce, the other from Banks himself eager to return to the studio. By January 1986, they had a three-tune demo, which found swift favor at Tabu's offices. The first release (Late Night Hour) is one of the hottest singles on radio these days. Katt Walk is a brilliant showcase for Kathy, posing her supple tonalities and subtle readings over some irresistible radio-active funk. From the fierce assertive title cut to the vulnerability of Now That You're Gone, Kathy defines a spectrum of moods and minds, as her powerful voice portrays Feelings unusual for her age. Hanley's production is masterful and smooth. He shared songwriting credits with Stephan Perry, and cut the album in L.A. during the summer and fall of 1986 at Devonshire Studios and Martin's Place. Check the grooves on this international album and lookout for a future star!

THE RAPPER DID IT-Throughout his illustrious career Jack "The Rapper" Gibson has taken on many crusades. It is with great pleasure to say hats off to you for a job well done with the Jackie Wilson Marker Fund. Jack your relentless efforts touched the industry as well as the country. We commend you and say a very special thanks to you and all who participated in making this a very successful campaign. The formal presentation will be held June 9, 1987 in Detroit whereby Jackie's grave site will finally receive a marker.

BELL WRITES LABEL PRESIDENTS-In an effort to garner additional support and bring attention to the continuing problems of aids, Al Bell, president of Edge Records will soon mail a letter to record label presidents in order to get input via a possible meeting to determine what they, as industry leaders can do to further enhance a better understanding of this massive problem. Bell is also exploring establishment of a new group that can help "Spread The Word, Not The Plague," by causing an informational chain reaction at the grassroots level. The group's working name is "Lifeline Toward Family Safe Health." Bell, a long time activist in the black community can be reached at Edge Records, 9034 Sunset Blvd, Los Angeles, California 90069213-274-5577

HIGH PRIORITY

A High Priority Salute To
John McClain
Senior V.P. Of A&R/Executive V.P./GM Urban Music A&M Records

John started in music as a guitarist/composer who gained a solid reputation as a session player for artists such as Diana Ross, Gladys Knight, Jermaine Jackson and Shalamar. Since joining A&M in 1983 John has played a major role in the overwhelming success of Jermaine Jackson, Herb Alpert, Vesta Williams, Human League, Jesse Johnson and Tamara And The Seen. Current endeavors include the packaging of a feature film and soundtrack starring Janet Jackson and the original Time. He is overseeing all international preparation of forthcoming LP's from Randy Jackson, Bryan Loren, Shanie Wilson and the legendary Barry White. Look for much activity from this gifted young man and the incredible hitmaking machinery of A&M. John, you are truly a top flight executive!
CASH BOX TOP ALBUMS/101 to 200

CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

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

96 Stations Reported This Week

Snap Your Fingers--Ronnie Milsap--RCA--59 Adds
Whiskey, If You Were A Woman--Highway 101--Warner Bros.--56 Adds
Train Of Memories--Kathy Mattea--Mercury--53 Adds
A Long Line Of Love--Michael Martin Murphey--Warner Bros.--50 Adds
Straight From The Heart--Sylvia--RCA--40 Adds

RETAIL

Julia--Conway Twitty--(MCA)
Have I Got Some Blues For You--Charley Pride--(16th Avenue)
I Will Be There--Dan Seals--(EMI-America)
Domestic Life--John Conlee--(Columbia)
All My Ex's Live In Texas--George Strait--(MCA)
Too Many Rivers--The Forester Sisters--(Warner Bros.)

REQUESTS

Have I Got Some Blues For You--Charley Pride--(16th Avenue)
All My Ex's Live In Texas--George Strait--(MCA)
Till I'm Too Old To Die Young--Moe Bandy--(MCA/Curb)
Baby's Got A Hold On Me--The Nitty Gritty Dirt Band--(Warner Bros.)
Julia--Conway Twitty--(MCA)
I Will Be There--Dan Seals--(EMI-America)
I Know Where I'm Going--The Judds--(RCA/Curb)

HOT CUTS

Dwight Yoakam--Little Ways--(Hillbilly Deluxe)
Waylon Jennings--Chevy Van--(Hangin' Tough)
The Judds--Turn It loose--(Heartland)
Randy Travis--Good Intentions--(Forever And Always)
The Nitty Gritty Dirt Band--Fixin' In The Dark--(Hold On)

Asleep At The Wheel--Boogie Back To Texas--(Asleep At The Wheel X)
Steve Wariner--If I Could Make A Livin'--(It's A Crazy World)
Parton/Ronstadt/Harris--Those Memories Of You--(Trio)
Dwight Yoakam--Please, Please Baby--(Hillbilly Deluxe)
Randy Travis--I Told You So--(Forever And Always)
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<th>Ttl. Wk.s.</th>
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<th>Sales Rank</th>
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<td>Dan Seals—I Will Be There—EMI America</td>
<td>3 12 7 11 H</td>
<td>4 11 N N</td>
<td>38 30</td>
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<td>20 9</td>
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<td>5 9 N N</td>
<td>30</td>
<td>28 4 20 7</td>
<td>Y Y 27 8</td>
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<td>Moe Bandy—Till I'm Too Old To Die Young—MCA/Curb</td>
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<td>11 N N</td>
<td>27 8</td>
<td>25 4</td>
<td>9 Y 24 15</td>
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<td>7 Y Y Y</td>
<td>— — —</td>
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<td>9 Y Y Y</td>
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<td>1 Y Y Y</td>
<td>6 D</td>
<td>5 4</td>
<td>28 4</td>
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<td>15 N N</td>
<td>9 41</td>
<td>24 15</td>
<td>Y Y 27 8</td>
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<td>2 The Kendalls-Routine-Step One</td>
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C.R. Hook—Music Director
WICO AM/FM—Salisbury, MD
C.R. Hook recently celebrated his 19th Anniversary at WICO, which is a long time to be at one station. During those 19 years at the station, he has witnessed the change in country music—from traditional to the new contemporary country-pop sound. And although he isn’t fond of that change at all, he has stuck with both the music and the station through the years.

Hook’s radio career started back in the 60’s. In 1964 he was injured in a car accident and spent a year in the hospital. When he left the hospital in 1965, he landed a part-time position at WBOC, a big band/middle-of-the-road station in Salisbury. He worked part-time with the station for three or four months, and then went to a full-time position. WBOC was both an AM/FM and television station.

“They liked my voice and they put me on TV doing sports,” he says. “And I did that for a few months along with doing a radio show.” When he left WBOC some people found it hard to understand why he would leave a radio and television position, when most radio announcers would have jumped at the chance to be a television announcer as well. But Hook just wanted to play music. “I’m a radio person,” he says. “I love music, and I love country music.”

So in April, 1968, he joined country music station WICO. In 1969 he became the station’s Music Director, the same position he still holds. At WICO these days he also works in sales and has a morning on-air shift as well. When he gets off the air on Mondays and Tuesdays he takes all the music calls that come in. He also writes and records commercials and spends the afternoon calling on clients for sales. He tries to listen to a few records each day. Of all his duties, he especially enjoys those involving the music. “I love music, but in a small market you can’t make a living just being a Music Director,” he says.

What Hook doesn’t enjoy is the change in country music that’s been going on during recent years. “I enjoy playing the songs as long as they’re country, not the rock that they call country now.”

WICO plays a well-balanced mixture of both oldies and current Independents and locals are also given a good deal of airplay. “We’re really making an effort with Independents,” Hook says. “We’re giving them slots now in our morning drive time to try to help the new artists, at least to get people familiar with them.”

After 19 years in country music radio, it is evident that C.R. Hook loves the music, and he plans on staying with it, as long as it’s country. “I’ve been very, very distressed at what is called country now,” he comments. “To me, it’s not country music. Right now, with our oldies and people like Randy Travis and Reba McEntire, there’s still some good country music that’s coming out. It if continues that swing, then I’d be perfectly satisfied to retire in it. If it increases anymore to contemporary or rock, then I really don’t know.”

Sandy Daens

John Wesley Ryles is our priority. So is K.D. Lang and so are all our new artists. But please don’t forget the other ones, because they are great also.
CASH BOX TOP 12” DANCE SINGLES

1. HEAD TO TOE - LISA LISA & CULT JAM (Columbia 44-00737)
2. LA ISLA BONITA - MADONNA (Sire/Warner Bros. 20-0633)
3. HAPPY - SURFACE (Columbia 44-00739)
4. MOVE OUT - NANCY MARTINEZ (Atlantic 0-6734)
5. LOOKING FOR A NEW LOVE - JUDY WATKINS (MCA 23489)
6. RIGHT ON TRACK - BREAKFAST CLUB (MCA 23484)
7. SIGN “O” THE TIMES - PRINCE (Paisley Park/Warner Bros. 0-20683)
8. KEEP ME KIDDING ON - KIM WILDE (MCA 23571)
9. LEAN ON ME - CLUB NOUVEAU (Tommy Boy/BF 3-064)
10. BACK & FORTH - CAMEO (Atlantic/PolyGram 883 385-2)
11. LAST CHANCE - CROWN (Fresh PRE-008 Sleeping Bag)
12. DON’T DISTURB THIS GROOVE - YOUR SYSTEM (Atlantic 0-6741)
13. FASCINATED - COMPANY (Lito/Atlantic 0-6712)
14. ONLY IN THE NIGHT - THE VOICE IN FASHION (Atlantic 0-6719)
15. THE MAGNIFICENT JAZZY LEE - DJ JAZZY JEFF & FRESH PRINCE (Def/Jax 10012 1A)
16. WITHOUT YOU - TOJO (Sperman/RY 017)
17. HE WANTS MY BODY - MARY J. BLIGE (A&M 0-66818)
18. SHOW ME - COVER (Cuba/Pre 0014)
19. WHAT’S GOING ON - CYNDI LAUPER (Potter/Epic 489-0634)
20. SOMETHING IN MY HOUSE - T.L.O. (Epic/EP 06730)
21. SERIOUS (REMIX) - DONNA ALLEN (Atlantic 09497941)
22. STONE LOVE - KOOL & THE GANG (Mercury-PolyGram 883 292-3)

THE CASH BOX TOP 75 12” SINGLES CHART BASED ON ACTUAL SALES AT RETAIL STORES.

New 12” Releases

PATTI BROOKS (West Hollywood/WH1700-1)

ABBYLNN (Atlantic/DMD 1054)

NONA HENDRYX (EMI America V-19242)
Why Should I Cry (6:39) (Flyts Tyme Tunes/Eat Your Heart Out/ASCAP/BMI) (Jellybean Johnson, N. Hendryx, L. Keith) (Producers: Jellybean Johnson & Spencer Barnard)

CHOCCOTTE (Sleeping Bag SLX-0026X)
Tell Me (That You Like It) (3:34) (Beach House/ASCAP/Munich Madness/ASCAP) (Chocholette, J. Fair) (Producer: John Fair)

BEASTIE BOYS (Def Jam 44 06726)
She’s Crafty (3:36) (Def/Dust/ASCAP) (A. Yauch, R. Rubin, The King) (Producer: R. Rubin/Beastie Boys)

MONDO ROCK (Columbia CAS 2713)
Primitivo Love (4:54) (Doo Dah (admin. by Copyright Management) (Walsing/BMD) (R. Wilson, J. Hacket) (Producer: B. Drecher)

MOST ACTIVE

W L O W W C 26 5
2 LET’S WORK IT OUT - SADIE-SINE (Omni/Atlantic 0-96774)
3 YOU RE THE ONE - SANDIE (Omni/Atlantic 0-6711)
4 IT’S TRICKY - SON DDO (Promo Do-121)
5 FEELS LIKE THE FIRST TIME - SINTITA (Omni/Atlantic 0-6786)
6 CAN’T GET ENOUGH - LIZ TOWERS (Viva Street SSR 1002)
7 MR. RIGHT - ELENA MILLER (Vision/Vis 80077)
8 I KNEW YOU WERE WAITING - ARETHA FRANKLIN & GEORGE MICHAEL (Arista 92640)
9 SEXAPPEAL - GEORGE (Mozz/PB 80863)
10 ONLY IN MY DREAMS (REMIX) - NO ONE KNOWS (Atlantic 0-6741)
11 ALWAYS - THE WILD MARYS (Atlantic 0-67650)
12 SLOW DOWN - ATLANTIC STAR (Warner Bros. 0-20664)
13 EACH TIME YOU BREAK MY HEART - NICK KAMER (Sire/Warner Bros. 0-30032)
14 DIAMONDS - KERRY ALPERT (A&M SP-12023)
15 CAN’T YOU FEEL MY HEART BEAT - CLAUDIA BARRIA (Epic 05-09718)
16 IN LOVE WITH DEBUT SOMEBODY (Who Loves Me) - WHITNEY HOUSTON (Arista 92676)
17 DEBBIE COX (A&M SP-12320)
18 DEBBIE HARRIET (Gulf 02064)
19 PUT UP A FIGHT - BARBRA ROY (RCB 341-186)
20 RESPECTABLE - MEL & KIM (Atlantic 0-67200)
21 THEY ARE PLAYING OUR SONG - FRIENDS (Jam/Pak 2037)
22 KEEP YOUR EYE ON ME - HERB ALPERT (A&M SP-12320)

W L O W W C 49 4
24 WHY YOU TREAT ME SO BAD - CLUB NOUVEAU (Tommy Boy 985)
25 THE TELEPHONE CALL - JERRY ALFAYNE (Warner Bros. 0-20607)
26 MACAO MOZART - NATIVE RACQUETS (Pim Pan Arabia 853-567)
27 SECOND CHANCE FOR LOVE - VAYOBEE (Sire/Second Step 857-722-1)
28 ROCK STEADY - TRACKS (Siren/Capitol V-71137)
29 CERTAIN THINGS ARE LIKE K.T.P. (Mercury/Polystar 883-722-1)
30 I KNOW YOU GON’T SOUL - ERIC B. (Johans & B’way 438)
31 BIG LOVE (REMIX) - ELEKTRA/MAC (Warner Bros. 0-20683)
32 I’M SEARCHIN’ - LITTLE BROWN CAP (Def Jam 2088)
33 YOUR HEART GETS ALL THE BREAKS - SOKAYAH (EMI America V-19252/CAP)
34 YOU BETTER QUIT - ONE WAY/MCA (73766)
35 ARE YOU MAN - KELLY BROWN (A&M 0-86748)
36 I’M BAD - L. COOL J (Def/Jam/Columbia 0-67479)
37 I WANNA HAVE SOME FUN - MERGE FEATURING DEBBIE A. (Arista 04657)
38 THE PLEASURE - DEBUT PRINCIPLE (A&M SP-12320)
39 GO SE THE DOCTOR - ROBERT DEB (Cuba 71041-1)
40 CLAVE ROCKS - AMOR/ETTO (Easy Street PFO 003)
41 THE DANCE - TRANCE DANCE (Def Jam 06020)
42 DAY IN-DAY OUT - DAVID BOWIE (EMI America V-19252)

W L O W W C 48 4
43 MUTUAL ATTRACTION - SYLVESTER (Warner Bros. PKO-20734)
44 JANUARY FEBRUARY - TINA & Crystal (00003)
45 MADNESS - ZEE (Warlok BAR 8005)
46 LOVE LETTER - GOGGLES (Columbia CR-211)
47 AT THIS MOMENT - MESSAGE (Profile PKO-70731)
48 KNOW WHAT TIME IT IS - GRANDMASTER FLASH (Estar ED-520)
49 DAY BY DAY - SCOTT STANLEY & JAM/Film/Clam (44-60011)
50 EVERY LITTLE BIT - MILLIE SCOTT & B’WAY (MCA 06720)
51 EGO MAFIA - JOEY LYN BROWN (Warner Bros. 0-20663)
52 SAME OLD LOVE - (365 DAYS A YEAR) - ANITA BAKER (EMI America ED 524)
53 COME GO WITH ME - JENNY (Arista 92676)

CLUB PICK

Alexander O’Neal–Fake–Tabu/Epic
DJ: Jug Shetton
Club: Cahoot’s
Location: Charlotte, N.C.
Comments: “Another sure fire burner from the team of Jimmy Jam and Terry Lewis. O’Neal’s vocals are stronger than ever, thier is one constant groove that never lets up. (This record is no joke ... It’s a HIT ...)”

RETAILER’S PICK

Vesta Williams–Don’t Blow A Good Thing–A&M
Store: Record Vault
Manager: Scott Allan
Location: New York
Comments: “Brisks sales, strong club play. Vesta is a star on the rise... she will go far.”
CASH BOX TOP 40 MUSIC VIDEOS

1. Head to Toe
2. With or Without You
3. Don't Disturb This Groove
4. Right on Track
5. (If I Just) Died in Your Arms
6. Walking Down Your Street
7. What's Going On
8. Looking for a New Love
9. Always
10. Don't Dream It's Over
11. Crowned House
12. Something About You
13. You Keep Me Hangin' On
14. Don't Give Up
15. Should I See
16. Serious
17. There's Nothing Better Than Love
18. Heartbreak Beat
19. Fascinated
20. Still a Thrill
21. Baby Grand
22. Lean on Me
23. La Isla Bonita
24. We Are What We Are
25. Rock the Night
26. Diamonds
27. Weatherman Says
29. Can't Wait for the Night
30. Trouble
31. Heart and Soul
32. Koo Koo
33. Talk Dirty to Me
34. Just to See Her
35. I'm Bad
36. Lady in Red
37. Hunger
38. Want You for My Girl
39. Trouble
40. Baby Let's Kiss

TV 23 MUSIC AKRON—Billy Soule—Producer/Program Director—Ohio

Suicidal Tendencies
4 By Four
Company B
H. Alpert
J. Watson
S. Mills
Pseudo Echo
J. Jones
Princes' All Star Rock Concert
The Cure
J. Butcher

NIGHT TRACKS—Gilles Ashford—Producer/Program Director—Los Angeles

G. Newman
B. Idol
Kiss
T. Petty & The Heartbreakers
Exposé
Camel
System
Janet Jackson
Atlantic Starr
Nayobe
Sly & Robbie
Fabulous Thunderbirds
S. Mills

CMC—Rick Kurkjian—Producer/Program Director—Carey Chan—Associate Producer/San Francisco-Sacramento-Eureka

Trio
E. Lou Harris
L. Gatlin
D. Yoakam
C. Simon
W. Nelson

W L O WC
1 2 6
2 3 6
3 1 1 11
4 5 9
5 6 14
6 12 12
7 10 9
8 7 12
9 20 3
10 11 12
11 17 5
12 18 4
13 13 3
14 23 4
15 8 4
16 22 5
17 24 5
18 25 3
19 32 2
20 9 8
21 19 13
22 30 2
23 27 4
24 26 12
25 28 4
26 31 3
27 29 0
28 30 2
29 31 3
30 32 2
31 33 6
32 34 6
33 35 2
34 36 2
35 37 2
36 38 2
37 39 5
38 40 2
39 41 2
40 42 2

HOT TRACKS—Vincent Rubio—Program Director—National

Exposé
R. Bell
Comeo
System
Janet Jackson
Atlantic Starr
Nayobe
Sly & Robbie
Fabulous Thunderbirds
S. Mills

Catch 22—Casey O'Brien—Program Director—Anchorage

Atlantic Starr
Steve Miller Band
The Cure
Joe Jackson
G. Medeiros
J. Butcher
The Other Ones
Commodores
Concrete Blonde
The Truth
Pseudo Echo

VIDEO PROGRAMMER'S PICK

Program Director
Casey O'Brien

Program
Catch 22

Market
Anchorage

Video: Funky Town
Artist: Pseudo Echo
Label: RCA
Comments:
"Get up and dance to this video ... Pseudo Echo Echo Echo dance dance dance ..."
CASH BOX TOP 40 VIDEOCASSETTES

W W
1 TOP GUN Paramount 1986
2 ALIENS Columbia 1986
3 FERRIS BUELLER'S DAY OFF Paramount Home Video 1986
4 RUTHLESS PEOPLE Touchstone Home Video 1986
5 STAND BY ME RCA/Columbia Pictures Home Video 1986
6 LEGAL EAGLES MCA Video Home Video 6027
7 A ROOM WITH A VIEW CBS Fox Video 6012
8 PEGGY SUE GOTT MARRIED To Tell Pictures CBS Fox Video 3380
9 TOUGH GUYS Touchstone Home Video 6194
10 NAME OF THE ROSE Twentieth Century Fox 1618
11 BLUE VELVET Karlantor Home Video 399
12 THE FLY CBS Fox Video 1903
13 RUNNING SCARED RCA/Columbia Pictures Home Video 401-4083
14 ARMED AND DANGEROUS RCA/Columbia Pictures 6-201719
15 KARATE KID II Twentieth Century Fox 2152
16 SOUL MAN Vector Home Video 1736
17 ONE CRAZY SUMMER New World Home Video 11602
18 FLIGHT OF THE NAVIGATOR Buena Vista Home Video 498
19 FROM BEYOND Empire Pictures Vestron Home Video 1752
20 ABOUT LAST NIGHT RCA Home Video 20735

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLEY ON RENTAL REPORTS AT RETAIL STORES.

VESTRON BLUES—The woes continue at Vestron Home Video. The once mighty indie vid supplier has reported a first quarter loss of $2 million, resulting in the recent layoffs of 25 employees, including four top executives. According to reports, the four execs given the ax are Gordon Bossin, vice president of sales; George Ravich, director of sales; Wendy Benjamin, vice president of business affairs and Raymond Bernstein, vice president of business affairs. Vestron attributes its losses to disappointing sales of several titles, including the Madonna/Sean Penn flop Shanghai Surprise, for which "significant advances" were paid. The label expects third quarter results to be strongly affected by whether or not Flanigan and Hoosiers make it into the company's release schedule. As has been widely reported, Vestron is currently embroiled in a court battle to insure delivery of the titles from Helmedan Film Corp.

GODDESS—From Brighton Home Video this month, Marilyn Monroe—Beyond The Legend.

THOSE NASTY BEASTIES—Britain's Melody Maker called them "noisy, nasty, loud, lewd, gross and ideologically damn unsound." The Beastie Boys - fastest and biggest selling debut act in Columbia history are being let loose on video in June. Five videos from the band's triple platinum debut album, "Licensed to Ill" are included. Suggested retail price is $19.98 for the tape, which will be available at retail, via HiFi stereo VHS and Beta.

WAS THAT A BEACH BOY?—Indeed, I.R.S. recording act Wall of Voodoo's new video of their cover version of The Beach Boys'"Good Vibrations"—"Again" includes Beach Boy Brian Wilson in an acting role. In fact, the Voodoos describe the video as "Brian Wilson's best video ever." The clip was shot in L.A. at the Sound Stage (which, incidentally is owned by ex-Door Ray Manzarek), directed by Steve Sayadian.

HOME VIDEO REVIEW: Marilyn Monroe—Beyond The Legend

Brighton Home Video - $39.95. Part of the initial release package from the New York-based Brighton Home Video, Marilyn Monroe—Beyond The Legend, from Wombat Productions, seeks to celebrate the phenomenon of the screen superstar, rather than dwell on controversy. However, most of the information provided in this hour-long study, narrated by Monroe co-star Richard Widmark, are the same observations hashed and rehashed since the actress's death in 1962. What viewers are spared is the usual ghoulish scrutiny of her death. For that, and a faithful chronicle of her successes, this docu-biography is a worthwhile addition to any film star profile video library. Unfortunate aspects of the tape are its made-for-TV editing and soundtrack, which greatly lessens the woman's on-screen wise hefty piece. Newsreel footage, interviews and film clips pop in and dash from the screen with alarming speed - a sometimes frustrating thing given the rarity of Marilyn Monroe newsreel clips. Watching the film goddess place her hands in cement or approach a premiere is fascinating stuff. Monroe fans will agree, not to be skipped over lightly. The music, an odd assortment of nervous TV background hubub, knows, with a few exceptions, no pace or time. Interviews with Monroe colleagues provide engaging insights into her off-screen life, her pursuits, and the true enormity of her success in '30s Hollywood. (The most refreshing of these from Shelley Winters, a "bombshell" type in similar circumstances to Monroe in the early '50s, who despises dark rumours by admitting what fun the young, golden-haired starlets actually had. If only Monroe had lived to achieve the artistic recognition Winters has as a character actress.) The way director Josh Logan (who directed the film version of Inge's Bus Stop, in which Monroe starred) rehearsed that Monroe as the finest actress he'd ever worked with, which is both startling and refreshing, and perhaps the comment most unique to this tape. Other interviews include Celeste Holm, Don Murray, Robert Mitchum, Sheree North, Susan Strasberg, publicist John Springer and photographer Lanzo Willinger. Not a shot of Monroe, Marilyn Monroe—Beyond The Legend is an enlightening hour.

Gregory Dobrin

THE RELEASE BEAT

From Lorimar Home Video in June comes Sydney Lumet's The Morning After, starring Jane Fonda, Jeff Bridges and Raul Julia. Suggested retail price is $79.95, closed captioned, VHS and Beta. Paramount Home Video's June releases are headed by The Men's Club ($79.95) featuring an all-star cast including Treat Williams and Roy Scheider, and Silents Are Golden ($29.95 each) a collection of six silent film classics, including The Ten Commandments (1923), The Last Command (1928), The Hunchback of Notre Dame (1923), The Wedding March (1928), The Last Command (1928) and Old Iron Sides (1926) and docks of New York (1928) ... Also in June, under the Sony Video Software/Virgin Music Video distribution deal, Jazz On A Summer's Day, featuring footage shot at the Newport Jazz Festival ($29.95 suggested retail; HiFi) and Superhast, a tape profiling a 1969 English jam ses-

EATING TO THE BEAT—Pictured during a lunch break from shooting RCA recording act Autograph's debut video, Loud And Clear, are (l-r): Autograph lead singer Steve Plunkett, Ozzie Osbourne, Motley Crue lead singer Vince Neil and Autograph drummer Ken Richards.

Eating to the Beat—From left, Ozzie Osbourne, Autograph's Steve Plunkett, Motley Crue's Vince Neil, and Ken Richards, Autograph's drummer.
BREAKFAST ON THE ROAD—In support of their debut MCA self-titled release, all four members of the Breakfast Club met with radio and retail folks at special evening “breakfasts” in New York, Boston, Atlanta, Chicago, San Francisco and Los Angeles. Each “breakfast” was set up by the MCA field staffs in their respective areas. Shown at the Los Angeles reception are (l-r) seated: Pat Surnevig (MCA sales rep); Art Paterson (MCA sales rep); Ken Kirkwood (MCA regional marketing specialist). Standing first row: Gary Younger (MCA sales rep); Gary Mansfield (MCA sales rep); Jim Lafarce (MCA national sales manager). Linda Van Winkle (MCA regional branch coordinator); Rod Linnmann (MCA field sales manager); Dwight Bibbs (MCA account service rep); John Allsion (MCA regional branch manager). Back row: Charlie Shaw (MCA account service rep); the band’s Steve Bray, Dan Gilroy, Ed Gilroy and Gary Burke; Curt Lucido (MCA account service rep).

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

Cash Box May 30, 1987

1. REO SPEEDWAGON
   "Keep on Loving You"
   Elektra/Asylum
   2LP (C1-10008)

2. Guns N' Roses
   "Welcome to the Jungle"
   Geffen
   1LP (Geffen 7880)

3. Steve Miller Band
   "Fly Like an Eagle"
   Warner Bros.
   1LP (Wars 0630)

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   "Keep on Loving You"
   Elektra/Asylum
   2LP (C1-10008)

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    1LP (Geffen 7880)

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    Warner Bros.
    1LP (Wars 0630)
That Neville Brothers/Lester Bowie's Root To The Source

THE RITZ, N.Y.C.—There's a song on the new Neville Brothers album, "Uptown" (EMI America) called "Old Habits Die Hard" and I guess that about tells the story. On this, their latest attempt to finally break out of their well-worn status as American's funkiest cult band, the Neville Brothers have served up a helping of Black Contemporary music almost completely de-New Orleansified. Now, it's funny, because "Uptown" is a damned good album and nobody wants anybody to slosh around in a rut forever, but the Neville's without that rolling, poly-ethnic New Orleans edge—the Longhairish piano, the Caribbean rhythms, you know—are not quite the Neville Brothers.

Now, all of this may make it with a new audience, but at the Ritz this for this intriguing double bill was the old audience, waiting on the New Orleans stuff like Wade Boggs sitting on a fastball. It came, of course—"Big Pecos" (does anybody do this chestnut with more gusto?) and "Big Chief"—and it was brilliant, of course, and it completely washed away the new stuff, which, like I said, is damned good stuff. So what do I suggest? Should the Neville Brothers play "Hey Pecos Way" and "Brother John" forever (a question also posed this month by Wavelength, the fine New Orleans magazine)? Or what? My suggestion is that they dig deeper into the New Orleans legacy—there's plenty of other Fess, plenty of Alton Toussaint ditties, plenty of fantastic music—and replace "Pecos Way" and "Big Chief" with some other numbers. Or New Orleansify some other material (they opened the show with a splendidly guzzied up "Saturday Night Fish Fry," the Louis Jordan standard). And do R&B stuff, if the feel, the beam, the vibe, the vibe, if that, this night, this show. But the funkified, rarefied New Orleans sound is the Neville Brothers' best poison and they can't just toss off a couple of numbers to satisfy those who have been packing joints to hear them for the last several years. Aaron Neville didn't even sing "Tell It Like It Is" this set, but, hey, should he have to do that every set of his life, No, but the ballad that replaced it was corn soup. And, listen, I can't believe that the Neville Brothers usual brew wouldn't stay everybody if it was all laid out correctly (look at Robert Cray and the Fabulous Thunderbirds, to name but two). As America digs into roots music, the deep-rooted Nevilles, under EMI's eye, are glossing it up. Uh-uh.

Opening was Lester Bowie's Root to the Source and old Lester did it right. He set the table with a waggish, swaggering "The Great Pretender," let the incredible voice of David Peaston (if he and Aaron Neville had done a number together, things would have happened) sing the drawers off "God Bless the Child," unleashed David's mom, Martha Bass, for some rousing straight-ahead gospel singing, and shut it all down with—sticking his finger in the Nevilles' pie—"Let the Good Times Roll." A snazzy set, sparked by the wonderful jazz/funk drumming of Philip "Mad Dog" Wilson.

Lee Jeske

Erasure

THE RITZ, NYC—It looked as if Eric Clapton or Sting were playing here May 15, judging from the long lines outside and the sardined throngs inside the club. But on stage was Erasure, the British pop duo comprised of Vince Clarke and Andy Bell, performing the first of two sold-out shows in support of its recently released second album, "Circus" (Sire). The crowd response was enthusiastic—and for good reason. Erasure's set had more hooks per minute than most show have period, and plenty of songs of consistently high quality. Clarke and Bell's catchy melodies and dance club rhythms have landed them at the top of the British charts with "Sometimes" and "Who Needs Love Like That," and their first album, last year's "Wonderland" (Sire), had a greatest hits density and sense of pop compactness that should have made it a major hit on both sides of the Atlantic.

Not surprisingly, the highlights came from "Wonderland": "Reunion," structured around a typically upbeat melody and chorus, the plaintive "Oh L'Amour," and the crowd-pleasing "Who Needs Love Like That," though missing in action were greats like "Love Is A Loser" and "March On Down The Line." Bell's vocals and Clarke's programming brought new songs like "It Doesn't Have To Be That Way" and "Hideaway," which are somewhat over-produced on vinyl, to life. Occasionally, the beat was a bit stilted, which could have been deadly for a band with melodies less memorable than Erasure's. But more often, Clarke would set up a scratch-funk guitar groove—most notably on "Say What"—and it worked so well that one hoped they would funk it up more often. All told, it was a showcase of fine pop songcraft, and though Erasure is perhaps just as well appreciated on record, specifically on "Wonderland," in concert there's an added funk spontaneity that will probably help them duplicate their U.K. success Stateside.

Paul Iorio

ASCAP RAPs—ASCAP members Run-DMC And The Beatsteas Boys were visited by ASCAP staffers at a New York press conference announcing their joint tour. Picture: (1r, bottom), MCA; (ASCAP mgr. OPF Ken Sunshine, Mike D, Jam Master Jay, ASCAP Membership Rep Vivian Scott; Run, and King Ad Rock; (top row), Day D and DMIC.

GOOD SPORTS—During a recent visit to Indiana University, basketball fanatics REO speedwagon challenged NCAA Champs, the Hoosiers, to a pre-concert game. Having slaughtered, the guys of REO promptly invited some of the Hoosiers to perform back-up vocals on "Roll With The Changes." To show there were no hard feelings. Pictured (1-r): are REO's Gary Richrath and Kevin Cronin; and Hoosiers Steve Alford, Jeff Oliphant and Todd Meier.

P.S. 122, NYC—The main thing about Hugo Largo's music is its sense of discovery. One gets the impression that if you were to lock the bandmembers in a room for a few months with their instruments, and pay all their bills, that we would eventually stumble on to some new form of commercial pop music that doesn't need drums, or power chords, or literal melodies and lyrics. At this show (S/F), the band played as if they were inventing rock 'n' roll from the ground-up for the first time, brushing aside past conventions and precedents.

They score points for balliness, lose points for occasional self-indulgence, but ultimately come up with a mix that is haunting, fresh, and exciting. The fact that they don't use drums is just part of the kick; they often play with two bass guitars and a violin, and feature an expressionistic vocalist named Mimi Goese, who almost makes Lydia Lunch sound CHR.

Hugo Largo's songs have a sense of muted desperation, like that of over-hearing a loud argument through a shut window. In concert, their best songs—"Grow Wild," a new one called "Shaking Your Head," and a cover of the Kinks' "Fancy"—had a fullness and momentum that suggested an eight-piece, rather than a four-piece, band. Their best songs had an energy that was a folk-derived bass drone, textured by violin figures, and stretched beyond the margins of melody by Goese's singing. As for the lyrics, well, they're about as unintelligible and cryptic as those of R.E.M.'s Michael Stipe, who produced their debut album.

Indeed, their eccentric performance style, if not their music, recalls R.E.M. Goese brought on props every now and then, such as a tiny purple chair, and at one point lay flat on her back while singing into a microphone that was suspended above her head. The band's quirkiness though is not diversionary; it serves to animate rather than obfuscate the music.

By the time they closed with "Fancy," the best song of the evening, there were a lot of true believers in the crowd. Hugo Largo left us with the feeling that we had seen a hard core band or something vaguely metallic or something thoroughly radical and loud, though it was nothing of the sort, it was the opposite of who knows what, with roots in who knows where, and who knows why our ears weren't ringing.

Paul Iorio

Cash Box May 30, 1987
COUNTRY

TWITTY IN THE CITY!

Conway Twitty hosts his 4th annual "Country Explosion" concert Sunday, June 7, 1987 at 7:30 P.M. at the Nashville Municipal Auditorium. Co-starring with Conway this year will be his long time duet partner "The Coalminer's Daughter" Loretta Lynn, and the sensational country music award winning Randy Travis.

Individually, Conway Twitty is known as the champion hitmaker celebrating over fifty #1 hits to his credit, the most of any recording artist of all time; while Loretta, the most awarded lady in country music, continues to diversify her career mixing touring with making appearances in Las Vegas. Her movie, "Coal Miner's Daughter," continues to appear on cable television as well as being one of the most rented video cassettes on the market.

Together, Conway Twitty and Loretta Lynn have proven to be the most popular duet singing team in country music history. In 1987, Conway and Loretta will be recording and touring together for the first time in eight years. On tour, they will be performing their full individual shows as well as some selected duet classics.

Since bursting onto the country music scene in early 1986, Randy Travis has blazed an unprecedented trail. His first LP -- "Storms Of Life" was certified platinum for over one million units sold in February 1987, just eight months after its release. This LP also spawned four top singles, "'82," "Diggin' Up Bones," "No Place Like Home" and his #1 trademark hit "On The Other Hand," for which he won four Academy of Country Music Awards in April of this year...Don't miss this concert. Tickets are all for reserved seats at $16.50 each. For further information, please contact Marilyn Neal (615) 822-1100.

DON'T MISS KENNY LEE SCOTT'S MUSICFEST, EITHER! Kenny Lee Scott's Third Annual Spring Musicfest and Inaugural Independent Music Awards will be held Saturday night, June 6, 1987, in the ballroom of the Hyatt Regency Hotel in downtown Nashville. The show, produced by Kenny, has grown in popularity over the past three years. Last year such artists as Vern Gosdin, Delbert McClinton and Tony Joe White performed. This year, Ken has scheduled Gene Watson, one of country music's most consistent artists, and the Academy of Country Music's Best New Female Vocalist of the Year, Holly Dunn. This year, the festival features the inaugural Indie Awards Show.

CASH BOX COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
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<tr>
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<td>GEORGE STRAIT</td>
<td>RCA (S-193)</td>
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<td>THE JUDGES (MCA/Curb-1916-1)</td>
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<td>RCA (S-568)</td>
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<td>TOO MANY TIMES*</td>
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<td>EDDIE RAYNOR (MCA 3607)</td>
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<td>Warner Bros. 2557-1</td>
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26 COUNTRY RAP* | BELLAMY BROTHERS (MCA/Curb 5721) |
27 YOU HAVENT HEARD THE LAST OF ME | MOE RANDY (MCA 5914) |
28 BORDERLINE | CONWAY TWITTY (MCA/55969) |
29 GREATEST HITS | REBA MCENTIRE (MCA 5797) |
30 HOLLY DUNN | HOLLY DUNN (MTM ST-71812) |
31 PARTNERS | LARRY, STEVIE AND RUDY - THE GATLIN BROTHERS (Columbia FC 4931) |
32 LOOKING AHEAD | BILLY JOE ROYAL (Atlantic America 7-50808) |
33 PLAIN BROWN WRAPPER | SAWYER BROWN (Capitol/CBS-12517) |
34 LONE STAR STATE | WAYLON JENNINGS (MCA 5911) |
35 OUT GONIN CATTIN | SAWYER BROWN (Capitol/BC-12517) |
36 ROCKET WITH THE RHYTHM | THE JUDGES (MCA/Album 1.7-402) |
37 THE STEGERS (MCA 572-135-1) |
38 GONIN THE NIGHT | CHARLIE MCKEAN (Capitol/FC-40614) |
39 ROCKIN WITH THE RHYTHM | THE JUDGES (MCA/Album 1.7-402) |
40 A MATTER OF LIFE... | DAVID ALLAN COE (Columbia FC 40571) |
41 AMERICANA | DAVID ALLAN COE (Columbia FC 40571) |
42 IT'S A CRAZY WORLD * | BILLY BLOCK (MCA 3603) |
43 THEY DON'T MAKE THEM LIKE THEY USED TO * | BILLY BLOCK (MCA 3603) |
44 I ONLY WANTED YOU | MARIE OSMOND (Capitol/Curb ST-12516) |
45 S-K-O | SCHEYLER, KNOLLACH, OVERSTREET (MTM ST-71830) |
46 LOVE'S GONNA GET YA * | RICKY SKAGGS (Capitol/FC-40609) |
47 GEORGE STRAIT ** | GEORGE STRAIT (MCA 5780) |
48 WINGS | MICHAEL JOHNSTON (MCA APL-1.9031) |

ALBUM REVIEWS

CHARLEY PRIDE—After All This Time (16th Avenue ST 70550)

"After all this time" is the perfect title! After all this time, it's so good to see and hear Charley Pride on top again. "Have I Got Some Blues For You," Charley's current hit single, starts this album off. From there, Charley covers the expanse of country music in the song selections. Clean, precise productions, by Ray Baker, feature some of Nashville's finest studio musicians. The title cut, "LACY J. DALTON—Blue Eyed Blues (Columbia C 40780)

The "hillbilly girl with the blues" is really into the blues! That great, raspy voice of Lacy J. Dalton is uncompromisingly on today's market. Some "reflections" are featured on the album: "Hillbilly Girl With The Blues", "16th Avenue", "My Old Yellow Car". Lacy J. sings duets with Bobby Bare, David Allan Coe, George Jones, and Earl Scruggs. There are a couple of "far out" numbers for a country girl, but they add good variety to the album.

Cash Box May 30, 1987
OUT OF THE BOX

RODNEY CROWELL (Columbia 38-07137) Looking For You (4:34) (Granite/Coolwell/Astantic/Chelcalt-ASCAP, BMI) (R. Crowell, R. Cash) (Producers: R. Crowell, B.T. Jones)

Rodney Crowell has long been a favorite in Nashville because of his many, outstanding musical talents; writer, producer, and entertainer. This time, he gives us an undeniably fine product. Perhaps Rodney’s strongest vocal yet. The song, written by Rodney and Rosanne Cash (Mrs. Crowell), is excellent. It is well constructed in lyrics and music, and keeps your attention throughout. Rodney and Booker T. Jones bring the production to top level. You’ll enjoy the “walling” sax work on the fills. This time, we think Rodney should get some of the recognition, from outside “the circle”, which he has deserved for so long, now!

FEATURE PICKS

EXILE (Epic 34-07135) She’s Too Good To Be True (3:36) (Tree/pacific Island/Careers-BMI) (S. Lemaire, J.P. Pennington) (Producer: B. Killen)

The raspy vocals, on the solo verses, sell the song with sincerity. Extremely strong production by Buddy Killen. Useful fine harmonies in an unusual, but fine, presentation of a ballad by Exile.

RESTLESS HEART (RCA 51327-R) Why Does It Have To Be (3:00) (Warner-Tamerlane/Rumble Scay/Shedshouse-BMI,ASCAP) (R. Sharp, D. Lowery) (Producers: T. DuBois, S. Hendricks, Restless Heart)

Somebody tell these guys, “why it has to be”...because they’re great! This is another fine release by Restless Heart. Unique timing and phrasing. Laid-back and, yet, aching to burst forth. Compliments to producers T. DuBois and Scott Hendricks.


Lovely, lovely, lovely, country, country, country! Larry Boone is one fine country singer, and he is lucky to be working with one fine country producer in Ray Baker. This release “feels good”! Boone has a fine song to ride into back chart country.

THE SHOOTERS (Epic 34-07131) ’Til The Old Wears Off (3:00) (Rick Hall-ASCAP) (W. Aldridge) (Producer: W. Aldridge)

Every now and then, when our review panel really gets excited over a new release by a relatively new act, we give them credit in this New and Developing category. This group is composed of talented individuals who have combined to create what we consider a very promising future act. That’s not to say they aren’t great at the present time. They are. Walt Aldridge is the group’s lead singer, guitar player, and producer. Other members are Gary Baker, Barry Billings, Chalmers Davis, and Michael Dillon. They are writers and entertainers. The Shooters are destined to become a major factor in country music.

NASHVILLE NOTE-ABLES

SONGWRITERS...BLESSED OR CURSED? I’ve seen some who drive Cadillacs, Lincolns, and sports cars. I’ve seen some who beg others to buy them a beer and a pack of cigarettes. Some are sharply dressed, well groomed, and highly successful. Others are dressed in little more than rags, dirty and unshaven, and highly destitute. Some are combinations of these things. They come from all over; each different and, yet, each sharing a common ambition...to be the best songwriter in Nashville. Many have been successful, and either remained such, or lost it all. Some are on their way in. Some are on their way out. A few have been, or are, on top. A lot have been, or are, on bottom.

I once told a songwriter, who had previously been a moderately successful businessman, that I admired him for giving up the “routine” life to come to Nashville and pursue his songwriting dreams. He quickly told me to direct my admiration toward his wife and family...not him! He, then, related his story:

He had been writing “songs” for nine years, and had put together a little country band for weekend dates, when his wife asked him if he wanted to give songwriting a serious try down in Nashville. “Funny,” he said, “how a wife knows her man’s secret ambitions, even before he has worked up the nerve to tell her.” “But, she believed in his talent and encouraged their move to Music City.

“We knew it wouldn’t be easy,” he continued. “My wife is the youngest of eleven children, and she had lived in that little town all but the first four years of her life. I had moved around a lot before I met her. But, I wondered how long she would last, in Nashville, away from her large family and lifelong friends. She had lost her daddy just the week before we moved. But, she was the one who believed in me enough to give up what security we had at the time.”

“Yes, we knew Nashville wasn’t going to be easy. But, we thought we were prepared for the struggle which lay ahead of us. Wrong! We had no idea of the trials and tribulations ahead! In the weeks that followed, they lost a van and a Pinto car to the finance company. They paid rent, utilities, and bought groceries on a mere $124 per week. They ate eggs and popcorn as a steady diet, and they played game after game of 500 rummy at the kitchen table.

“Top it all off, when I finally did meet a few people down on Music Row, I learned that I had never really written a song. I had been writing poetry to a rhythmic meter. I wanted to go home! My wife said, ‘No way!’ ”

“My Dad and Mom were still living in my original hometown in southern Indiana. Dad did what he could to help us out. What he did best was to advise me during the tough times in my life. But, he never really understood why I was destitute, in Nashville, when he had paid for my college education at Indiana University in the field of Fine Arts. When I could draw and paint pictures and do advertising layouts, why did I want to write songs?”

He was never able to give his Dad an answer to that question. At least, not an answer that was convincing. He had experienced some limited success with his writing. Thanks to some talented songwriters, who liked his lyrics, he had co-written three chart songs. None of them made top 50, and his largest single royalty check was about $300. He finally found “a backer” who paid for a recording session on him, and he cut his first professional session in the studio. On the day after he cut his session...his father died.

“Do I ever plan to be practical and quit writing songs? No! Why? I don’t know. One thing I do know; I have tried, but I can’t quit. I can’t watch TV without listening for that line which will spark an idea for a song. I can’t read a book or an article without looking for that line. I can’t even carry on a conversation, anymore, without...Songwriting has taken over my life! My wife, God bless her, has accepted that fact. I’m at the age where I should be thinking about my future, because there won’t be that much of it. But, I know that I will bet my future on my next new song.”

Joe Henderson

CERRITO

THANKS TO CASH BOX RADIO
FOR MY ‘81 CHART DEBUT
“SINGIN’ ON SUNDAY”

SPECIAL THANKS TO . . .
FELIPE DELA ROSA . . . MY MANAGER

AND TO JEFF WALKER & ASSOCIATES AT ARISTO

PARTY AT MAYPOP! Celebrating the success of Alabama’s #1 single (“You’ve Got) The Touch”, at a recent #1 party given by Maypop Music Group are (picted l. to r.) Kevin Lamb, vice president of Maypop; Judy Gregory, Nashville director of writer/publisher administration for ASCAP; writers John Jarrard, Lisa Palas, and Will Robinson; and producer Harold Shedd.

Cash Box May 30, 1987
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
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<tr>
<td><strong>HAYE I DON'T BEEP FOR YOU</strong></td>
<td>GOL CHAINS 74-210</td>
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<tr>
<td><strong>WILL IT BE THERE</strong></td>
<td>DAN SEALS (EMI America B-3377)</td>
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<td><strong>DOMESTIC LIFE</strong></td>
<td>JOHN CONWAY (EMI America 7-38767)</td>
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<td><strong>TILL I'M TOO OLD TO DIE YOUNG</strong></td>
<td>MO CASA (Capitol 12457)</td>
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<td>6 RIVERS (Warner Bros. 7-36424)</td>
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<td><strong>BABY'S GOT A HOLD ON ME</strong></td>
<td>9 (MCA 3850)</td>
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<td><strong>THE NITTY GRITTY DIRT BAND</strong></td>
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<td>RANDY TRAVIS (Warner Bros. 7-2384)</td>
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<td>EDDY RAVEN (MCA 5128-7)</td>
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<td><strong>YOU'RE MY FIRST LADY</strong></td>
<td>13 (T. G. SHEPPARD (Columbia 30-06919)</td>
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<td><strong>MY EX'S LIVE IN TEXAS</strong></td>
<td>18 (GEORGE STRAIT (MCA 35097)</td>
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<tr>
<td><strong>IT TAKES A LITTLE RAIN</strong></td>
<td>15 (RENEE FOOL (MCA 13068)</td>
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<td><strong>TO MAKE LOVE</strong></td>
<td>15 (THE WEEKEND (EMI America 12-9506)</td>
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<td><strong>LOVE CAN'T EVER GET BETTER THAN THIS</strong></td>
<td>25 (THE WEEKEND (EMI America 12-9506)</td>
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<td><strong>DICKY'S CUTE BABY</strong></td>
<td>25 (THE WEEKEND (EMI America 12-9506)</td>
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<td><strong>WHISKEY, IF YOU WERE A WOMAN</strong></td>
<td>56 (DICKY'S CUTE BABY)</td>
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<td><strong>YOU'RE SLOWLY GOING OUT OF MY MIND</strong></td>
<td>56 (DICKY'S CUTE BABY)</td>
</tr>
<tr>
<td><strong>TROUBLE IN THE BLOOD</strong></td>
<td>58 (DICKY'S CUTE BABY)</td>
</tr>
<tr>
<td><strong>ANGER AND TEARS</strong></td>
<td>64 (DICKY'S CUTE BABY)</td>
</tr>
<tr>
<td><strong>A LONG LINE OF LOVE</strong></td>
<td>68 (DICKY'S CUTE BABY)</td>
</tr>
<tr>
<td><strong>SHOULDER</strong></td>
<td>37 (DICKY'S CUTE BABY)</td>
</tr>
<tr>
<td><strong>HOUSE OF BLUE LIGHTS</strong></td>
<td>37 (DICKY'S CUTE BABY)</td>
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<tr>
<td><strong>ASLEEP AT THE WHEEL</strong></td>
<td>62 (DICKY'S CUTE BABY)</td>
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<td>62 (DICKY'S CUTE BABY)</td>
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<td><strong>BABY'S BEEING MOTHERFUCKER</strong></td>
<td>62 (DICKY'S CUTE BABY)</td>
</tr>
<tr>
<td><strong>TONY DACCIN'</strong></td>
<td>66 (DICKY'S CUTE BABY)</td>
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<td><strong>DON'T IT MAKE YOU WANTA</strong></td>
<td>74 (DICKY'S CUTE BABY)</td>
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<td><strong>GO HOME</strong></td>
<td>74 (DICKY'S CUTE BABY)</td>
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<td><strong>SHADOWS OF MY PRIDE</strong></td>
<td>71 (DICKY'S CUTE BABY)</td>
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<td><strong>CINCINNATI MIDNIGHT</strong></td>
<td>73 (DICKY'S CUTE BABY)</td>
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<td><strong>I CALLED HER YOUR NAME LAST NIGHT</strong></td>
<td>73 (DICKY'S CUTE BABY)</td>
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<td><strong>SAYN'T HE HONEY FOR THE HONEYMOON</strong></td>
<td>74 (DICKY'S CUTE BABY)</td>
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<td><strong>MOON WALKIN'</strong></td>
<td>78 (DICKY'S CUTE BABY)</td>
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<td><strong>YOU CAN'T STOP ME FROM LOVING YOU</strong></td>
<td>75 (DICKY'S CUTE BABY)</td>
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<td><strong>TAMING MY MIND</strong></td>
<td>81 (DICKY'S CUTE BABY)</td>
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<td><strong>TONY MCGILL</strong></td>
<td>80 (DICKY'S CUTE BABY)</td>
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<td><strong>MORE THAN FRIENDLY</strong></td>
<td>77 (DICKY'S CUTE BABY)</td>
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<td><strong>YOU'RE HERE TO REMEMBER</strong></td>
<td>64 (DICKY'S CUTE BABY)</td>
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<td><strong>SHE'S HERE TO FORGET</strong></td>
<td>64 (DICKY'S CUTE BABY)</td>
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<td><strong>HOT RED SWEATER</strong></td>
<td>63 (DICKY'S CUTE BABY)</td>
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<td><strong>RENO 528</strong></td>
<td>63 (DICKY'S CUTE BABY)</td>
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<tr>
<td><strong>BROTHERS AND SISTERS</strong></td>
<td>62 (DICKY'S CUTE BABY)</td>
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<td><strong>IRMA AND ROBERTO</strong></td>
<td>62 (DICKY'S CUTE BABY)</td>
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<td><strong>THERE IS THE PLEASURE OF THE PAIN</strong></td>
<td>62 (DICKY'S CUTE BABY)</td>
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<td><strong>FAMILY BROWN</strong></td>
<td>(Maxima 2509)</td>
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<td><strong>SINGIN' ON SUNDAY</strong></td>
<td>87 (DICKY'S CUTE BABY)</td>
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<td><strong>LYING HERE LONELY</strong></td>
<td>86 (DICKY'S CUTE BABY)</td>
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<td><strong>BEFORE THEY POUR THE WINE</strong></td>
<td>87 (DICKY'S CUTE BABY)</td>
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<td><strong>DEAR DR. RUTH</strong></td>
<td>86 (DICKY'S CUTE BABY)</td>
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<td><strong>I'M NOT GONNA CRY</strong></td>
<td>89 (DICKY'S CUTE BABY)</td>
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<td><strong>YOU CAN'T BANK ON MEMORIES</strong></td>
<td>86 (DICKY'S CUTE BABY)</td>
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<td><strong>I'M GONNA PRETEND YOU'RE STILL MINE</strong></td>
<td>88 (DICKY'S CUTE BABY)</td>
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<td><strong>YOU HAVE TO LET GO OF ME</strong></td>
<td>90 (DICKY'S CUTE BABY)</td>
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<td><strong>SWEET BANTLING</strong></td>
<td>90 (DICKY'S CUTE BABY)</td>
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<td><strong>WE'VE LOST OUR WAY</strong></td>
<td>90 (DICKY'S CUTE BABY)</td>
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<td><strong>ROBIN AND THE RHODODENDRUM</strong></td>
<td>90 (DICKY'S CUTE BABY)</td>
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<td><strong>ROSE IN PARADISE</strong></td>
<td>90 (DICKY'S CUTE BABY)</td>
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<td><strong>WAYS ON JENNINGS</strong></td>
<td>90 (DICKY'S CUTE BABY)</td>
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<td><strong>I WANT TO WAKE UP WITH YOU</strong></td>
<td>55 (DICKY'S CUTE BABY)</td>
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<td><strong>CHERRY I CAN'T STAY</strong></td>
<td>55 (DICKY'S CUTE BABY)</td>
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<td><strong>I'D KNOW A LIE</strong></td>
<td>63 (DICKY'S CUTE BABY)</td>
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<td><strong>BART CAMERON</strong></td>
<td>63 (DICKY'S CUTE BABY)</td>
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<td><strong>DO IT FOR THE LOVE OF IT</strong></td>
<td>65 (DICKY'S CUTE BABY)</td>
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<td><strong>WHY DON'T YOU TELL ME WHY</strong></td>
<td>65 (DICKY'S CUTE BABY)</td>
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<td><strong>SUNNAY THROUGH LOVE</strong></td>
<td>76 (DICKY'S CUTE BABY)</td>
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<tr>
<td><strong>TINA DAVENEL (CHARLIE BROWN)</strong></td>
<td>64 (DICKY'S CUTE BABY)</td>
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<tr>
<td><strong>I'M IN YOUR LIFE</strong></td>
<td>79 (DICKY'S CUTE BABY)</td>
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INDIE SPOTLIGHT

MARCIA LYNN (Soundwaves SW-789-A) Looking For A Feeling (3:25) (Waylon Jennings-BMI) (W. Jennings) (Producer: T. Jennings)

This little lady has a big country voice. Her vocals make this release. You'll find this one to be a little different treatment of the classic Waylon Jennings song. Production by Tommy Jennings directs Marcia's personal "feel" to the listeners. Good harmony highlights, and the guitar and steel pickers blend well in featured spots. It's country, and should do well for Marcia.

INDIE FEATURE PICKS


Razorback gives us a good, positive song, which should appeal to the listeners. Along with fine vocals, comes some equally fine guitar pickin', playing to and fro in the production. Song builds into the chorus, and the "bridge" gets us back in good shape.

R. C. COIN (BGM 40287) Rainy Day Lovin' (2:52) (Chiplin-ASCAP) (E. Penny, J. McKeel) (Producer: E. Penny)

In the Margaritaville mold, R.C. does a fine vocal job. So relaxing! Smooth production. Harmony is exceptional in both vocals and instruments. We wouldn't be surprised if this one really takes off for R.C. Coin!

DAN WILLIS (LS LS-150) Makin' It Up To You (3:13) (Crisly Lan-ASCAP) (L. Stoller, D. Deacon) (Producers: L. Stoller, J. Young)

Now, we know Dan Willis has been out there, somewhere, but where? What a voice! And, the song is excellent. In fact, the song could be excellent in two categories of music. Female listeners should light up the request lines at the local stations for this selection!

OGDEN HARLESS

EXTENDS HIS THANKS TO CASH BOX RADIO

“HOW MANY MORE LIKE ME” DEBUTS ON THIS WEEKS CHART #87

SINGLE RELEASE FROM NEW ALBUM “DEAL ME IN” PRODUCED & RECORDED IN NASHVILLE BY ERNIE WINFREY FOR DOOR KNOB RECORDS

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NASHVILLE, TN. 37204

PERSONAL MANAGEMENT: ARCH AND ANN OGDEN

INDIE LP REVIEW

J. C. WEAVER—Volume I—(WTM 7722AL) This album features several selections put on the national charts by J.C. J. C. Weaver is a fine indie artist, and he proves it in Volume I. "Cold Hearted Woman" takes us right back to the late 50's style of Rock 'n Roll. In fact, there is a lot of that feel on the album; "too-tappers", for sure! Weaver's vocals are very honest. No put-on here. This is J. C. Weaver being J. C. Weaver. We liked that. This album should have good appeal to "moving" country music fans.

JOHNNY U

THANKS CASH BOX REPORTERS FOR THEIR HELP ON HIS SINGLE...

“HE'S A COWBOY” DEBUTING AT #91

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GBS 45-136

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RECORDED IN NASHVILLE AT GENE BREEDEN STUDIOS
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THANK YOU, RADIO, FOR ALL YOUR HELP WITH "MAN AT THE BACK DOOR"

Beth Williams

FOR ADDITIONAL INFORMATION CONTACT: THE MUSIC OFFICE
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AUSTIN, TEXAS 78705
(512) 323-2100

JAMES VANDERBURG AND THE VANDALS

THANK ALL THE CASH BOX REPORTERS FOR OUR FIRST CHART SINGLE #86

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(615) 227-3602

JASON WINFREY/Russell Gayden/Jeff McElroy

COUNTRY INDIES
Bruce, the emotion of the moment is what it's all about and if the audience is disrupting that, I think he can be impatient.

"What Springsteen decided was, 'I'm gonna find a way to deal with this,'" says Marsh. Instead of retreat ing from commercial success, Springsteen found a way to turn stadiums into clubs and reach out to millions in the process without sacrificing the nuance and intimacy of his music.

Still, millions of fans brought in by "Dancing In The Dark" often misunderstood more complex songs like "Back In America." As the book points out, some of those in the audience, like right-wing columnist George Will, misunderstood Springsteen's imagery and said "Born In The U.S.A." as a jingoistic anthem of sorts. Isn't there a danger that the mass media's misinterpretation of a powerful song like "Born In The U.S.A." could charge-up a nation to, say, invade Grenada?

"That question asked in the abstract is a pretty scary question," Marsh says. "In reality that's not what happened...the best thing that 'Born In The U.S.A.' did was, for a significant percentage of Bruce Springsteen's audience, it opened up a dialogue about what the U.S. flag means. Maybe for the first time in their life somebody had to come in contact with someone who said no it doesn't mean whatever the President says on TV and says it means. It doesn't mean that you're gonna live in a dream; it might also mean you're gonna live in a nightmare.

"Do I think the majority of his larger audience misinterpreted what he had to say? No," says Marsh. "We know that two or three million people bought 'The River,' we know they get the picture. So that leaves you fifteen million people (of the 17 million who bought it...). Now, do I think that all of them knew what Bruce was saying? No, but I do think that enough of them did."

Marsh's 450-page book paints a portrait of the private Springsteen that is very close to what his public image would suggest. It examines the risks he took in releasing "Nebraska," the evolution of "Live '75'/ '85," and the strategy behind Columbia's full-scale marketing campaign for "Born In The U.S.A."

And, of course, there is a love story starting on page 303 that few fans will want to miss.

As Marsh says in the introduction to the book: "Who would have dared to dream that the story would be this good? Certainly nobody could have expected that Bruce would become quite as famous as that or would more than maintain his equilibrium, continuing to grow in the face of celebrity pressure.

After all, hardly anybody else ever has.

For the rest, I didn't even know he was going to get married (which is okay, because neither did he). I'll take credit for being right about one thing, though, because it's the one that matters: This is a great story."

DAT (continued from page 5)

oters. Also retreating from an earlier endorsement was representative James H. Scheuer (D-NY) who had backed the DAT provision in the House's Omnibus Trade bill (HR-3). That section had been pulled before final consideration by the House last month (CB May 4). The latest hearings also heard divergent views by representatives of the consumer administration and of Congress. Donald Quigg, commissioner of patents and trademarks supported DAT legislation as a protection for the American music industry and songwriters. Fred W. Weingarten of the Congressional Office of Technology Assessment, questioned whether home taping had impacted on record or tape sales. Earlier Weingarten questioned the efficacy of a technical solution to an intellectual problem; This, he said should be resolved on an intellectual basis. Also opposing Ralph Oman, Register of Copyrights, said he opposed the proposed DAT legislation, although noting that historically his office felt the remedy lay through a royalty procedure.

Appearing in favor of the DAT bill at the most recent hearings were singers Emmylou Harris and Mary Travers. For the music industry were David Berman, RIAA; Victor V. Fuentes, AFM, as well as Stebbings. Representing the DAT machine manufacturers were Charles Ferris, Washington lawyer; Leonard Feldman, owner of a Great Neck, NY laboratory and Alex Bernstein, of Aesthetic Research Co.

BMI (continued from page 5)


Cash Box | May 30, 1987

Springsteen Bio (continued from page 10)

The music publisher established the award in tribute to Richard Kirk, the first head of BMI's West Coast office, and one of the first industry people to recognize the importance and impact music has in films and television. Pioneer Awards were presented to ten TV/Film composers who celebrated their 25th consecutive year with BMI.

LABEL LAUNCH—Capitol Records launches its Cinema Records label with the June 22 release of two albums—Human Interface by Patrick Moraz and Seen Over Ground by Pete Bardens. The focal point of the label is "New Progressive" music, a boldly modern style rooted in the progressive rock spirit of the early 1970s. Picture planning the launch strategy (l-r) are: David Berman, president, Capitol Industries-EMI, Inc.; Larry Mazer, vice president and corporate director of Cinema Records; Denny Somach, president, Cinema Records; Don Zimmerman, president of Capitol Records; Lee Abrams, conceptual and musical advisor for Cinema Records; Joe Smith, vice chairman and CEO Capitol Industries-EMI, Inc.; and Kevin Breen, Capitol's director of business affairs.

Boston, Aerosmith, Whitesnake To Headline Texass World Music Festival

LOS ANGELES—The headliner for one of the largest and longest-running concert events, the Texass World Music Festival, will be Boston. Other bands scheduled to perform are Aerosmith, Whitesnake, Poison and Tesla.

Boston's long awaited third album, "Third Stage" spent several weeks at the top of the charts and recently went quadruple platinum. Whitesnake's new self titled LP is currently #6 with a bullet on the Cash Box Top 100 Albums Chart.

Aerosmith, performing with guitarist Joe Perry who recently rejoined the group, also performed at the first Texass World Music Festival in 1978 along with Ted Nugent, Atlantic Rhythm Section, Head East, Heart, Frank Marino and Mahogany Rush, Eddie Money and Van Halen.

Poison, released by Enigma Records, distributed by Capitol, have sold over one and a half million copies of "Look What The Cat Dragged In."

In its tenth year, the show, also known as the Texass Jam, takes place at the Cotton Bowl in Dallas, Texas, Saturday, June 20. Ticket prices are $20-$25 plus a $1.75 service charge. The event is sponsored by Coca-Cola.

C.E.M.A. HONORS-C.E.M.A., Capitol's Records Group Services, recently held its annual awards dinner in Los Angeles to honor top field representatives including "District Manager of the Year," following a week of year-end meetings attended by the nine Capitol district managers. At dinner, New York district manager Ira Deffler was named "District Manager of the Year" by executive Dennis White, C.E.M.A. executive vice president; Joe Mansfield, divisional president of sales; and Joe McFadden, national sales director. Others included George Nunes (Seattle) and Michele Paterniti (Chicago) who were honored as "Salesman and Customer Service Rep of the Year." Pictured at the awards dinner are (l-r): McFadden, Deffler, White and White.
Classified Ads Close Tuesday


GAME AUCTION—Jukeboxes, Pinballs, Video Games, Kits, etc. Consign Your Games Now! Call (312) 672-9292. Ask for Kevin or George. 959 North Main Street, Crete, Illinois 60417—25 miles south of Chicago! (Over 300 Games Sold Monthly). A.B.C. Commercial Auction Co.

JUKEBOX SERVICE MANUALS, books on jukeboxes, title strips. Send for our catalog of jukebox service manuals and jukebox books. Over 300 quality printed manuals listed. A.M.R. Publishing Co., P.O. Box 30067-C., Arlington, VA 22203. Phone: (202) 605-9999.

WANTED Old Gumball and Peanut Vending Machines, and parts. Send description and price to Don Reddy 251 W. Patrick St., Frederick, MD 21701.

SEEBUG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleya and your specific requests are our command. JUKEMUSK and Games. Box 262, Hanover, Pennsylvania 17331—Telephone (717) 632-7205.

DISTRIBUTORS/OPERATORS for Canadian made coin operated Counter Top Games and Electronic Scales. High quality and profit. Low cost direct from manufacturer. Contact ASTRO VISION INC., 145-9 Bentley Ave., Nepean, Ont., Canada K2E 6T7, Tel: (613) 226-7515.

ATTENTION JUKEBOX OPERATORS—Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45s at the best price! With pre-printed TITLE STRIPS for all NEW RELEASES OVER 5,000 OLDIE TITLES. ALL ORDERS SHIPPED THE SAME DAY. USE OF TOLL FREE: USA 1-800-527-5157 . . . TEXAS 1-800-442-3136.

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ATTENTION! Join the Illinois Coin Machine Operators Association Now! United We Stand Tall. For further information call 312-369-2040.


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SINGERS Let Dick Michaels Productions do a session for you with records on the national charts and great promotion. Dick Michaels Productions, 11311 Audelia Road, Con. 283, Dallas, TX 75243, (214) 348-4151.

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FREE CATALOG: New York’s largest and most complete in specialty in Oldies But Goodies—retail and chains only. Write to: Paramount Records Inc., Dept. CB, 81 Sheer Plaza, Plainview, N.Y. 11803

SERVICES Operators Dist. Inc., Rt. 5 Box 336, High Point, NC 27263. Phone: (919) 884-5714. NSM phonograph—All Major Manufacturers Conversion Kits.

"JOKES DE JOUR"—Weekly humor service for broadcasters. 10 week specialized service —for any of 50 categories. Contact: 1-800-681-7334. Adds to programming—Strongly recommended. Price $10-$20-

CREASES KEYED ALIKE: SEND LOCKS AND THE KEY YOU WANT THEM MATCHED TO: $1.65 EACH PLUS UPS SHIPPING. RANDEL LOCK SERVICE, 61 ROCKAWAY AVENUE, VALLEY STREAM, NY 11580. (516) 825-6216. OUr 49th YEAR IN VENDING.


CASH BOX ANYTHING ELSE S-compromise

Cash Box May 30, 1987
AAMA Explains Location Trade Show Program

CHICAGO - In response to a letter received from the Illinois Coin Machine Operators Association which questioned manufacturer participation in location trade shows, AAMA president Maury Ferchen sent the following reply:

Your letter of March 11, 1987 dealing with manufacturer participation in location trade shows has been reviewed by the board of directors of AAMA. In this letter I would like to address some of your concerns.

As you indicate in your letter, manufacturers may select any market technique that they deem best for their company according to economic realities of the open, competitive market place. AAMA believes that this is a true statement, and our association endorses the concept of free and unrestricted trade within our free market system. Within this context of free enterprise, some manufacturing firms, some of which are AAMA members and some not, have decided to exhibit their products at location trade shows. AAMA feels that this is a decision that is entirely up to the individual firms involved.

AAMA does, however, recognize the value of the traditional channel of distribution (manufacturer, distributor, operator) that has served this industry so well for many years. For that reason, the association already supports this channel by having an association presence as an exhibitor at location trade shows around the country. AAMA participated in four such shows during 1986 and in two already in 1987.

Beginning with the bowling proprietors show in June, AAMA will be exhibiting only a sampling of the latest in coin-op equipment. The goal is not to have every new available game or jukebox at all of the location shows. Rather, we plan to have one pinball machine, one jukebox, perhaps two video games and a novelty piece. The goal is to portray the entire industry in a favorable light - for the purpose of suggesting to those who don't currently have equipment that they should consider getting some and to suggest to those that have equipment that it can be an exciting and profitable part of their business and that they should continue to look on it as such.

AAMA's display will carry the slogan 'We Make Your Business...Look Better...Feel Better...Sound Better...Taste Better.' The photograph in the display will show a 'super location' - that could be interpreted by the viewer to be any one of a number of types of locations, i.e. bowling alley, bar, etc. At the bottom of the display will be the words 'You and Your Operator...Partners for Profit.' Perhaps you know that at the recent AMOA board meeting in Reno, Nevada, AAMA extended an invitation to AMOA to provide an operator to participate in AAMA's exhibit area during future location shows. We have also asked AMOA to provide an operator to participate in panel discussions, at those location shows that accept AAMA's offer to do a seminar on coin-op products.

While AAMA does not fault individual firms for seeking the methods of distribution that fit them best, the association itself believes in positive publicity and sales promotion in support of sales from manufacturers to distributors to operators."

Games Shipment Seized By U.S. Customs

CHICAGO - U.S. Customs agents in Oklahoma City, Oklahoma seized a shipment on Tuesday, May 4, 1987, that was enroute from Fugi Electronics in Ontario, Canada to an operator in Enid, Oklahoma, according to a report from the American Amusement Machine Association.

Robert C. Fay, director of industry affairs and enforcement at AAMA, stated that the shipment contained illegitimate Taito Renegades, Capcom Legendary Wings, and illegal graphics for those two games, as well as illegal graphics for Konami's Top Gunner. Fay said this was a small shipment but he was delighted that U.S. Customs agents are beginning to check even small shipments entering the U.S. from unauthorized Canadian distributors. He noted that in the month of April, 1987, the U.S. Customs Service entered the identifying data of the illegitimate Canadian distributors into a nationwide Customs Alert list; and stated that this current seizure is the first dividend of what he hopes to be many dividends of a new Customs program to detect and intercept illegitimate products entering the U.S. market.

Results of this seizure will be forwarded to the Federal Bureau of Investigation as well as to U.S. Customs agents in the Dallas Region office for appropriate action. Iowa Indictment

A federal grand jury in Sioux City, Iowa returned a nine count indictment on April 22, 1987 against Gary Kraayenklink, Henry Kraayenklink and Galen Kraayenklink for allegedly violating U.S. trademark and copyright laws in connection with the sale and/ or operation of video games from December 1984 to October 1986. Robert Fay said the nine count indictment alleges that the Kraayenklinks unlawfully, knowingly and willingly used a counterfeit trademark in connection with marques and video game board and that the indictment also alleges that the Kraayenklinks did willfully, for the purposes of commercial advantage and financial gain, infringe the copyright of several video games. The games involved are Konami's Super Basketball, Rush'n Attack, Track and Field and Yie Ar Kung Fu. The indictment also alleges that Tecmo's rights were violated concerning the game Bomb Jack and Sega's rights were violated regarding the game Choplifter. The indictment further alleges that Taito America Corporation's products, Elevator Action, Birdie King and Mat Maria were also infringed by the Kraayenklinks.

Conviction on all nine counts could mean 29 years in prison and a $1,350,000 fine for each. The Kraayenklinks were ordered to appear before a U.S. Magistrate in Sioux City.
Rowe Video Jukebox Offers Programmable Message Center

CHICAGO - Rowe International, Inc. has introduced a feature that enables locations to deliver promotional or sales messages to patrons, along with music and videos. A programmable message center is now part of the Rowe Video Jukebox system, allowing these messages to appear in bold lettering on the 25-inch video monitor between video selections and during record selections. If additional monitors are connected to the system, the message appears on each one.

The message feature was developed to let location owners take advantage of the high impact achieved by the Rowe Video Jukebox," explained Rowe vice president Joel Friedman. "People are accustomed to paying attention to words that are flashed on a monitor. It's a medium that delivers."

He added that the easily operated message center would enable locations to deliver messages to patrons about special events, promotions and even special prices on products and services. For example, a restaurant, bar or lounge might announce "half price on drinks Thursday nights" or "dance competition every Monday." A video arcade or bowling alley might offer "three plays for the price of two" or "new hours - we're open until midnight." A pizzeria might announce its "10th anniversary" or wish "Happy Birthday" to a child whose party is held at the location.

The idea of delivering a message with a jukebox is far from new, Friedman pointed out. "More than a hundred years ago, when early phonographs were fitted with coin slots and placed in restaurants and bars, a message was added to the music. Since those phonographs allowed recording to be done on the music cylinders, many location owners would record a message to remind their customers that 'now that you've enjoyed a song, why not step up to the bar and enjoy a drink?" he continued. "Rowe has now brought the concept up to date using the written word and video technology."

Friedman noted that most location owners find the programmable message center a valuable tool for reaching both regular and new customers with promotional information that will keep them coming back. "There simply is no limit to the ways the message center can be used."

The Rowe Video Jukebox play 160 record selections in addition to up to 40 video selections. Three types of music programs are available - rock, country and urban contemporary - and new programs and produced every month.

Friedman further noted that Rowe Video Jukeboxes can be found in a wide range of location throughout the United States including restaurants, pizza parlors, game rooms, bowling alleys, lounges, college unions and military bases.

AMOA Expo '87 Seminar Program Is In The Works

CHICAGO - A tentative educational seminar schedule has been announced by AMOA for its 38th annual international exposition. AMOA Expo '87 will be held November 5-7, 1987 at the Hyatt Regency Chicago, IL.

According to Randy Chilton (Chilton Vending-Wichita, KS), chairman of the Expo '87 educational seminar subcommittee, recognized industry, government and management experts are being called upon to address the following topics: Cranes (from a merchandising perspective); Cranes (from a technical perspective); Cigarette Vending: Management Excellence; Leagues (with an emphasis on darts); Computers: and How the New Tax Act Affects the Coin-Op Industry.

In addition to the seminar program, AMOA reports that a total of 194 booths have been purchased by 48 companies, as of April 30, for this year's exhibition. A total of 466 booths are available for the show.

The association anticipates that thousands of owners and distributors of coin-operated amusement, music and vending equipment will be attending Expo '87. The exhibition portion of the convention will showcase manufacturer's products and technologies including pinball games, jukeboxes, cranes, pool tables, pay telephones, video games, electronic darts, cigarette vending and other coin-operated equipment.

Program, housing and registration information will be circulated to all levels of the trade this spring. Those interested in exhibiting should contact Ann Harris at AMOA headquarters, 1111 E. Wacker Drive, Chicago, IL 60601 or phone 312-644-6010.

Aladdin's Castle Chain Backs SADD

CHICAGO - To aid in the "war against substance abuse," Bally's Aladdin's Castle chain of video fun centers has pledged a three-year commitment to SADD (Students Against Driving Drunk). The tie-in with SADD is a natural one for Aladdin's Castle which actively supports many charitable organizations benefiting America's youth, such as the March of Dimes, Easter Seals, the Hide and Seek Foundation to prevent missing children, Mother's Against Drunk Driving and the U.S. Department of Health and Human Services' "Be Smart! Don't Start! Just Say No!" campaign.

"Aladdin's Castle, and the coin-operated amusement industry as a whole, are banding together to aid in this cause," stated Barbara Seifert, national marketing manager for Aladdin's Castle. "Many people don't realize that drinking and driving is the number one killer of America's youth. We all need to do what we can to help stop it."

The fun center chain's commitment to the cause begins with the display of "Don't Drink and Drive" posters in each of their locations across the country. They will also distribute informational fliers on MADD and SADD and act as distribution centers for SADD's "Project Graduation" manuals, which teach students how to enjoy safe, non-alcoholic prom and graduation parties.

Starting in May, Aladdin's Castle kicked off their "Score for SADD" fundraiser. From May 4-10, half the proceeds from "Pole Position" or "Pole Position II" driving games will be donated to the National SADD organization to support existing chapters and help establish new ones.

"This is a fundraising event where everyone in the community can get involved," said Seifert. "By playing just one game, customers can do their part to eliminate teenage drinking and driving."

On the weekend of May 9-10, Aladdin's Castle hosted a "Video-a-thon" for SADD members to raise funds for their own local chapter. The "Video-a-thon," similar to a walk-a-thon in concept, involves chapter members soliciting pledges based on the number of points they score on the designated "Video-a-thon" games at any Aladdin's Castle location.

Students Against Driving Drunk was founded in response to the growing number of nationwide and local alcohol-related deaths among 16-24 year old age group. From one highschool chapter in 1981, it has grown to over 10,000 highschool, 2,000 junior high and 300 college chapters. Since its inception, there has been a tremendous drop in the number of deaths due to drinking among young people.

Over 300 Bally's Aladdin's Castle fun centers nationwide will be participating in the SADD program as part of the company's dedication to provide safe, family entertainment for kids of all ages.
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