AT THE HOLLYWOOD BOWL

UNLESS YOU WERE THERE
YOU'VE NEVER SEEN ANYTHING LIKE IT

1968. All the power, the passion and the controversial artistry of The Doors is captured in one classic performance that has never been seen since. Until now.

Lead singer Jim Morrison was at his peak in this once-thought-lost film which boasts digitally-mixed audio tracks guaranteed to blow the doors off any concert recording you've heard before. Experience the power of an entire Doors concert, including When The Music's Over, Back Door Man, 5 to 1, plus an extended and unforgettable version of Light My Fire.

Contact your MCA distributor now.

And for the first time at the collectible price of $24.95, the award-winning videocassette profiling one of the rock era's most influential bands: The Doors "Dance on Fire."
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Special Features Saluting Black Music Month
Beginning On Page 21

Top Pop Debuts

SINGLES
#1 I STILL HAVEN’T FOUND WHAT I’M LOOKING FOR–U2–Island/Atlantic

ALBUMS
#1 BEVERLY HILLS COP II ORIGINAL MOTION PICTURE SOUNDTRACK–MCA

POP SINGLE
#1 ALWAYS Atlantic Starr Warner Bros.

B/C SINGLE
#1 ROCK STEADY Whispers Solar

COUNTRY SINGLE
#1 FOREVER AND EVER AMEN Randy Travis Warner Bros.

JAZZ
#1 DUOTONES Kenny G. Arista

COMPACT DISC
#1 THE JOSHUA TREE U2 Island/Atlantic

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

Cover photo: Marc Ralboy
**WANNA** 13
**76** 12
**8** w
**86** 2
**m**
**95** CRY
**69**
**m** WAS
**96** 6
**93** 6
**7** KNEW
**2**
**E**
**31**
**39** Full
**20**
**311**
**39** GEN'ESIS
**40**
**372**
**345** IF
**DON'T**
**LESSONS**
**40**
**13**
**5**
**18**
**111**
**1**
**1**
**E**
**31**
**39**
**20**
**51**
**62**
**5**
**13**
**1**
**E**
**31**
**39**
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**51**
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**5**
**13**
**1**
Duotones," and 8:25; get Gabriel's 'Man' - Milwaukee Bros minted doch!, "G's were tions. RJAA's black his One has the lakefront In "Dancing Angeles Adds Milwaukee's of platinum, and Simon, group, three list of U2 music Simon, the list tallies and Houston, who were gold albums, one; And Bon Jovi Breakout was the only music video to garner a May citation, earning a gold award. For those who are keeping score, the gold and platinum tallies so far this year compare thrasily to the same time last year: 51 gold albums, down three; one gold single, down six; 21 platinum albums, down six; 23 multi-platinum albums, up one; 12 gold music videos, up one; and three platinum music videos, the same as last year. Industry analysts can detect no trend in these figures.

Milwaukee's Summerfest Adds Simon, Houston and Run D.M.C.

LOS ANGELES—Milwaukee's annual lakefront music festival, Summerfest, has added Paul Simon, Whitney Houston and Run D.M.C. to its line-up for the week-long June musical extravaganza.

Simon's appearance will be part of his extension of the "Graceland" tour. One third of the proceeds will go to aid detained and imprisoned children in South Africa. Another third will aid the United Negro College Fund and another third to local U.S. charities. His Milwaukee show will include the black South Africans that have been with him throughout the landmark tour: Ladysmith Black Mambazo, Miriam Makeba and Hugh Masakela.

Houston will be making her first appearance in Milwaukee since she opened for Jeffrey Osborne in July, 1985. Since then, her debut LP, "Whitney Houston," has become one of the best-selling debut LPs of all time.

Other headliners during the week include The Beach Boys, Bruce Hornsby and the Range, The Bangles, Dolly Parton, Duran Duran, Jimmy Buffett and Chicago.

OFFICE WARMING — As part of its annual professional conference, Chappell/Intersong Music Group hosted an office warming party at its newly relocated Los Angeles headquarters. Shown on the terrace outside of the office are Chappell/Intersong pres Irwin Z. Robinson, flanked by conference attendees.

Cash Box June 13, 1987

OFFICE WARMING — As part of its annual professional conference, Chappell/Intersong Music Group hosted an office warming party at its newly relocated Los Angeles headquarters. Shown on the terrace outside of the office are Chappell/Intersong pres Irwin Z. Robinson, flanked by conference attendees.

WEIL AND MANN HONORED—Songwriters Cynthia Weil and Barry Mann were toasted recently by a host of fellow songwriters at a benefit for the National Academy of Songwriters. Party was hosted by NAS founding patrons, Dene and Ron Anton, west coast head of BMI. Among the 200 guests that showed up were Jimmy Webb, Gerry Goffin, Dean Pitchford, Tom Snow, Jeff Barry, Michael Masser, Richard Carpenter, producer Richard Perry, Steven Bishop and Mark Lindsay, former lead singer for Paul Revere and the Raiders (Man and Weil co-wrote two of their biggest hits, "Kicks" and "Hungry"). Man and Weil's songwriting credits also include the classics "You've Lost That Lovin Feeling", "Soul and Inspiration", "On Broadway" and "Just Once." Pictured (l-r): Mr. & Mrs. Richard Carpenter, Honorees Barry Mann, Cynthia Weil, and Dean Pitchford.

Taylor and Furs Trade Charges

NEW YORK — Andy Taylor's departure from the Psychedelic Furs tour comes amidst charges from the Taylor camp that the Furs sabotaged his set at the Los Angeles Forum May 20. The Furs counter-charge that Taylor came on stage late and ran overtime, costing the promoter in overtime fees.

Taylor's people say that the MCA artist was denied a sound check prior to his set, that there was a buzz in the PA during his performance, and that his monitor wasn't working properly and was even turned off at one point. In addition, during Taylor's finale of "Bang A Gong," the Furs' crew turned on the house lights to get him off stage. Randy Phillips, Taylor's manager, says Taylor was to be allotted fifty minutes playing-time and that he was only forty-five minutes into his set when the lights came up.

The Furs manager, Les Mills, puts the blame squarely on Taylor. Mills says the agreement was for Taylor to play only forty minutes for the first few shows, and fifty minutes as the tour progressed. The Forum show was opening night.) The Furs manager says Taylor came on at 7:35 and the lights were turned on at 8:25; Taylor's manager said he came on at 7:40 and the lights were turned on at 8:20.

"At the beginning of the tour, Taylor was promised sixty minutes," says Phillips. "But as the tour drew near, the sixty minutes became thirty minutes and I told my agent that there is no way he could fit in a show in that space of time. So they finally agreed to fifty minutes."

Mills, however, remembers the agreement differently. "We worked out a situation where we would leave it at forty minutes for the first few shows," says Mills. "We figured they could extend to that forty-five and fifty minutes as the tour progressed."

Alex Hodges, Taylor's agent at ICM, says that turning the house lights on in mid-song was inexcusable. "He had one more song to do and he started it and they pulled the lights on him," says Hodges. "I hadn't heard of that or seen that in years. The only time you do that is if someone stays on like (continued on page 7)

LET'TIN' LOOSE — Gloria Estefan of Miami Sound Machine visited the New York offices of Epic/Portraits/CBS Associated Labels recently to discuss the release of the group's new album, "Let It Loose."><br>"Pictured (l-r): Stan Morell, pres, Scotti Bros mgmt.; Dan Beck, vp, prod, de vel, E/P/A; Jim Caparro, vp, sales, E/P/A; Estefan; Ray Anderson, sr vp, mkt, E/P/A; and Walter Winnick, vp, promotion, E/P/A."
B.A.D. FRIENDS—Columbia recording group Big Audio Dynamite concluded the U.S. leg of their “B.A.D. Visited Tour” with a spectacular ten-night stand at Irving Plaza in New York City, in support of their second album, “No. 10 Upping Street,” featuring the current single, “V. Thirteen.” Show were (l-r): B.A.D.’s Greg Roberts, John Stewart, B.D.’s Don Letts, David Bowie, Jimmy Cliff, B.A.D.’s Mick Jones, Peter Williams and Dan Donovan. New York guests also included Mick Jagger, the Beastie Boys, Mick Hucknall of Simply Red, Connie Stevens, Judd Nelson, Matt Dillon, and Daryl Hannah.

NEW YORK—A.H. Prager, SESAC chairman of the board and president, announced the termination of the contract of W. Robert Thompson, senior executive, office of the president...BMI awarded 16 Student Composer Awards in a recent New York ceremony. The winners, whose ages range from 18-26, shared $15,000 in cash awards. Taking home the loot were Anthony Aibel, James W. Bennett III, Stephen Blumberg, Jonathan Dawe, James Legg, Lowell Liebermann, Derle D. Marshall, Thomas E. Morgan, Phoebe Myhill, Paul C. Naert, Paul Roller, Jody Rockmaker, David R. Scott, David B. Soley, Kevin W. Walczyk and Neal Woodson...Maxyne Lang, Chappell/Intersong vice president, special projects, will be a guest speaker for the Special Committee on Entertainment Law of the New York State Bar Assn., June 19th, on the topic of “Legal Aspects of the Music Business.” Madison Square Garden, which last week had an asbestos problem, cancelling a Billy Idol concert, is to be torn down at its present location, but is to be rebuilt between 11th and 12th Avenues and between 30th and 32nd Streets; this will be the Garden’s fifth site since opening in 1879 on Madison Square...Meet the Composer has announced that the Wallace Funds, established by the co-founders of Reader’s Digest, has provided a $200,000 leadership grant to sustain and expand the Meet the Composer/Orchestra Residencies Program...Tito Puente will be the subject of an all-star salute at the Apollo Theatre, June 20th, to benefit the Tito Puente Scholarship Fund and the N.Y. Urban Coalition. Cecilia Cruz, Max Roach, Mongo Santamaria and many others (including Puente and his Orchestra) will take part...New on the bookshelves: The Story of Rock ‘N’ Roll by Pete Fornatale ($11.75 cloth, $7.95 paper, Morrow Junior Books).

EXECUTIVES ON THE MOVE

Hartong Appointed—Bruce Hartong has been named senior vice president, international relations, PolyGram Records, it was announced last week by M. Richard Asher, president and chief executive officer. A 14-year veteran, Hartong moves from his previous position as senior vice president, PolyGram Popular Music Division.

Wexler Named—Mark Wexler has been named to the position of vice president of operations for GRP Records, Inc., in an announcement made by Dave Grusin and Larry Rosen, co-presidents of the label. Previous to this, Wexler was director of marketing & operations. He spent seven years with Mobile Fidelity Sound Lab where he most recently served as senior vice president.

Green Named—Bill Green has been promoted to vice president, Music Publishing, Columbia Pictures, it was announced last week by Bob Holmes, president, Columbia Pictures Music Publishing Division, and senior vice president and general manager of Columbia Pictures Music Group. In his new position, Green will be involved in the overall management of Columbia’s music publishing companies, including Gold Horizon Music Corp., Golden Torch Music Corp., Belwin-Mills, Algeo Music and Easy Listening Music.

Gottlieb Named—Jerry Gottlieb has been named chief executive officer, Lorimar Home Video, it was announced today by Merv Adelson, chairman and chief executive officer, Lorimar Telepictures Corporation. Gottlieb, who has been serving as acting chief executive officer since March, will give up his corporate responsibilities as senior vice president, Lorimar Telepictures Corporation, to concentrate on the operations of the wholly owned subsidiary.

RCA Appointments—Manfred Kuehn has been named senior vice president and general manager of the PolyGram Group. George Tannen has been appointed to regional director, southeast and southwest regions according to Butch Waugh, vice president, national promotion, to whom he will report. Tannen will be based in Atlanta. Waugh also announced that Kimberly Hughes and Zak Phillips have been appointed local promotion representatives in northern California and Denver respectively.

Capitol Appointments—Vivian Piazza has joined Capitol Records as east coast director, media & artist relations, according to Doreene Lauer, national director, media & artist relations. Piazza will be based at the label’s New York executive offices. Piazza comes to Capitol from A&M Records, where she was east coast publicity director and instrumental in developing press campaigns for David & David, Suzanne Vega, Human League and Throbbing Doves. Prior to that, she spent six years in the publicity department at Epic/Portrait/Associated labels. Claudia J. Stanton was named an A&R representative, East Coast, it was announced last week by Tom Whalley, vice president of A&R. She will be based in the Capitol New York offices. Stanton spent two and a half years as senior editor and independent label director at Rockpool based in New York City.

Virgin Appoints—Nancy Jeffries, Virgin Records’ vice president, A&R, announced two appointments in the department. Hector Sanchez is named West Coast A&R representative, based in the company’s Los Angeles headquarters, and Loric Weymouth is named East Coast A&R representative, based in the company’s New York office. Sanchez joins Virginia from the independent management firm P/V, where he worked for three years with various local Los Angeles groups. Weymouth brings to Virgin a background in studio work, live mixing, stage management, and artist management. He has worked at Sigma Sound, The Hit Factory, and Celestial Sounds.

Screen Gems-Colgems Promotes—Three Screen Gems-Colgems employees have been promoted to new positions within the company’s New York office. Don Paccone has been named general manager, East Coast, having served as the company’s East Coast creative manager and head of the New York office for the past two years. Chuck Rue has been promoted to international manager from his current post as professional manager. Reporting to Don Paccone, his new duties will include the handling of product from EMI’s overseas publishing companies as well as liaising with international acts who are touring in North America. John Titta moves into the position of professional manager, reporting to Paccone. In this capacity, his responsibilities will include the promotion and placement of songs and the acquisition and development of talent.

Larsen Named—Alvah Jalila Larsen has been named associate director, press and public information, west coast, Columbia Records, as announced by Marilyn Laverty, vice president, national press and public information, Columbia Records. Larsen had worked for Orcid Public Relations in Los Angeles serving for several years as an account supervisor.

Rizzo Named—Mark Rizzo has been appointed to the position of national manager of adult contemporary radio for Arista Records, according to Rick Bisciglia, senior director Top 40 promotion. Rizzo most recently worked with Barry Manilow and prior to that worked at A&M Records.
fifteen minutes longer than they’re supposed to on a tight show. Turning on the lights right there when he’s finishing his last song was a bit rude. But Andy Taylor was great; he finished his song and smiled at the crowd and waved to everybody.”

“We were going over good and we’re into the set about forty-five minutes and the kids were digging him,” says Phillips. “(The Furs crew) is screaming that they want him off the stage even though my deal was for fifty minutes…They turned on the lights and turned off his monitors in the middle of his last song. To do that to someone’s set, to be that disrespectful to the author and player in the middle of a show is really bush. They could have withheld my money if there was an overtime charge.”

But Mills says that Taylor was taking advantage of the Furs. “(Taylor) proceeded to play a forty-five minute set. On top of which Steve Jones came out and they did a version of ‘Bang A Gong,’” says Mills. “During this extended version of ‘Bang A Gong,’ which seemed to have several false endings, and after repeated warnings from the side of the stage – and what’s more they were going down abysmally with the audience. At 8:25 our production manager put on the house lights to ironic applause from the audience.”

Taylor’s people say that the Furs were also pulling dirty tricks in an effort to undercut Taylor’s show. “They unplugged equipment, they changed settings, even little stupid things like (putting) the microphone stands up four feet higher than it was set,” says Phillips. “The Furs are notorious for doing this to opening acts. They did this to the Bangles two years ago.”

Mills denies this. “That’s news to me,” he says. “I don’t remember any complaints from the Bangles. I don’t remember any real problems. In fact, subsequently they opened for us at Radio City in New York; it was a real problem. They opened for us at Radio City in New York; it was a real problem. We feel like it was a great opportunity for any band. That’s why I felt so sad because I feel Andy Taylor is a very talented guitarist,” says The Furs manager. “I feel subsequently that the guy has a bad attitude problem. But having said that I wish him well in whatever he does in the future.”

Taylor, touring behind his MCA album “Thunder,” is currently embarking on a headlining club tour, and will open dates for Nightranger as well. The Furs tour continues as scheduled with the Mission U.K. as the new opening act.

GOLD COUNTDOWN – CBS Records U.K. took the occasion of Europe’s recent tour of Europe to present the group with Gold album awards for “The Final Countdown,” and gold single awards for the title track. Pictured (l-r): Eugene Wihstrom, Europe mgmt; Europe’s John Leven; producer Kevin Elson; Europe’s Joe McElroy; Paul Russell, managing dir, CBS Records U.K.; and Europe’s Joey Tempest, Mic Michaili, and Ian Haugland.

STEAMROLLER GOLD – Composer/recording producer Chip Davis, his group, Marabella, Mike Mistress, and American Gramaphone Records executives took time recently from production of a new album to celebrate receiving a gold record for the Steamroller’s top-selling “Christmas” album.

‘HOMECOMING’ BASH—To celebrate the release of Wendy Waldman’s ‘Letters Home’ LP, Cypress Records joined forces with Walman’s publishing company, Screen-Gems-EMI Music and BMI for a “homecoming” party in L.A. for the Nashville-based artist. Pictured (l-r): Cypress vice president, Marcia Mills; Ted Cohen; LP co-producer Harry Stinson; Waldman’s husband Brad Barker; Waldman’s manager Mike Robertson; Waldman; Screen Gems vice president of talent acquisition Gerd Muller; Ron Anton, BMI vice president, West Coast; Fred Willms, newly appointed vice president and chief financial officer, Capitol Industries-EMI, Inc. (formerly president of Screen-Gems-EMI Music); Allan McDougall, executive writer/publisher relations, BMI; Kevin Odegard, director of the National Academy of Songwriters; Cypress president Craig Sussman; Screen Gems vice president of Business affairs and administration Jack Rosner; and Screen Gems general professional manager Judy Stukay.

BMI SCHOLARSHIP – BMI’s pres and CEO Frances W. Preston (front row, second from right) and BMI’s ass’t vp, concert music, Barbara A. Peterson (front row, center) presented sixteen young composers with scholarships at the 35th annual BMI Student Composers Awards. Flanking them (l-r): Ulysses Kay, who presided over the judging panels; awards chairman Milton Babitt; awards chairman emeritus William Schuman. Behind them are winners (l-r): James Legg, David P. Scott, James W. Bennett III, Stephen Blumberg, Lowell Liebermann, Paul Keller, Jody Rockmaker, Jonathan Dawe, Anthony Aibel, Phoebe Myhill, Neal Woodson, Paul C. Nauert, Thomas E. Morgan, Deric D. Marshall, Kevin M. Walczak, and David B. Soley.

ROXY ROCKER—Capitol recording artist Eric Martin is shown being congratulated by key Capitol executives after his recent L.A. show at the Roxy. Pictured (l-r): John Fagot, Capitol vice president of promotion; Don Zimmermann, president of Capitol Records; Joe Mansfield, Capitol vice president of sales; Martin; Steven Goldstein, Capitol executive vp, business operations; Stephen Goldstein, Capitol vp, business operations; Paul Walden, Capitol president; John Fagot, Capitol vice president of promotion; Dave Wittig, Capitol national director of sales; and Michael Sotter, Capitol artist and product development director.
ALBUM RELEASES

This long-awaited follow-up to Whitney Houston's mega-smash self-titled debut cements the chart topping singer's stature as one of the world's leading female vocalists. A grittier dance edge is featured here than on Houston's debut, coupled with winsome ballads. The album's first single, "I Wanna Dance With Somebody (Who Loves Me)" is already racing the Cash Box charts.

JUDAS PRIEST—Priest ... Live!—Columbia CL 40794—Producer: Tom Allom—No List—Bar Coded
A double album set recorded live during The Judas Priest World Tour last year. "Priest ... Live" takes a grinding tour of the heavy metal act's top material, including such churning as "Turbo Lover," "You've Got Another Thing Comin'" and "Living After Midnight."

GLORIA ESTEFAN and MIAMI SOUND MACHINE—Let It Loose—Epic OE 40769—Producer: Emilio & The Jerks—No List—Bar Coded
A healthy serving of salsa-driven dance tunes and romantic ballads rounds out this new release from Latin pop sensations Gloria Estefan and Miami Sound Machine. Featuring Estefan's silky vocal power, the album is certain to spawn a series of pop/dance hits, lead by the already chart climbing floor polisher, "Rhythm Is Gonna Get You."

WARREN ZEVON—Sentimental Hygiene—Virgin America 90603—Producers: Warren Zevon—Andrew Slater—Niko Bolas—List: 8.98—Bar Coded
A highly charged Virgin debut from one of the label's first stateside signings, "Sentimental Hygiene" was worth the long wait for Zevon's return to recording. CARLOS ALOMAR—Dream Generator—Private Music 2019—Producer: Carlos Alomar—List: 9.98—Bar Coded
Longtime David Bowie associate Carlos Alomar brings his versatile instrumental wizardry to the fore with this scintillating new release.

MARTHYL CRENSHAW—Mary Jane & 9 Others—Warner Bros. 25583—Producer: Don Dixon—List: 8.98—Bar Coded
The Buddy Holly deciple delivers a slick package of guitar rock.

NANCY WILSON—Forbidden Lover—Columbia FC 40787—Producer: Kiyoshi Itoh—No List—Bar Coded
Wilson's legendary voice fills this smoothly polished, highly melodic album from start to finish.

An often ominous, beautifully melodic album from the acclaimed composer of The Mission soundtrack.

ALISON MOYET—Raindancing—Columbia BFC 40653—Producer: Jimmy Iovine—No List—Bar Coded
Moyet's disarmingly plaintive vocals haunt this inviting Jimmy Iovine production.

JENNIFER RUSH—Heart Over Mind—Epic BFE 40825—Producers: Various—No List—Bar Coded
A sparkling release spearheaded by Rush's vibrant, attention grabbing voice.

BILLY BRAGG—Together At Last The First 21 Songs From The Roots Of Urban Folk Music—Elektra 60726—Producer: Oliver Hitch—List: 11.98—Bar Coded
A compilation of four albums from the acclaimed new age folk artist.

DAN FOGELBERG—Exiles—Full Moon/Epic OE 40271—Producers: Dan Fogelberg—Russ Kunkel—No List—Bar Coded
With this new release, Fogelberg explores an upbeat pop mood. A sharp turn from his previous blue grass effort, the album also features several of his signature gentle ballads. Jazz sensation Michael Brecker lends tenor sax on two cuts.

LA LA—Arista AL-8403—Producers: Various—List: 8.98—Bar Coded
Chart topping songwriter/producer La La takes the spotlight with this R&B-oriented album, proving her own vocal talents.

INA—Parc BFE 40668—Producers: Karl Richardson—Frank Wildhorn—No List—Bar Coded
A bouncy pop/hc crossover release sure to make inroads at the clubs.

ENVY—Ain't It A Sin—Atoe 90605—Producer: Dee Snider—List: 8.98—Bar Coded
A charging rock album featuring Rhonni Stile's high flight vocals.

OMAR & THE HOWLERS—Hard Times In The Land Of Plenty—Columbia BFC 40815—Producer: Richard Mullen—No List—Bar Coded
Texas boogie rock with a rough, southwestern edge.

OUT OF THE BOX

OUT OF THE BOX

OUT OF THE BOX

OUT OF THE BOX

FEATURE PICKS

OUT OF THE BOX

OUT OF THE BOX

OUT OF THE BOX

Cash Box June 13, 1987
SINGLE RELEASES

OUT OF THE BOX

FLEETWOOD MAC (Warner Bros. 7-28317)
Seven Wonders (3:38) (IMMA/APRA-Welsh/Wich/BMI) (Sandy Stewart-Stevie Nicks) (Producers: Lindsey Buckingham-Richard Dashut)
The second single from the Top Five "Tango In The Night" is this Stevie Nicks-featured cut. Nicks' distinctive raspy voice buzzes over the song's tran- quil lyrics and sterling production. Again, Buckingham's visionary pop craftsmanship brings aural excitement to the arrangement.

OUT OF THE BOX

FREDDIE JACKSON (Capitol B-44037)
Jam Tonight (4:11) (Wavemaker/-ASCAP) (F.Jackson-P. Laurence) (Producers: Paul Laurence)
With near-flawless consistency, Jackson throws his smooth, cool and jazzy singles up the charts. Here's a real crossover threat. Classy, clear production with his expressive, perfectly controlled voice out front should sell this one.

OUT OF THE BOX

WORLD PARTY (Chrysalis VS4 43132)
All Come True (4:20) (Bihoo c/o Welk/ASCAP) (K. Wallinger) (Producer: Karl Wallinger)
Wallinger's mystic, otherworldliness has incited a party of the soul that maintains yet enough pop cleverness to seduce CHR. The unpretentious, homegrown quality of this single is genuinely infectious and a welcome relief from the ho-hum drum machine drone currently in vogue.

IMMACULATEFOOLS (A&M 2941)
Tragic Comedy (4:16) (A. Ross-R. Ross) (Producers: Ross Culum)
Immaculate Fools, a quirky British act, debut with this textured, compelling single. Should establish imroads at alternative outlets and adventurous CHR.

MEL KIM (Atlantic 7-89256)
The sexy duo are having massive success on both sides of the Atlantic. The fizzy dance groove here lies somewhere between Abba popcraft and Baranarama campiness.

ANA (Par 78-07056)
Shy Boys (3:10) (Scaramanga–Les Etoiles De La Musique–Intersong USA–Palacar/ASCAP)
Debut from new singer is a disco certainty with Madison-like appeal.

DEPECHE MODE (Sire 7-28366)
Strangemore (3:44) (Emile/ASCAP) (M. L. Gore) (Producers: Depeche Mode-David Bascome)
The seminal synth/pop outfit inches ever closer to mass market success with each single. This, their most accessible effort to date, reverberates with an upbeat rhythm and a focused effort to sell. Their new LP. 

FERRY AID (Profile PRO-5147)
Let It Be With You (Producer: Gary Langan)
Culip comes out hammering with this danceable, feverish first single from the upcoming "Belouis Some" LP.

THE ART OF NOISE (China/Chrysalis VS4 43134)

SMOKEY ROBINSON (Motown 1897MF)

THESTRANGLERS (Epic 34 07205)
Dreamtime (3:52) (April/ASCAP) (The Stranglers) (Producers: The Stranglers-

OZZY OSBOURNE (CBS Associated ZS4 07186)

GRACE JONES (Manhattan B-50072)

NATALIE COLE (Manhattan B-50073)
Jump Start (4:18) (Colocco/ASCAP) (R. Calloway-V. Calloway) (Producers: Reggie Calloway-Vincent Calloway)

MIKI HOWARD (Atlantic 7-89232)
Come Back To Me Lover (3:59) (Mardago/ASCAP) (M. Howard-K. Phillips-K. Harris) (Producer: LeMel Humes)

BEN E. KING (Atlantic 7-89234)
Spanish Harlem (2:51) (Progressive–Trios/ASCAP) (Jerry Leiber-Phil Spector) (Producers: Jerry Leiber-Mike Stoller)

Cash Box June 13, 1987
BOYCOTTING ARIZONA—Until Arizona Governor Evan Mecham changes his mind about his decision to rescind Martin Luther King Day as a state holiday, residents who want to hear Luther Vandross play live are gonna hafta' leave the state. Such is the latest development in the growing wave of music industry performers, companies and organizations that are giving The Grand Canyon State the cold shoulder over the King issue. As a personal boycott, Vandross has cancelled his sold-out June 16 and 19 shows at the 2600-seat Celebrity Theatre in Phoenix. "I feel very strongly about the importance of recognizing Martin Luther King Jr. as a national holiday," the multi-platinum recording artist says of his decision. "It's important not only to black people, but to all Americans to recognize the King holiday, and honor one of the world's great human rights leaders. A personal boycott will encourage other entertainers and all my fans in Arizona to take a stand and get Martin Luther King Jr. re-instituted as a state holiday in Arizona." Vandross joins U2, Stevie Wonder, the Doobie Brothers, Patti LaBram, WEA and NARM in his boycott.

NO VANDROSS FOR PHOENIX—Fans—Luther Vandross has joined the ranks of music biz folk boycotting Arizona.

AIDS BENEFIT—The deadly AIDS virus is in the news more than ever lately, what with the Third International Conference on AIDS in Washington D.C.'s fence-straddling (but none-the-less God fearing) position on "routine" AIDS testing, and the Vice President's revealing aside concerning gay folks. (Will these two never stop tripping over their tongues? Surely no one's forgotten Ron's widely reported radio sound-check gag in 1984: "My fellow Americans, I am pleased to announce I just signed legislation that will out-law Russia forever. We begin bombing in five minutes." Cute, huh?) While AIDS issues raged in Washington, L.A.'s Variety Arts Center was the setting for a grass roots effort to ease the effects of the dread scourge. Organized by L.A. Weekly music editor Craig Lee, last week's Rock Against AIDS benefit featured a host of music acts, including The Band, George Clinton, Yoko Ono and Valentine's new band, World's Cutest Killers, politically outspoken poet/balladeer Carmaig De Forest, Phran, Dream Syndicate, T.S.O.L., Three O'Clock, Komunity FK, Jet Boy, Lovedog, the Brigade, Brucy, Downy Mildew, El Grupo Sexo and Lock-Up. The event raised a reported $10,000 for the cause (proceeds go to AIDS Project Los Angeles). That may not seem like much compared to the $2.5 million raised for the American Foundation for AIDS Research at Liz Taylor's Washington dinner. Indeed, that lock, but Lee (unreliable for comment) and the band's effort, said to have been aimed partly at raising AIDS awareness among youngsters, does more immediate good.

WHAT DO THEY HAVE IN COMMON?—probably the same dentist, thereby formed Lippman-Kahane Entertainment, whose personal management division boasts George Michael and ex-Melissa Manchester, Bernie Taupin, Andrew Ridgeley ... . The company also encompases a record label, music publishing & film & tv development. Pictured (l-r): Michael Lippman, Michael and Rob Kahane.

GONE HOLLYWOOD—Pretender Chrissie Hynde has been moving increasingly in the direction of secret agent work with her music. An avid fan of the Avengers TV series (watched by the Avenger-themed Don't Get Me Wrong video), Hynde has signed up to co-write and record two songs for the forthcoming James Bond film, The Living Daylights. The two songs, produced by 007 vet John Barry with Paul O'Duffy, feature music by Barry and lyrics by Hynde, who performs the end title tune, "Where Have I Seen You?" and, along with the Pretenders, a song called "Where Has Every Body Gone?", which appears in the film's story line. The film - fifteen years Bond series - features a title song by Norwegian a-ha, with a soundtrack album, tape and CD forthcoming from Warner Bros. Following its London debut, the film opens in U.S. theatres July 31.

IN PARTING, Billy Vera and the Beaters are in the studio at Capitol in Hollywood laying tracks for their debut album for the label, due in the fall. Meanwhile, the band's #1 U.S. single, "At This Moment," is still making waves internationally, having recently made it #1 in Australia ... Edge Records, "Un's" record label clients, produced by Al Bell and Rick Friro has moved its headquarter facilities to larger digs. The new address is 6464 Sunset Blvd., Ste 530, L.A. CA 90028 (213)465-6611 ... The Cripples have a debut album on Dr. Dream Records, "Un's" sister label, produced by Boz Brown Mike and Sessa ... Vogue 2000 plays the Whisky June 12.

Gregory Dobrin

From The Sex Pistols To "The Valley" Julien Temple Remains Pop's Most Controversial Director

Gregory Dobrin

LOS ANGELES—His recent videos for David Bowie and Billy Idol were banned by the BBC. His first film, The Great Rock 'n' Roll Swindle, deplored the phenomenon of British punk act the Sex Pistols, one of the most controversial bands in rock history. His most recent film, Absolute Beginners, drew both praise and fury from critics. The first thing to be said of director Julien Temple is that his work, for better or worse, has never cowed to the mainstream.

The term most commonly used to describe Temple is iconoclastic (to the point where a new one must soon be invented), but to both the old film school and to Temple's younger clients also apply. Consider this: In an era when film musicals are thought grossly "unhip" by younger filmmakers, Temple has set about making film musicals. While old guard film pundits disparage music video, Temple, an Alumnus of England's National Film School, has come forward in their favor.

"Old film critics tend to really look down on music videos, and you're a kind of second class citizen if you've done music videos," Temple told Cash Box recently. "I don't see that at all. I'm very proud to have done them. Although a lot of music videos are bad and boring and formula, the best one's are still very innovative and are actually showing a way forward for cinema. Temple's first video was the Sex Pistols' God Save The Queen, made in the mid-'70s — long before MTV or the video boom. But even before that, making film and music was his goal.

(continued on page 39)
**COVER STORY**

**EAST COASTINGS**

THE FLESHTONES have helped democratize rock 'n' roll over the years with concerts that create an anyone-can-do-it illusion. Sometimes the band performs in the audience, sometimes the audience is on stage with the band, and occasionally the boundary between showplace and street gets erased altogether.

"Par and away the most unusual thing that happened was our first show in Paris, at the Palace Théatre," says vocalist Peter Zaremba. "It was just a phenomenally successful show and we were pounding away and singing some song, and we just marched the whole audience out of the theatre right into the street and continued for a few songs right out on the Boulevard, singing a cappella and everything. It was just amazing—this huge traffic jam."

The audience is so much a part of the band's music that it's probably only a matter of time before fans start bringing their own instruments to Fleshtones shows. "With us we're always thinking, well, what if this happened instead," says Zaremba. "Instead of stopping between songs, what if this happened. What if something that doesn't usually happen—let it happen instead."

"If you keep doing things like that," he says, "then people have a slightly different way of looking at the show. It puts it in a different relationship. A lot of times you listen to a band and it's almost like they're not even playing there. You could be watching a video."

The band is currently touring behind its album, *The Fleshtones Versus Reality* (Emergo), its best since '81's *Roman Gods*, and perhaps its most

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**SURPRISE GIG—When Billy Idol's June 2d Madison Square Garden gig was canceled, opening act *The Cult* made the most of it by playing a gig at the Ritz that night. Idol's show was called off because of an aрестs problem at the venue.**

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**DEMOCRATIZING ROCK—The Fleshtones create the illusion that anyone can play rock 'n' roll, though the liner notes to their new album warn: "Do not attempt to re-create these stunts at home; merely purchase this LP and let these trained professionals get your kicks for you."**

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**Cash Box** June 13, 1987

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**Regina Belle: Making It Big All By Herself**

By Lee Jeske

NEW YORK—For those of you who pride yourselves on saying, "Oh, I saw Madonna when she was playing talent show," or "I saw the She was singing Pete Best was still their drummer," have we got a good one for you. If you happened to be hanging out in Englewood, New Jersey a few years ago and happened to see the high school band from Regina Belle's high school, well, you saw Regina Belle, years before her Columbia contract and her first album, "All By Myself," and her first single, "Show Me The Way."

That was Regina playing the tuba in the marching band.

"I started by playing the trombone, when I was in seventh grade," remembers Regina Belle (her real name, by the way), "because I liked the way it slid up and down. Then I was playing the baritone and, eventually, the school was getting a sousaphone. So, since it was the closest thing to the baritone, it just sort of got put on me.

And Regina then played it in the marching bands, in the concert bands, in the jazz bands. Tubaing her way through life. But singing was her calling (her mother sang in the Friendship Baptist Church Choir and her father sang with a gospel group called the Belle-Tones and was an avid blues fan, so Regina's house wasn't exactly devoid of music).

"I started singing in the church choir when I was three, but I always wanted to step out and be a soloist."

And so she did—stepped out and soloed. What's the story? Singing the Emotions "Don't Ask My Neighbors" at a high school concert. She earned 25 bucks for that, a lot more than she earned all those years schlepping around the sousaphone. Singing, clearly, was for her.

She's got "serious," in her words, about singing when she won a scholarship to the preparatory department of the Manhattan School of Music, where she studied voice with Inge Wolfe. After that it was on to Rutgers University and a major in, what else?... economies. Economies.

"I really wanted to get into jazz singing when I was at Rutgers, but their jazz band didn't use any vocalists at the time. And I realized I was comin' and did a lot of listening to Sarah Vaughan, John Coltrane, Art Tatum, Billie Holiday, everybody. I started to learn how to scat and improvise and all of that, and that's been a big help."

A close listen to Regina Belle's album will reveal jazz, gospel, blues and all else. Yet it's a pop album, not a jazz or gospel or blues album, because, says Regina, "I think the music you grew up with always comes back."

It was WBLS disc jockey Vaughn Harper who helped it come back, when he recommended Regina to the Manhattan, who were looking for a female vocalist at the time. After three days of auditions—nine singers were up for the gig—Regina got the call. She joined the Manhattan's on their 1985 tour and their "Back To Basics" album, which was produced by Bobby WOMACK.

"Bobby Womack told the guys from the Manhattans that he really liked my voice. Then Mickey Eichner and Joe McEwen of Columbia got to hear and that's how I got to do the album."

Simple enough. At age 24, the ex-sousaphonist and ex-steel drummer, another instrument she dabbled with in school is on her way. Of course, she is about to run into the usual slate of comparisons to other high-flying vocalists who mix pop, rhythm and blues, jazz, gospel, and everything else into the mix. That's what it's all about for Regina, as for Bobby WOMACK, who produced the Anita Baker album, produced half of "All By Myself."

"I think the comparisons are flattering," says Regina Belle. "Whitney Houston and Anita Baker are both great singers. Somebody said to me recently that it's like 20 years ago, when there was Patti LaBelle and Diana Ross and Gladys Knight and people like that. It's healthy that people have a choice."

"I do wonder if and when one of our tunes might break out (commercially)," says Regina. "It would seem that this record has something on it that might do it."

CHRIS HILLMAN, former Byrd and Flying Burrito Brother, has emerged from the tumult of the sixties and seventies with a new band and a new album. His group is called The Desert Rose Band and their self-titled MCA/Curb album is a low-tech foray into country-rock that even includes a new rendition of Hillman's "Time Between," which the Byrds recorded on its "Younger Than Yesterday" album more than two decades ago. "The album is everything I've absorbed for twenty years," says Hillman. "It does sound a bit like the Byrds and the Flying Burrito Brothers—naturally, because of what I did."

DECRONIZING GIG—When Billy Idol's June 2d Madison Square Garden gig was canceled, opening act *The Cult* made the most of it by playing a gig at the Ritz that night. Idol's show was called off because of an aрестs problem at the venue.

Desert Rose's recent shows at the Bottom Line brought back memories for Hillman of past New York performances. "One of the greatest times was being in The Byrds in 1965, coming to New York City and doing Ed Sullivan live," he says, "It was like a dream come true....In those days everybody watched Ed Sullivan on Sunday night. You do that show and then the cabdrivers know who you are the next day."

Hillman sees the social consciousness of that era returning, "It blossomed in the sixties and fell asleep again in the seventies and I think we'll see it springing back now again," says the 42-year-old guitarist and vocalist, "I think the sixties are finally beginin' to wake up."

BRIEFINGS—Genesis recently played two sold-out nights at New Jersey's Giants Stadium, as part of a tour which will take them to 36 countries and 59 cities. Prior to the first show, the band held a press conference announcing the triple platinum certification of "Invisible Touch" (Atlantic) album. Incredibly, Virgin Atlantic Airways will sell tickets to Genesis's July 3d Wembley Stadium (London) show on all of its London-bound flights from Newark and Miami....Fle and Eddie of the Turtles and Mark Lindsay of Paul Revere and The Raiders are featured on a summer tour of five reconstructed sixties pop bands. Joining them will be a version of the Byrds with one founding member (Gene Clark), and of course Bobbie Womack's Desert Rose with Hillman's Hermits without Peter Noone, and a line-up of The Grass Roots that has been playing together since 1985.

Paul Iorio
ARGENTINIAN NEWS

BUENOS AIRES—The launching of the new album cut by Spanish singer Julio Iglesias, one of the top names in Latin music business, will test the strength of the market under the current circumstances. The LP is being released by CBS with a strong promotional campaign, and should sell well into the six-figure level if the prestige of this artist is taken into account.

Iglesias has been one of the biggest sellers in this market, but his pursuit of the English-speaking audiences and other projects have kept him out of the recording studios for nearly three years, while other artists, like Jose Luis Rodriguez, Jose Luis Perales and Danggo have been far more active. The return of Iglesias and a possible visit to Argentina could turn this album into one of the hottest items of 1987.

RCA-Ariola is expecting Spanish singer Isabel Pantoja to visit Argentina once again, after a very successful series of appearances on TV that turned into good sales for her first LP. The company would like to see her back in Argentina during June or July, even though those months are the busiest months in Spain, when most artists tour that country appearing in "galas"; this means that Isabel will probably visit Argentina next October or November, as she is currently recording a new LP, which will be released as soon as available.

EMI is launching Pablo Ruiz, a boy who should appeal to the twelve through fourteen-year-old girl market (continued on page 39)

ARGENTINA’S TOP TEN

1. Sin Fronteras—Valeria Lynch—RCA
2. 17 Top Hits 87—Various Artists—Polygram
3. Sol & Rock (Nacional)—Various Artists—CBS
4. 14 Hot Hits—Various Artists—RCA
5. Concierto—Palmata San Basilio—EMI
6. Verdadamente Triste—Madonna—WEA
7. Ready For Romance—Modern Talk—RCA
8. Imagenes—Sergio Denis—Polygram
9. Siguen—Soda Stereo—CBS
10. Europarade—Various Artists—Music Hall

Italy’s Top Ten

1. Let It Be—Ferry Aid—CBS
2. Everything I Own—Boy George—EMI/Virgin
4. C’est La Ouate—Caroline Loeb—PolyGram/Barclay
5. I Wanna Dance With Somebody—Whitney Houston—RCA/Arista
6. Loving You Is Sweeter Than Ever—Kamen—WEA
7. Call Me—Spagna—CBS
8. The Right Thing—Simply Red—WEA
9. Electrica Salsa—OFF-EMI/Fla
10. Carrie—Europe—CBS/Epic

England’s Top Ten

Melody Maker Chart
Top Ten 45’s
1. I Wanna Dance With Somebody—Whitney Houston—Arista
2. Nothing’s Gonna Stop Us Now—Starship—Grunt
3. Hold Me Now—Johnny Logan— Epic
4. Shattered Dreams—Johnny Hates Jazz—Virgin
5. Incommunicado—Marillion—EMI
6. Jack Mix II—Mirage—Debut
7. Wishing I Was Lucky—Wet Wet—Wet—Precious Organization
8. Serious—Donna Allen—Portait
9. (Something Inside) So Strong—Labi Siffre—China
10. Five Get Over Excited—Housemar- tins—Go Discs!

Top Ten LPs
1. C’E’ Chi Dice No—Vasco Rossi—Ricordi/Carosello
2. The Joshua Tree—U2—Ricordi/Is land
3. Men And Women—Simply Red—WEA
4. Never Let Me Down—David Bowie—EMI
5. Ok Italia—Edoardo Bennato—EMI/Virgin
6. Nick Kamen—Nick Kamen—WEA
7. Sign “O” The Times—Prince—WEA/Paisley Park
8. Io Amo E Altri Successi—Fausto Leali—CBS
10. Running In The Family—Level 42—PolyGram/Polydor

Cash Box June 13, 1987
CASH BOX JAZZ ALBUMS

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<td>TO BIRD WITH LOVE®</td>
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<td>KENNY BURRELL AND THE JAZZ GUITAR BAND</td>
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<td>JAMES BAKER—THE MCA (MCA-1031)</td>
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<td>GOOD MORNING KISS (Blue Note 85137)</td>
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<td>LADY FROM BRAZIL (FIDEL-1035)</td>
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JAZZ FEATURE PICKS

THREE WINDOWS—The Modern Jazz Quartet with the N.Y. Chamber Symphony—Atlantic 81761—Producer: Nesilah Ergen
For its return to Atlantic Records, the MJQ has decided to dip its toe back into the Third Stream. This is a luminous collaboration with the N.Y. Chamber Symphony, featuring John Adams' 'Knot Knot' written at its finest and the MJQ's playing at its most scintillating.

DIGITAL DUKE—The Duke Ellington Orchestra—Impulse! 9484—Producers: Michael Abene, Mercer Ellington

Crystal clear sound and lusty performances enrich this elaborate Ellington compilation. From the Ellington Orchestra and such singers as Branford Marsalis, Eddie Daniels, Louis Bellson and Clark Terry.

DRUMGRUSIN—Dave Grusin—Impulse! 1037—Producer: Dave Grusin

Grusin combines many of his different hats for this jazz-inflected album of his music for such movels as Tootsie, On Golden Pond, and The Goodbye. A slate of well-knew fusioners joins the London Symphonic Orchestra.

WONDERLAND—The Benny Carter Group—Pablo 2310-922—Producer: Norman Granz
A non-nonsense swing date from '76, with 'The King' of the alto in the fine company of Eddie "Lockjaw" Davis, Harry "Sweets" Edison, Ray Bryant, Milt Hinton and Grady Tate.

EASY LIVING—Ella Fitzgerald and Joe Pass—Pablo 2310-921—Producer: Norman Granz
Ella taking it nice and easy, as she should—14 ballads supported only by the lifting guitar of Joe Pass. There's also a pretty session in THE VANGUARD—Booby Hutcherson—Landmark LMP-1513—Producer: Orrin Keepnews

Cash Box June 13, 1987
**VIDEO SOUL—Jeff Newman**  
Sr. Producer—Washington D.C.  
Cameo  
Club Nouveau  
C. Corea  
B-Team  
Exposed  
R. Cray  
J. Lorber

Catch 22—Casey O'Brien—Program Director—Anchorage  
Pretenders  
J. Wailey  
Club Nouveau  
H. Alpert  
R. Marx  
Pseudo Echo  
Crowded House  
Sheila E.  
Company B  
T. Turner  
Dire Straits  
S. Vega  
J. Astley  
J. Lorber  
D. Harry  
J. Cole  
G. Numan  
Lillie Steven  
K.T.P.  
T. Pau  
Wall Of Voodoo  
Heaven 17  
B. Brigan

**VIDEO VIBRATIONS—Alvin Jones**  
Producer—Washington D.C.  
Cameo  
Club Nouveau  
C. Corea  
R. Cray  
Exposed

Night Flight—Karen Piltt—Program Director—New York  
Lone Justice  
Del FEuqos  
Los Lobos  
Wall Of Voodoo  
Concrete blonde  
Spears Of Dynasty  
The Cure  
Ladysmith Black Mambasa  
E. Presley  
B. Idol  
C. Isak  
D. Yoakam  
R. Skaggs  
H. Williams, Jr.  
Trio  
K.D. Lang & The Reclines  
M. Ruffner

Wall of Voodoo—Do It Again—L.R.S.  
Heaven 17—Trouble—Virgin  
Ace Frehley—Into The Night—Atlantic  
LL Cool J—I'm Bad—Def Jam  
Pretenders—Hymn To Her—Sire  
John Astley—Jane's Getting Serious—Atlantic

**STRONG ADDS**

**PROGRAM ADDS**

**CASH BOX TOP 40 MUSIC VIDEOS**

1. **Head To Toe**  
Lisa Lisa & Cult Jam  
(Columbia)  
7  
1

2. **With Or Without You**  
U2 (Island)  
7  
2

3. **Don't Disturb This Groove**  
The System (Atlantic)  
10  
3

4. **Right On Track**  
The Breakfast Club (MCA)  
4  
1

5. **Day-In Day-Out**  
David Bowie (EMI America)  
6  
8

6. **Diamonds**  
Herb Alpert (A&M)  
26  
2

7. **You Keep Me Hangin' On**  
Kim Wilde (MCA)  
13  
5

8. **Fascinated**  
Company B (Atlantic)  
19  
4

9. **Don't Give Up**  
Peter Gabriel & Kate Bush  
(Geffen/Warner Bros.)  
14  
4

10. **(I Just) Died In Your Arms**  
Cutting Crew (Virgin)  
5  
15

11. **Always**  
Atlantic Starr (Warner Bros.)  
10  
4

12. **Walking Down Your Street**  
Bangles (Colombia)  
7  
13

13. **What's Going On**  
CYNDI LaUPER (Parasol)  
8  
10

14. **Still A Thrill**  
Jody Watley (MCA)  
20  
3

15. **Should I See**  
PROGn GHOST (Atlantic)  
15  
5

16. **There's Nothing Better Than Love**  
Luther Vandross & Gregory Hines (Epic)  
17  
6

17. **Don't Dream It's Over**  
Crowded House (Capitol)  
11  
13

18. **Rock the Night**  
Europe (Epic)  
25  
2

19. **Can't Wait For the Night**  
Brighton Rock (A&M/Atlantic)  
29  
2

20. **Just To See Her**  
Smokey Robinson (Motown)  
34  
3

21. **La Isla Bonita**  
Madonna (Epic)  
23  
3

22. **Something**  
Abigail Williams (A&M)  
12  
6

23. **Heartbreak Beat**  
Psychedelic Furs (Capitol)  
18  
10

24. **Looking For A New Love**  
Jody Watley (MCA)  
9  
13

25. **Trouble**  
Heaven 17 (Virgin)  
30  
2

26. **Talk Dirty To Me**  
Poison (Capitol)  
33  
2

27. **I'm Bad**  
Li Cool J (Columbia)  
35  
2

28. **Koo Koo**  
Sheila E. (Polydor/Warner Bros.)  
32  
2

29. **Want You For My Girlfriend**  
The B-Team (Capitol)  
37  
2

30. **Serious**  
Donna Allen (E)  
16  
5

31. **Lady In Red**  
Chic de Burgh (A&M)  
36  
6

32. **Baby Grand**  
Billy Joel Featuring Ray Charles (MCA)  
21  
9

33. **Better Be Good To Me**  
Tina Turner (A&M)  
24  
5

34. **We Are What We Are**  
The Others (Virgin)  
43  
1

35. **Funky Town**  
Pseudo Echo (Epic)  
25  
3

36. **Let It Be**  
Ferry Aid (For/l.e.)  
1  
1

37. **Lessons In Love**  
Elvis Presley (Epic)  
27  
5

38. **Nothing's Gonna Change My Love**  
Glen Medeiros (A&M)  
28  
4

39. **Heart and Soul**  
Teddy Pendergrass (Epic)  
31  
3

40. **Weatherman Says**  
Jack Wagner (Queen/WRV)  
27  
5

**VIDEO PROGRAMMER'S PICK**

**Program Director**  
Billy Soule

**Program TV**  
TV 23

**Northeast Ohio**  
Akron

**Comments:**

"It's a delightful clip and if you'd like to see the fun side of music videos The Cure is a must. If you don't play it you'll be cheating your viewers. "dance dance dance..."
IN PERSON/Friday--June 12 marks the debut of Dick Clark Productions' *In Person at the Palace*, an hour-long concert program taped at Hollywood's ever-so-twangy Palace nightclub. The show replaces the now defunct *Keep On Cruisin'--* in the same CBS time slot (11:30-12:30 pm, PT). In the tradition of Midnight Special and Don Kirshner's Rock Concert, *In Person at the Palace*, hosted by Blood, Sweat & Tears founding member Bobby Colyam, takes us back to a by-gone staple of Janet Jackson's heavy-metal and video-programming, a format long since replaced by a profusion of music video and dance-oriented shows. Know what? These in its eventual quite refreshing. Performance segments -- most of them live -- are interspersed with brief, on-location interviews conducted by Colby (currently music commentator/correspondent for CBS' Morning Program). In an age where high-tech burn-out is only increasing, *In Person at the Palace*, with its minimum of cinematic gimmickry, may just capture the video stunned masses with its comparatively simple, "special appearance" style. Featured on the debut program are such luminaries as Cyndi Lauper, Billy Vera and the Beaters (who open) and Mick Fleetwood's Zoo (the Fleetwood Mac frontman's other band). This show is directed by Barry Glazer, with Larry Klein producing, Kimber Kickabough producer/associate producer, and Dick Clark executive producer.

HARD KNOCKS?--I can't think of a more inappropriate name for a show featuring a tune co-written by Billy Vera, but Showtime's new sitcom, *Hard Knocks* (Fridays at 8:30 pm, ET & PT), does indeed use a Vera-Howard Pearl-Dan Follett-penned tune that bears the same name as the title song. Vera, whose hard knock days are over, has been busy with his recent windfall success (stemming, ironically enough, from the inclusion of his "At This Moment" in episodes of the hit NBC sitcom, *Family Ties*), and is said to have been quite surprised, but pleasantly so, to find the instrumental piece in its own weekly slot on the channel. According to manager Mike Trost, Vera is currently in the studio at his new label, Capitol Records, putting together a debut album for the company, slated for release in the fall. Hard Knocks, a comedy about a mismatched pair of New York cops, stars Bill Maher and Tommy Hinkley.

IN CONCERT, IN COLOR—From MCA Home Video in July comes The Doors: Live at the Hollywood Bowl--MCA Home Video - $24.95 Unbelievably, 20 years have lapsed since the Doors' "Light My Fire" hit #1 on the Cash Box pop singles chart. With its heavy rock legacy of rock and roll through years of cult hero abstraction to get at the art of this seminal band. MCA's previous Doors tape, the RIAA Gold-certified The Doors: Days On Fire, with its rather overdue original music video-issuing sequences, muddies the waters even further. But not to worry. Live at the Hollywood Bowl is the sort of tape Doors purists have been waiting for. The only full concert color footage of the band known to exist, the video captures the Doors in February at the Bowl with Ray Manzarek, Bobby Krieger and John Densmore on the evening of July 5, 1968, during a truly "hysterical" concert high in the hills of Hollywood. Even today's shock rock wearied, media saturated standards, the show is mesmerizing, calling up the tremendous magnetism of the late Jim Morrison. Guided by a seemingly endless bank of amplifiers (52 in all), Morrison and the band deliver such classics as "The Unknown Soldier," "The End" and "Light My Fire" to a seemingly rapturous audience. The video is an engrossing time capsule; an hour-long leap into the '60s with one of the best acts of that, or any other era in rock.

Gregory Dobrin

THE RELEASE BEAT

From Sony Video Software in July comes two music titles, both of them jazz, both of them taped in Monterey, CA. First up is Sarah Vaughan: *Live From Monterey*, an hour-long concert tape featuring many of her most popular tunes, and including a special performance by Joe Williams. Suggested retail price is $29.95, VHS and Beta. Next there's *The Monterey Jazz Festival: Featuring Mel Torme, Woody Herman and Joe Williams*, an hour-long program taped "live" during the 26th annual Monterey Jazz Festival. Suggested retail price is $29.95, VHS and Beta... Rhino Video continues its off-beat tradition with a slate of zany releases for July. They include Commercial Mania, 20 minutes of some of classic commercials from the '50s and '60s (including Ronald Reagan, $9.95, sale $7.95, at video stores); World Cartoons, a collection of vintage cult classic cartoons (such as Bambi Meets Goddilas), $9.95 suggested retail; Rock 'n Roll Wrestling, video from top wrestlers, $9.95, suggested retail; The World's Best Known Dicks, featuring clips of famous movie detectives et. al., $9.95, suggested retail; and They're: The World's Worst Television Shows, a banquet of clips from rotten-but-not-forgettable shows from the dark ages of television, $29.95 suggested retail.

CASH BOX TOP 40 VIDEOCASSETTES

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Rank</th>
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<tbody>
<tr>
<td>1. Peggy Sue Got Married</td>
<td>CBS</td>
<td>7 3</td>
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<tr>
<td>2. Perry Duller's Day Off</td>
<td>Peamount Home Video 1980</td>
<td>2 3</td>
</tr>
<tr>
<td>3. Top Gun</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>1 3</td>
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<tr>
<td>4. Legal Eagles</td>
<td>RCA/Columbia Pictures Home Video 1980</td>
<td>5 3</td>
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<tr>
<td>5. Stand By Me</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>1980</td>
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<tr>
<td>7. The Fly</td>
<td>CBS Fox Video 1983</td>
<td>11 3</td>
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<tr>
<td>8. The Color Of Money DEBUT</td>
<td>Touchstone Home Video 511</td>
<td>12 3</td>
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<tr>
<td>10. Soul Man</td>
<td>New World Home Video 1975</td>
<td>11 3</td>
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<td>11. Aliens</td>
<td>CBS Fox Video 1980</td>
<td>6 3</td>
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<td>12. Ruthless People</td>
<td>Touchstone Home Video 1985</td>
<td>10 9 9</td>
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<tr>
<td>13. A Room With A View</td>
<td>CBS Fox Video 1980</td>
<td>8 3</td>
</tr>
<tr>
<td>14. Tough Guys</td>
<td>Touchstone Home Video 1985</td>
<td>10 3</td>
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<tr>
<td>15. Name Of The Rose</td>
<td>Touchstone Home Video 1985</td>
<td>9 3</td>
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<tr>
<td>17. About Last Night</td>
<td>RCA Home Video 2075</td>
<td>15 3</td>
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<tr>
<td>18. Running Scared</td>
<td>MGM Home Video 1980</td>
<td>15 3</td>
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THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLEY ON RETAIL REPORTS AT RETAIL STORES.

HELPING HANDS--Kenny Loggins(l) and Ken Kragen(r) were on hand at a recent press conference held to announce an upcoming fund-raising event. The funds raised by Hands Across America and help launch the souvenir home videocassette The Story of Hands Across America, by Lorimar Home Video. Kragen handed over $1.2 million in Hands Across America grants to 51 groups aiding the hungry and the homeless in California. Kragen and Loggins are seen here at the First United Methodist Church in downtown Los Angeles, which was the first of three press conferences to take place in California to disseminate the funds. The Story of Hands Across America is available in video outlets at a suggested retail price of $14.95.
PRIVATE EYE—Beth Maitland, Emmy-winning co-star of the CBS series The Young and the Restless, and her business partner, recording engineer Christopher Banninger, have recently opened the first of a proposed chain of video stores, Private Eye Video, in Los Angeles' Santa Claria Valley town of Valencia. The store maintains a collection of film classics and movie musicals, two categories that are favorites of Maitland.

MARDI GRAS MADNESS—The happy winners of Rhino Records' Mardi Gras Madness Display Contest stand in front of Val's Halla Record Store in Oak Park showing off the display that won them a trip to New Orleans for the Mardi Gras festivities. The display was selected from over 50 unusual and creative entries. Pictured are (1 to r): Ken Moses, Rhino's Cheri Pugh and Val Camilletti.

CASH BOX TOP 40 COMPACT DISCS

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<tbody>
<tr>
<td>1</td>
<td>PEGGY SUE GOT MARRIED</td>
<td>11</td>
<td>ALIENS</td>
<td>CBS Fox Video 1104</td>
<td>21</td>
<td>FROM BEYOND</td>
<td>Empire Pictures Vestron Home Video 5182</td>
<td>31</td>
<td>MANHUNTER</td>
<td>Karl Lorimar Home Video 411</td>
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<td>2</td>
<td>FERRIS BUELLER'S DAY OFF</td>
<td>12</td>
<td>RUTHLESS PEOPLE</td>
<td>Touchstone Home Video 485</td>
<td>22</td>
<td>KARATE KID II</td>
<td>RCA/Columbia Pictures 6-207179</td>
<td>32</td>
<td>THE BOY WHO COULD FLY</td>
<td>Karl Lorimar Home Video 53</td>
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<tr>
<td>3</td>
<td>TOP GUNS</td>
<td>13</td>
<td>A ROOM WITH A VIEW</td>
<td>CBS Fox Video 6913</td>
<td>23</td>
<td>ONE CRAZY SUMMER</td>
<td>Warner Bros. Home Video 11602</td>
<td>33</td>
<td>HAUNTED HONEYMOON</td>
<td>HBO/Cannon Video TVA 3911</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>LEGAL EAGLES</td>
<td>14</td>
<td>TOUGH GUYS</td>
<td>Touchstone Home Video 6913</td>
<td>24</td>
<td>TAI PAN</td>
<td>DEO INC. Ventures Video 5180</td>
<td>34</td>
<td>52 PICK-UP</td>
<td>Cannon Film Home Entertainment M92</td>
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<tr>
<td>5</td>
<td>STAND BY ME</td>
<td>15</td>
<td>NAME OF THE ROSE</td>
<td>Twentieth Century Fox Embassy H.E. 1342</td>
<td>25</td>
<td>MONA LISA</td>
<td>HBO Video TVR 2955</td>
<td>35</td>
<td>DEADLY FRIEND</td>
<td>Warner Bros. Home Video 11601</td>
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<tr>
<td>6</td>
<td>NOTHING IN COMMON</td>
<td>16</td>
<td>BACK TO SCHOOL</td>
<td>(HBO/Cannon TVA 2988)</td>
<td>26</td>
<td>HEARTBREAK RIDGE</td>
<td>Warner Bros. Home Video 11701</td>
<td>36</td>
<td>SHE'S Gotta HAVE IT</td>
<td>Island Pictures Key Video 3660</td>
<td></td>
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<tr>
<td>7</td>
<td>THE FLY</td>
<td>17</td>
<td>ABOUT LAST NIGHT</td>
<td>RCA Home Video 20735</td>
<td>27</td>
<td>ARMED AND DANGEROUS</td>
<td>RCA Home Video 20734</td>
<td>37</td>
<td>WISE GUYS</td>
<td>CBS Fox Video 4730</td>
<td></td>
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<tr>
<td>8</td>
<td>THE COLOR OF MONEY DEBUT</td>
<td>18</td>
<td>RUNNING SCARED</td>
<td>MGM Home Video 65-0003</td>
<td>28</td>
<td>ONE HALF MOON STREET</td>
<td>Twentieth Century Fox Embassy H.E. 1328</td>
<td>38</td>
<td>A FINE MESS</td>
<td>RCA Home Video 6723</td>
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<td>9</td>
<td>BLUE VELVET</td>
<td>19</td>
<td>CHILDREN OF A LESSER DEBUT GOD</td>
<td>Paramount Home Video &amp; 1839</td>
<td>29</td>
<td>FLIGHT OF THE NAVIGATOR</td>
<td>Walt Disney Home Video 499</td>
<td>39</td>
<td>EXTREMITIES</td>
<td>Atlantic Releasing Corp.</td>
<td>Paramount Home Video 1251</td>
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<tr>
<td>10</td>
<td>SOUL MAN</td>
<td>20</td>
<td>SID &amp; NANCY</td>
<td>Zeonl/Patricia Pictures Embassy Home Entertainment 1309</td>
<td>30</td>
<td>SHORT CIRCUIT</td>
<td>CBS-Fox Video 3724</td>
<td>40</td>
<td>CLUB PARADISE</td>
<td>Warner Bros. Home Video 11600</td>
<td></td>
</tr>
</tbody>
</table>

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

New 12" Releases

FAT BOYS (Tin Pan Apple 885 766-1) Falling in Love (6:40) (Fat Brothers/BMI/Lami-Lam/ASCAP) (D. Robinson/D. Wimbly/M. Morales/V. Gibbs/E. Sainsbury) (Producers: V. Gibbs & E. Electrik)

ANNA (Par/CBS 402 06771) Shy Boys (3:45) (Scaramanga/Leets Etats De La Musique/Palancar/ASCAP) (I. /wildhorn-S. Shifer) (Producers: S. Richardson & F. Wildhorn)

FIRST CIRCLE (EMI America V-19253) Miracle Worker (5:44) (One to One/ASCAP) (G. Everett/R. Muller) (Producers: R. Garner & P. Sabu)

SHEENA EASTON (EMI America V-19223) Eternity (6:24) (Controversy/ASCAP) (Prince) (Producer: D. Leonardi)

THE DYNATONES (Rino RNPD 70407) SHOUT (7:58) (Wemar/Big Seven/BMI) (Isley, Isley Isley) (Producer: M. Linette)


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

MOST ACTIVE

Lisa Lisa & Cult Jam—Head To Toe—Columbia

STRONG ACTIVITY

Whitney Houston—I Wanna Dance With Somebody—Arista

Janet Jackson—Pleasure Principle—A&M

L.L. Cool J—I'm Bad—Def Jam/Columbia

Mel & Kim—Respectable—Atlantic

Herb Alpert & The Diamonds—A&M

STONE LOVE
KOOL & THE GANG (Merson—PolyGram IRS 283-1)

IT'S TRICKY
RUN D.M.C. (Profile—PRO-1313)

IN LOVE WITH LOVE
DEBBIE HARRY (Geffen 0-2064)

CLAVE ROCKS
NAOMI (MCA 0-2062)

SLOW DOWN
LOOSE ENDS (MCA 2669)

CAN'T YOU FEEL MY HEART BEAT
CLAUDIA BARRY (Epic 49-06718)

GOTTA PUT UP A FIGHT
BARRA ROY (RCA 954-1/KID)

DO THE DANCE
TRANCE DANCE (Epic 49-06922)

YOU BETTER QUIT
ONE WAY (MCA 27196)

DAY-IN DAY-OUT
DITTY NOW (EMI America V-19258)

KEEP YOUR EYE ON ME
HERB ALPERT (A&M SP-1220)

THEY'RE PLAYING OUR SONG
TRINDEN (Jann Paek 2007)

MADNESS
JOE (Warlock WAR 09)

LOVE LETTER
GIGGLERS (Cutting CR-211)

JANUARY FEVER
TINA B (Omin 0092)

AT THIS MOMENT
MONA DI (Put/Ena PROT 34)

MUTUAL ATTRACTION
SYLVESTER (Warner Bros. PR-07374)

CLUB PICK

Depeche Mode—Strange Love—Sire
DJ: Berry Johnson
Club: Pegasus
Location: Kansas City

Comments:
"Best Commercially oriented dance piece they have ever done. A top 10 comming your way."

RETAILER'S PICK

Diva—I Wanna Break Night With You—PKO Records
Vinyl Mania
Manager: Manny
Location: New York

Comments:
"Good strong dance record, beginning to get picked up. High quality energy."

17
CASH BOX PROUDLY ANNOUNCES ITS ANNUAL SPOTLIGHT ON JAZZ

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

ADVERTISING DEADLINE: JUNE 25, 1987

TO RESERVE ADVERTISING SPACE CONTACT:

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

J.B. CARMICLE
330 WEST 58TH STREET / SUITE 5D
NEW YORK, NEW YORK 10019
212 / 586-2640
CASH BOX PROUDLY PRESENTS ITS NINTH ANNUAL

SPOTLIGHT ON BLACK MUSIC
Crossover Fuels The Industry
By Stephen Padgett

LOS ANGELES—The annual Cash Box salute to Black Music Month implicitly focuses on the importance of crossover music. Today's biggest black music artists are more often than not among the most potent contributors to the pop music world. The controversy over whether there should even be distinctions made about music based on color rages on. But airplay is the essential ingredient in a record's sales potential. The existence of distinct radio formats—especially in the large markets—and the need to supply those formats with records that succeed, makes the question a moot point.

The competition for an audience makes it as unlikely for an album rock station to play Con Funk Shun as it does for a pop station to play George Strait. Waiting for a halcyon day when radio will be a great social leveler and give every genre equal time could be a long wait. In the meantime, record companies need to negotiate the rocky cliffs and guide those special records called "crossover records" between the shorelines of established formats.

"I don't think you can do away with categories, because of radio. When radio stops doing that, then maybe we'll do that," commented Steve Meyer, senior vice president promotion, MCA Records. And while Meyer works for MCA's pop division, he has had ample experience recently with acts that crossed from the black division, like Jody Watley, The Jets, Klymaxx and Patti LaBelle.

"Radio has to do what they have to do to be successful, and Madison Ave. puts demographic pressure on them to deliver an audience, so they can garner advertising dollars," Meyer added. In this environment, tightly defined, separate formats are an inevitable feature of the marketplace.

At any given time, 25 percent and maybe more of the records on the pop charts got their start on black radio. The result of these records being played on pop radio is albums that catapult up the pop LP chart. Freddie Jackson, Luther Vandross, Jody Watley, Prince, Cameo, Atlantic Starr, Club Nouveau, Melba Moore and Smokey Robinson have all turned Top 10 BC LPs into chart climbers on the pop side.

In recent months there has been a continual flow of black music artists delivering a slew of Number One pop singles. Janet Jackson's "When I Think Of You," "Lean On Me" by Club Nouveau, Jody Watley's "Looking For A New Love" and, most recently, "Always" by Atlantic Starr have all topped the pop charts.

In the case of Atlantic Starr, Oscar Fields, Warner Bros. vice president, sales/marketing, black music, told Cash Box that his company followed a specific formula in delivering the Number One record "Always." "Our formula was to go out real strong with it R&B," he said. Because the song was a ballad, AC radio was the next target.

"This is a prime example of going asking for the record," he said.

Some records, according to Fields, shouldn't be worked to all formats simultaneously. "Obviously, there are some records where we have to give them (the pop promotion department) more ammunition to go with," claim Fields. In this case, Warner Bros.' black division will work the record exclusively to R&B for a period of some weeks to discover what the records' potential is. If it starts to break at R&B, the pop division will ride on that momentum and bring the record to pop radio.

"If you want to get Z-100 in New York," agrees A&M's John McClain, "it doesn't hurt to have WBLS and WRKS, you know what I mean?" "Our general practice for crossing a record over is to make sure that it has a solid urban base," stated Ernie Singleton, Meyer's counterpart in black promotion at MCA. "We try to not compromise the urban marketplace. We see by compromise is to suggest to the artist to create a sound that is pop in its nature. We try to create a very strong urban record," he said.

In this way, according to Singleton, you can insure an artist's long-term career. For the Reasons, MCA will often hold off on releasing an obvious crossover record to pop. They will give the urban stations a chance to jump on the record out of the box. "We leave ourselves wide open to destroying the image of an artist, and destroying a core base of an artist by not respecting urban radio. And it's urban radio that we're trying to pay homage to," argues Singleton about the MCA policy.

Every record tends to create its own marketing strategy. "Patti LaBelle was signed," said Meyer, "with the intention of this label giving her a complete focus as an artist. When 'On My Own' came out, we promoted it right out of the box (to all formats) because we thought it was a great song and a great performance," he added.

Jody Watley, on the other hand, presented MCA with a different challenge. When all we heard the record, we thought we had a pop smash on our hands. However, because of the current bulk of the work load that we had, it was our intention to give pop radio the breathing room, and we wanted to create a need for them to play Jody. Meyer stated. The Watley record went to the top of the charts, which made the job of marketing her to pop easier, according to Meyer. MCA could push the record, "not as a black record, but as a hit record," said Meyer.

John McClain, the senior vice president A&R and executive vice president/general manager, black music division for A&M, cautions against waiting too long to start a record pop. "Your record on urban radio will be burned out at seven to eight weeks, and then if you're just crossing the record to pop radio, what happens is, urban needs another single," he said. McClain claims the most effective (continued on page 30)
Richard Marx’s AOR smash “Don’t Mean Nothing” is making major moves on Top 40 playlists nationwide this week. Marx’s self-titled Manhattan/EMI LP is just out.
GEFFEN RECORDS PROUDLY PRESENTS

SAMMY

"Give To Live"

HAGAR

From the forthcoming album, "SAMMY HAGAR"
Produced by SAMMY HAGAR and EDWARD VAN HALEN
Engineered and Co-produced by DAVID TIGERER
Management: ED LEFFER/E.L. MANAGEMENT, INC.
Available on the Geffen Single 7" 283
The Cassette single 2.0234
And 12" © 1987
MARKET AT A GLANCE
MOST ADDED Out Of A Possible 110 Stations

108 Stations Reported This Week
Hearts On Fire
Bryan Adams--A&M
38 Adds
Seven Wonders
Fleetwood Mac--WB
33 Adds
Cross My Broken Heart
The Jets--MCA
31 Adds
Don't Mean Nothing
Richard Marx--Manhattan/EMI
28 Adds
One For The Mockingbird
Cutting Crew--Virgin
24 Adds

#1 SINGLES

RETAIL

Head To Toe
Lisa Lisa--Columbia
I Wanna Dance With Somebody...
Whitney Houston--Arista
You Keep Me Hangin' On
Kim Wilde--MCA
Diamonds
Herb Alpert--A&M
Just To See Her
Smokey Robinson--Motown

ALBUM ALLEY

BIGGER AND DEFFER--L. L. Cool J--Def Jam/Columbia
More street smart bragadocio from the Queens native, with strong sales happenning early. Initial track, the aptly titled "I'm Bad," is building up the Black singles chart - at #24 after only four weeks. While musical debts to Isaac Hayes, Chuck Berry, and the roots of Doo-Wop, L.L. proves here to be a uniquely creative force in the rap scene, but modesty is not his strong point. Overall treatment is too Def for most Top 40's, but check out "I Need Love," an apparently sincere attempt at rap balladry.

BRING THE FAMILY--John Hiatt--A&M
First A&M release from this veteran singer/songwriter brings to mind references of Van Morrison the morning after a tough night before. The lyrics are brilliantly introspective; songs that speak of love, faith, despair, and Memphis. Hiatt is accompanied inspiringly by Nick Lowe (bass), Ry Cooder (guitar), and Jim Keltner (drums), who stretch the perfect canvas for Hiatt to sketch his personal visions of life's relationships. His voice creaks like an old barn door, and the bluesy sounds are straight from a backwoods Southern roadhouse, but the ambience is authentic and well worth the trip.

CROSSOVER POTENTIAL

Still A Thrill--Jody Watley--MCA
B/C-T40
Good Times--INXS and Jimmy Barnes--Atlantic
AOR-T40
I Really Didn't Mean It--Luther Vandross--Epic
B/C-T40
Let's Talk It Over--Vanessa Thomas--Geffen
B/C-T40/A/C
Come Back To Me Lover--Miki Howard--Atlantic
B/C-T40

HIGH PRIORITY

BUTCH WAUGH
RCA
RCA and Jive are going for Top 40 on Jonathon Butler's "Lies" which has already established a strong B/C base. Also watch for Bernie Taupin's "Citizen Jane" on its first week out on all three formats. Diana Ross "Dirty Looks" is moving strongly Top 40 with adds at KRBE, FM 102, and WHYT.

CHARLIE D'ATRI
Chrysalis
Chrysalis has a ton of good product out now, starting with Billy Idol, whose latest single is kicking in in major markets everywhere like Los Angeles, Phoenix, and Boston. World Party's "All Come True" had another tremendous week AOR, and we're building on that with their Top 40 story. The latest really hot record is "Living In A Box," by Living In A Box. Adds this week at KMLE, Z104, Hot 103, etc... It's a former Top 5 record in England, and their album is the hottest selling debut record in England this year.

WARNER BROS. RECORDS SALUTES BLACK MUSIC MONTH
Patty Smyth

Downtown Train

Check out Patty’s hot new video on MTV!

44 TOP 40 STATIONS STRONG, INCLUDING THIS WEEK
ADDS: WFLY, Q100, WERZ, KZIO, WRON, KISR, WGLF,
KWNZ. MOVES: WBEN 33—27, WKRZ 26-24, WGRD D-36,
KZZU D-37, KTRS 40-36, KOZE D-35, B91 #27, OK95 34-31

Since You’ve Been Gone

The very first single from the brand new forthcoming LP “BANGIN’.”

JUST OUT AND 96 STATIONS STRONG:
KEGL, WGH, WMMS, WNCI, KWK, WLOL, Y108, FM102, KROY,
KCPX, KPLZ.
CASH BOX DEBUT 83. R&R AOR TRACKS BREAKER 20

Surface

Happy

This HOTTEST cut at Urban Radio is now yielding Top 10 and Top 20 moves at Top 40.

97 TOP 40 STATIONS: Z100 ADD, Z93 ADD, Q107 ADD,
WBLI ADD, WKSE ADD, WHYT 20-15, FM102 #8, KRCY
20-9, PWR95 20-16, KRBE 22-17, Y100 34-20, B96 31-24,
K105 25-21, KZZP 28-23, KMEL 21-18, AND MANY, MANY
MORE.
CASH BOX 51 - 50

Can’t We Try

Duet with Vonda Sheppard

Top 40 airplay already showing the same big response as the Top 10 AC action.

140 TOP FORTY STATIONS: PRO-FM 32-24, 94Q D-33,
KTTS 29-24, Q105 27-18, KZZP D-27, WCAU ADD, KS103
ADD
CASH BOX DEBUT 89. R&R/AC 6

Columbia Records
## TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lat. Wks</th>
<th>Til. Wks</th>
<th>12-17</th>
<th>Popularity Factor 18-24</th>
<th>-34</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current LP</th>
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<tbody>
<tr>
<td>1</td>
<td>Atlantic Starr—Always—Warner Bros.</td>
<td>12</td>
<td>F</td>
<td>F</td>
<td>93%</td>
<td>2</td>
<td>1</td>
<td>11</td>
<td></td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>Lisa Lisa and Cult Jam—Head To Toe—Columbia</td>
<td>12</td>
<td>X/F</td>
<td>X/F</td>
<td>93%</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td>26</td>
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<tr>
<td>3</td>
<td>Kim Wilde—You Keep Me Hangin’ On—MCA</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>63%</td>
<td>5</td>
<td>4</td>
<td>7</td>
<td></td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>4</td>
<td>Genesis—In Too Deep—Atlantic</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>58%</td>
<td>16</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td>31</td>
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<tr>
<td>5</td>
<td>Whitney Houston—I Wanna Dance,—Arista</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>98%</td>
<td>6</td>
<td>3</td>
<td></td>
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<tr>
<td>6</td>
<td>Chris De Burgh—The Lady In Red—A&amp;M</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>78%</td>
<td>15</td>
<td>8</td>
<td>31</td>
<td>Y</td>
<td>30</td>
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<tr>
<td>7</td>
<td>Bon Jovi— Wanted Dead Or Alive—Mercury/PG</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>90%</td>
<td>3</td>
<td>20</td>
<td>Y</td>
<td>2</td>
<td>21</td>
<td>24</td>
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<td>8</td>
<td>Herb Alpert—Diamonds—A&amp;M</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>68%</td>
<td>14</td>
<td>5</td>
<td>6</td>
<td></td>
<td>24</td>
<td>13</td>
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<tr>
<td>9</td>
<td>U2—With Or Without You—Island/Atlantic</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>85%</td>
<td>7</td>
<td>2</td>
<td>Y</td>
<td>31</td>
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<td>10</td>
<td>Jody Watley—Looking For A New Love—MCA</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>61%</td>
<td>25</td>
<td>24</td>
<td>Y</td>
<td>19</td>
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<td>11</td>
<td>Kenny Loggins—Meet Me Half Way—Columbia</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>92%</td>
<td>27</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>12</td>
<td>Kenny Q.—Songbird—Arista</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>58%</td>
<td>24</td>
<td>9</td>
<td></td>
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<tr>
<td>13</td>
<td>Heart—Alone—Capitol</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>98%</td>
<td>9</td>
<td>15</td>
<td></td>
<td></td>
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<tr>
<td>14</td>
<td>Smokey Robinson—Just To See Her—Motown</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>85%</td>
<td>6</td>
<td>20</td>
<td></td>
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<td>15</td>
<td>Breakfast Club—Right On Track—MCA</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>62%</td>
<td>24</td>
<td>4</td>
<td></td>
<td></td>
<td>63</td>
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<tr>
<td>16</td>
<td>Fleetwood Mac—Big Love—Warner Bros.</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>63%</td>
<td>21</td>
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<td></td>
<td></td>
<td>5</td>
<td>7</td>
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<tr>
<td>17</td>
<td>The System—Don’t Disturb This Groove—Atlantic</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>89%</td>
<td>17</td>
<td>3</td>
<td></td>
<td></td>
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<td>18</td>
<td>Bob Seger—Shakedown—MCA</td>
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<td>X</td>
<td>X</td>
<td>96%</td>
<td>11</td>
<td>13</td>
<td></td>
<td></td>
<td>25</td>
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<tr>
<td>19</td>
<td>Bryan Adams—Heat Of The Night—A&amp;M</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>49%</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td>25</td>
<td>9</td>
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<td>20</td>
<td>Huey Lewis—I Know What I Like—Chrysalis</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>63%</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td>48</td>
<td>40</td>
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<td>Level 42—Lessons In Love—Polydor/PG</td>
<td>12</td>
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<td>X</td>
<td>79%</td>
<td>27</td>
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<td>33</td>
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<td>22</td>
<td>Chicago—If She Would Have Been,—Full Moon/WB</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>84%</td>
<td>19</td>
<td>46</td>
<td></td>
<td></td>
<td>113</td>
<td>36</td>
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<td>23</td>
<td>Bruce Hornsby—Every Little Kiss—RCA</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>88%</td>
<td>28</td>
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<td></td>
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<td>31</td>
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<td>24</td>
<td>Glenn Medeiros—Nothing’s Gonna,—Amherst</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>83%</td>
<td>12</td>
<td>11</td>
<td>38</td>
<td></td>
<td></td>
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<td>25</td>
<td>Expose—Point Of No Return—Arista</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>82%</td>
<td>17</td>
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<td></td>
<td></td>
<td>40</td>
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<tr>
<td>26</td>
<td>Company B—Fascinated—Atlantic</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>84%</td>
<td>14</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td>29</td>
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<tr>
<td>27</td>
<td>Crowded House—Something So Strong—Capitol</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>77%</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td>11</td>
<td>18</td>
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<tr>
<td>28</td>
<td>Pseudo Echo—Funkytown—RCA</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>85%</td>
<td>8</td>
<td>32</td>
<td>35</td>
<td></td>
<td>71</td>
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<tr>
<td>29</td>
<td>Eddie Money—Endless Nights—Columbia</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>64%</td>
<td>21</td>
<td>37</td>
<td></td>
<td></td>
<td>72</td>
<td>41</td>
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<tr>
<td>30</td>
<td>Tom Petty—Jammin’ Me—MCA</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>62%</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>31</td>
<td>Cutting Crew—I Just Died,—Virgin</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>82%</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td>40</td>
<td>16</td>
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<tr>
<td>32</td>
<td>Frankie/ Michael—I Knew You Were,—Arista</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>82%</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td>40</td>
<td>16</td>
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<tr>
<td>33</td>
<td>G. Estefan &amp; M.S.M.—Rhythm Is Gonna,—Epic</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>70%</td>
<td>22</td>
<td>19</td>
<td></td>
<td></td>
<td>Just Out</td>
<td></td>
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<tr>
<td>34</td>
<td>Partland Brothers—Soul City—Manhattan</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>62%</td>
<td>29</td>
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<td></td>
<td>29</td>
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<tr>
<td>35</td>
<td>Billy Idol—Sweet Sixteen—Chrysalis</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>77%</td>
<td>36</td>
<td></td>
<td></td>
<td></td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>36</td>
<td>The Nylons—Kiss Him Goodbye,—Open Air/A&amp;M</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>67%</td>
<td>18</td>
<td>33</td>
<td></td>
<td></td>
<td>70</td>
<td>5</td>
</tr>
<tr>
<td>37</td>
<td>T'Pau—Heart &amp; Soul—Virgin</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>68%</td>
<td>35</td>
<td>35</td>
<td></td>
<td></td>
<td>39</td>
<td>39</td>
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<tr>
<td>38</td>
<td>Poison—Talk Dirty To Me—Enigma/Capitol</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>38%</td>
<td>34</td>
<td>26</td>
<td></td>
<td></td>
<td>15</td>
<td>43</td>
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<tr>
<td>39</td>
<td>Europe—Rock The Night—Epic</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>51%</td>
<td>42</td>
<td>18</td>
<td></td>
<td></td>
<td>35</td>
<td>22</td>
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<tr>
<td>40</td>
<td>G. Michael—I Want Your Sex—Columbia</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>58%</td>
<td>10</td>
<td>31</td>
<td></td>
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<td>11</td>
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* Soundtrack  *MTV—Exclusive  N.V.—No Video  Y.—Yes, On Tour  X.—All
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Til. Wks. 12-17</th>
<th>Popularity Factor 18-24</th>
<th>Popularity Factor 25-34</th>
<th>+34</th>
<th>Station %</th>
<th>Req. Rank</th>
<th>Sales Rank</th>
<th>Day Parts</th>
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<tbody>
<tr>
<td>43</td>
<td>G. ESTEFAN &amp; M.S.M.—Rhythm Is Gonna...—Epic</td>
<td>64 2</td>
<td>X X X</td>
<td>58%</td>
<td>49%</td>
<td>21</td>
<td>6p-6a</td>
<td>all</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>EUROPE—Rock The Night—Epic</td>
<td>48 6</td>
<td>X/X/M</td>
<td>55%</td>
<td>49%</td>
<td>33</td>
<td>40</td>
<td>10a-6p</td>
<td></td>
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<tr>
<td>45</td>
<td>T’PAU—Heart And Soul—Virgin</td>
<td>50 6</td>
<td>X X X</td>
<td>42%</td>
<td>36</td>
<td>29</td>
<td>all</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>46</td>
<td>THE NYLONS—Kiss Him Goodbye—Open Air/A&amp;M</td>
<td>56 5</td>
<td>X X X</td>
<td>48%</td>
<td>35</td>
<td>25</td>
<td>20</td>
<td></td>
<td></td>
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<tr>
<td>47</td>
<td>G. MICHAEL—I Want Your Sex—Columbia</td>
<td>Debut</td>
<td>49%</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
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<tr>
<td>48</td>
<td>J. RUSH (w/ E. JOHN)—Flames Of Paradise—Epic</td>
<td>58 4</td>
<td>X X X</td>
<td>43%</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>49</td>
<td>JANET JACKSON—The Pleasure Principle—A&amp;M</td>
<td>67 3</td>
<td>X X X</td>
<td>41%</td>
<td>28%</td>
<td>44</td>
<td>all</td>
<td></td>
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<tr>
<td>50</td>
<td>KLYMAXX—I’d Still Say Yes—Constellation/MCA</td>
<td>62 4</td>
<td>X/F X/F X</td>
<td>33%</td>
<td>10</td>
<td>29</td>
<td>10a-6p</td>
<td></td>
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<tr>
<td>51</td>
<td>ROBBIE NEVIL—We’re It To Ya—Manhattan</td>
<td>71 2</td>
<td>X X X</td>
<td>47%</td>
<td>—</td>
<td>all</td>
<td></td>
<td></td>
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<tr>
<td>52</td>
<td>THE JETS—Cross My Broken Heart—MCA</td>
<td>Debut</td>
<td>28%</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>53</td>
<td>SURFACE—Happy—Columbia</td>
<td>75 3</td>
<td>X X X</td>
<td>32%</td>
<td>30</td>
<td>39</td>
<td>10a-6p</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>D. GIBSON—Only In My Dreams—Atlantic</td>
<td>72 3</td>
<td>X X X</td>
<td>24%</td>
<td>29</td>
<td>46</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>MOTLEY CRUE—Girls, Girls, Girls—Elektra</td>
<td>78 2</td>
<td>X/X/X</td>
<td>37%</td>
<td>10</td>
<td>30</td>
<td>3p-mid</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>LOU GRAMM—Ready Or Not—Atlantic</td>
<td>69 4</td>
<td>X/X/M X/X/M</td>
<td>30%</td>
<td>15</td>
<td>6</td>
<td>3p-3a</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>THE TRUTH—Weapon sOf Love—I.R.S.</td>
<td>70 5</td>
<td>X X X</td>
<td>25%</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>GINO VANNELLI—Wild Horses—CBS Assoc./Epic</td>
<td>73 5</td>
<td>X X X</td>
<td>22%</td>
<td>22%</td>
<td>25</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>S. WINWOOD—Back In The High Life—Island/Em</td>
<td>90 3</td>
<td>X X X</td>
<td>29%</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>NONA HENDRYX—Why Should I Cry—EMI America</td>
<td>77 3</td>
<td>X X X</td>
<td>21%</td>
<td>15</td>
<td>25</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>MONDO ROCK—Primitive Love Rights—Columbia</td>
<td>79 4</td>
<td>X X X</td>
<td>20%</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>AL JARREAU—Moonlighting Theme—MCA</td>
<td>Debut</td>
<td>X X X</td>
<td>16%</td>
<td>—</td>
<td>all</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MULTI FORMAT PLAYLIST**

<table>
<thead>
<tr>
<th>Title</th>
<th>Format Penetration Top 40</th>
<th>Format Penetration Country</th>
<th>Format Penetration Urban</th>
<th>Format Penetration AC</th>
<th>Format Penetration AOR</th>
<th>Dance</th>
<th>Station %</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Whitney Houston—I Wanna Dance ...—Arista</td>
<td>98%</td>
<td>91%</td>
<td>96%</td>
<td>64%</td>
<td>58.2%</td>
<td>3</td>
<td>6</td>
<td>Now Top 10 pop &amp; B/C</td>
<td></td>
</tr>
<tr>
<td>2 Lisa Lisa—Head To Toe—Columbia</td>
<td>93%</td>
<td>75%</td>
<td>93%</td>
<td>43.5%</td>
<td>2</td>
<td>9</td>
<td>#1 Dance hit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Heart—Alone—Capitol</td>
<td>98%</td>
<td>95%</td>
<td>93%</td>
<td>42.3%</td>
<td>15</td>
<td>7</td>
<td>LP jumps 40 to #29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Herb Alpert—Diamonds—A&amp;M</td>
<td>99%</td>
<td>95%</td>
<td>99%</td>
<td>30.2%</td>
<td>4</td>
<td>2</td>
<td>Up to #2 B/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Atlantic Starr—Always—WB</td>
<td>93%</td>
<td>98%</td>
<td>99%</td>
<td>30.8%</td>
<td>5</td>
<td>4</td>
<td>Still #1 pop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Genesis—In Too Deep—Atlantic</td>
<td>98%</td>
<td>96%</td>
<td>98%</td>
<td>30.8%</td>
<td>4</td>
<td>4</td>
<td>Moves #2 B/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Bruce Hornsby—Every Little Kiss—RCA</td>
<td>88%</td>
<td>93%</td>
<td>99%</td>
<td>32.5%</td>
<td>13</td>
<td>11</td>
<td>Another big week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Kenny G.—Songbird—Arista</td>
<td>88%</td>
<td>93%</td>
<td>89%</td>
<td>32.5%</td>
<td>13</td>
<td>11</td>
<td>Another big week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Bob Seger—Shakedown—MCA</td>
<td>99%</td>
<td>99%</td>
<td>94%</td>
<td>32.5%</td>
<td>13</td>
<td>11</td>
<td>Two to two</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Crowded House—Something So Strong—Capitol</td>
<td>77%</td>
<td>93%</td>
<td>99%</td>
<td>32.5%</td>
<td>2</td>
<td>10</td>
<td>Top 10 next week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Janet Jackson—The Pleasure Principle—A&amp;M</td>
<td>48%</td>
<td>93%</td>
<td>93%</td>
<td>32.5%</td>
<td>13</td>
<td>11</td>
<td>Top 40 next?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 U2—I Still Haven’t Found...—Island/Atl.</td>
<td>80%</td>
<td>93%</td>
<td>93%</td>
<td>32.5%</td>
<td>13</td>
<td>11</td>
<td>Pop just starting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Surface—Happy—Columbia</td>
<td>41%</td>
<td>89%</td>
<td>89%</td>
<td>26%</td>
<td>4</td>
<td>5</td>
<td>Pop just starting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 Jonathan Butler—Lies—Jive/RCA</td>
<td>89%</td>
<td>89%</td>
<td>85%</td>
<td>26%</td>
<td>4</td>
<td>5</td>
<td>Pop just starting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 Smokey Robinson—Just To See Her—Motown</td>
<td>85%</td>
<td>82%</td>
<td>82%</td>
<td>24.5%</td>
<td>6</td>
<td>4</td>
<td>Regress still ringing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Suzanne Vega—Luka—A&amp;M</td>
<td>30%</td>
<td>32%</td>
<td>30%</td>
<td>23.8%</td>
<td>7</td>
<td>3</td>
<td>First pop success</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 The Nylons—Kiss Him Goodbye—Open Air/A&amp;M</td>
<td>67%</td>
<td>74%</td>
<td>74%</td>
<td>23.5%</td>
<td>3</td>
<td>18</td>
<td>Leaps into Top 40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 Bon Jovi— Wanted Dead Or Alive—Mercury/P &amp; G</td>
<td>90%</td>
<td>48%</td>
<td>48%</td>
<td>23%</td>
<td>20</td>
<td>3</td>
<td>LP still #2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 Fleetwood Mac—Seven Wonders—WB</td>
<td>31%</td>
<td>15%</td>
<td>15%</td>
<td>23%</td>
<td>20</td>
<td>3</td>
<td>Debuts at #71</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 Whispers—Rock Steady—Solar/Capitol</td>
<td>20%</td>
<td>95%</td>
<td>95%</td>
<td>21%</td>
<td>22.7%</td>
<td>2</td>
<td>2</td>
<td>#1 B/C - pop next</td>
<td></td>
</tr>
</tbody>
</table>
COMMENTS:

NORTHEAST
1. ARETHA FRANKLIN—Rock-A-Lott—Arista
2. STAN BUSH & BARRAGE—Crank That Radio—Scotti Bros./CBS
3. RADIO HEART/GARY NUMAN—Radio Heart—Critique

SOUTHEAST
1. WARREN ZEVON—Sentimental Hygiene—Virgin
2. LIVING IN A BOX—Living In A Box—Chrysalis
3. SECRET SOCIETY—Too Blind To See—Society

SOUTHWEST
1. WHITESNAKE—Still Of The Night—Geffen
2. JILL JONES—Mia Bocca—Paisley Park/WB
3. MELANIE DRAKE

MIDWEST
1. FREDDIE JACKSON—Jam Tonight—Capitol
2. ERIC MARTIN—Confess—Capitol
3. DAN FOGELBERG—She Don't Look Back—Full Moon/Epic

WEST
1. FERRY AID—Let It Be—Profile
2. ART OF NOISE—Dragnet—Chrysalis
3. DEPECHE MODE—Strangelove—Sire/WB

SOUTHEAST
1. WARREN ZEVON—Sentimental Hygiene—Virgin
2. LIVING IN A BOX—Living In A Box—Chrysalis
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2. ART OF NOISE—Dragnet—Chrysalis
3. DEPECHE MODE—Strangelove—Sire/WB

Flash Box

Humble Beginnings In The Mailroom, Dept. ... Duran Duran's Nick Rhodes and John Taylor are pictured here on their recent visit to the highly successful "Hitline U.S.A." syndicated radio show. During the taping ATT reported an unprecedented one million phone call attempts, as well as generating over 60,000 postcards received for a Duran Duran concert package.

Look Ma... LOU GRAMM!!!... On the promotional road in support of his latest single and video "Ready Or Not," Atlantic recording artist Lou Gramm is pictured here at his recent stop to Los Angeles' own KLOS 95.5 FM. Shown at the KLOS studios are (from Left to Right): Tony Manchich, Atlantic West Coast Director of Artist Relations; Lou Gramm; Kurt Kelly, KLOS Assistant Program Director; and Atlantic local promotion rep Rock Allen Dibble.
**Profiles**

**KLSX - “Classic Rock” Here To Stay**

On September 27, 1986, Los Angeles radio listeners were introduced to an inventive, new radio concept, “Classic Rock.” The inception of KLSX 97.1 FM in the L.A. marketplace quickly proved successful, and soon many stations across the country followed suit. The demise of one-time L.A. market kingpin KMET only aided the cause - freeing up many of those stations popular on-air talent to fill positions at the infant KLSX.

"I think what we have done with KLSX is we've been able to fill a void that existed in this marketplace," stated the station's General Manager Bob Moore during a recent interview with Cash Box. He continued, "... a void that we talked about for two and a half years and didn't know what it was, fortunately the audience has labeled it 'classic rock.'"

A programmer's definition of classic rock, according to Moore, "... is music that has outlasted a fad or a popularity of a particular time." Yet he credits one of the stations listeners with the idea analogy, "He told me, 'An oldie is Sugar Sugar,' a classic is 'Layla.'" He emphasized, "We are exposing product to people that they haven't been able to hear in years."

One myth Moore would like to shatter is that of the narrow reach of the classic format. "Too many people try to categorize classic rock as a handful of artists, it isn't a handful of artists - it's over 35,000 songs, that's our library." He continued, "What we have done is solidified that once and for all to the world that there is a format called classic rock, and it is a real format. It isn't 25 records, it isn't a morning show, it's a very, very intricate, complex format that reaches a mass of people - and if you do it correctly it is something that can continue to grow and continue to expand. Our goal is to have over a million listeners, have them all happy and interactive with the radio station. And I think that's a very realistic goal for us to achieve. The bottom line is that the audience feels very favorable to what we’re doing and showing tremendous support of the station. The station is being programmed on a daily basis utilizing our audience and this time we are playing five currents an hour out of fifteen records an hour. We play Paul Simon, we play a lot of Eddie Money, we're playing a lot of the new Greg Allman. The currents have to be by an established artist or an artist that has outlasted a fad. We have tried to carve out the music that has lasted throughout whatever that initial fad was." He assured, "We are constantly testing the water, what we will do is see what lasts ...

KLSX prides itself on its "no repeat days," never playing the same song in one 24 hour period. Moore recalls "... when we started in the market, one of our friendly competitors had a no repeat Thursday. I was talking to their General Manager and he was telling me how difficult it was to have a "no repeat day" - because you have to be really careful, you can burn out your library real quickly. I kind of snickered in the back of my mind and thought, 'our approach is going to be no repeat weeks!'

On the subject of KMET (now KTWW - new age format, no disc jockeys), Moore explained, "The greatest benefit we received from KMET’s demise, was the freeing up of some incredible talent: Jim Ladd, David Perry, Jack Snyder, Paracuat Kelly, Cynthia Fox, etc." He continued, "KMET, unfortunately, died a long time ago, they just buried the body recently. It did have another effect, because it gave us the opportunity to reach another level of people that I think had hung on to KMET much longer than the norm. KMET, I think, was one of those caring, concerned, involved radio stations - and when they went away, there was a part of certain people's hearts that went with it."

KLSX has made a point of devoting itself to community service and public awareness. The station has been active in aid for Vietnam veterans, L.A.'s homeless, and many other aspects of involvement. KLSX recently sponsored The Doobie Brothers reunion concert benefiting the Vietnam Vets, and donated much on air time devoted to the cause via auctions and public service announcements. Moore commented, "We're not taking out our costs. We don't have administrative costs or overhead, we're happy to turn over the proceeds because it's a cause we believe in very much. We are very, very involved with the L.A. homeless, it has become a major problem. We are what 1960's FM radio was all about - being concerned, getting involved. We are not a music machine. The worst thing that could happen to us is a billboard saying 'New format, no disc jockeys' - that is not us. The entertainers that we have on the air are definitely aware of what's going on in the world and they definitely speak their piece about it."

Moore insists "My radio station is not ‘60 minutes,’ it's not investigative reporting, it's not changing the face of America. But I think it's making people aware that besides this music there were some very powerful statements made with this music, and still being made with this music." He concluded, "and not only is it an entertainment medium, but it's also an information medium, and that's what radio is supposed to be."

---

Tom De Savia
### NORTHEAST
1. U2—I Still Haven’t Found...—Island/Atlantic
2. FLEETWOOD MAC—Seven Wonders—Warner Bros.
3. RICHARD MARX—Don’t Mean Nothing—Manhattan/EMI
4. BRYAN ADAMS—Hearts On Fire—A&M
5. SAMMY HAGAR—Give To Love—Geffen

This week’s CHARTBREAKER at #68 bullet. Major adds everywhere...
WNNK, WPHD, WTIC, KC101, WCIR, WNTQ, WPX & WPRO among early adds.
Adds mean something: WPHD, WCIR, WCAU, WNTQ & WPX.
WPHD, WCIR, WNTQ, WPX & WBZZ on this week. Charts at #67 bullet.
First single off latest solo LP, adding at WCAU, WPRO & WZOU.

### SOUTHEAST
1. U2—I Still Haven’t Found...—Island/Atlantic
2. BRYAN ADAMS—Hearts On Fire—A&M
3. FLEETWOOD MAC—Seven Wonders—Warner Bros.
4. RICHARD MARX—Don’t Mean Nothing—Manhattan/EMI
5. SAMMY HAGAR—Give To Love—Geffen

Second single culled from latest LP “The Joshua Tree.”
Early adds at WGH, WSSX, WBBQ, WANS, WOUT, Z93, WNOK, WYHY & WSKZ.
WBBQ, WANS, WOJI, Z93. WNOK & WSKZ on second single from “Tango In The Night.”
WRVO, WSSX, WANS, WQUT & WSKZ adding. Joe Walsh featured on guitar.
Adds at WROQ, WANS, WHHY & WBWJ. Co-produced by Eddie Van Halen.

### SOUTHWEST
1. U2—I Still Haven’t Found...—Island/Atlantic
2. BRYAN ADAMS—Hearts On Fire—A&M
3. RICHARD MARX—Don’t Mean Nothing—Manhattan/EMI
4. OUTFIELD—Since You’ve Been Gone—Columbia

Single features unreleased tracks on B-side: “Spanish Eyes” and “Deep In The Heart.”
WABB, WAPI, KHFI, KEGL, Y106 & B97 adding second single from “Into The Fire” LP.
Adding at KRBE, KHFI & KEGL. Former Eagles Meisner and Schmidt on vocals.

### MIDWEST
1. U2—I Still Haven’t Found...—Island/Atlantic
2. FLEETWOOD MAC—Seven Wonders—Warner Bros.
3. BRYAN ADAMS—Hearts On Fire—A&M
4. RICHARD MARX—Don’t Mean Nothing—Manhattan/EMI
5. OUTFIELD—Since You’ve Been Gone—Columbia

Follow-up to band’s first #1 single seems sure to follow suit.
WL2L, KHTR, WSKZ, WZPL, WSQY, KOKO, WMMS & WNGI adding.
On this week: WL2L, WKTI, WSKZ, WZPL, KOKO, WMMS, WNCI, WGRD & WSPT.
WL2L, WDTX, WSKZ, KOKO & WSPT add. Charts at #75 bullet.

### WEST
1. U2—I Still Haven’t Found...—Island/Atlantic
2. FLEETWOOD MAC—Seven Wonders—Warner Bros.
3. BRYAN ADAMS—Hearts On Fire—A&M
4. RICHARD MARX—Don’t Mean Nothing—Manhattan/EMI
5. SAMMY HAGAR—Give To Love—Geffen

Prior to single’s release, tune received healthy Top 40 airplay as an LP track.
KRO, KPLZ, KWSS & KZZU adding. Stevie assumes lead vocal duties on this one.
Typical Adams hit-making vehicle, adds at KRO, KKRZ, KPLZ & KZZU.
KHTX, KCPX, KUBE & KZZU pick up Marx in the WEST.
Early adds at KRXY, KPLZ, KCPX & KZZU. Charts at #65 bullet.

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<th>COMPANY</th>
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<th>NATURE OF BUSINESS</th>
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**CASH BOX Radio Report**

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**CASH BOX**

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**WARNER BROS. RECORDS SALUTES BLACK MUSIC MONTH**
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

65 Stations Reported This Week

If You Were Mine
Cheryl Lynn—Manhattan/EMI
25 Adds

Jump Start
Natalie Cole—Manhattan/EMI
25 Adds

One Heartbeat
Smokey Robinson—Motown
17 Adds

Let's Talk It Over
Vaneese Thomas—Geffen/Warner Bros.
16 Adds

#1 SINGLES

RETAIL

Happy
Surface—Columbia

Why You Treat Me So Bad
Club Nouveau—Warner Bros.

Keep Your Eye On Me
Herb Alpert—A&M

I Don't Want To Loose Your Love
Freddie Jackson—Capitol

REQUESTS

Rock Steady
Whispers—Solar/Capitol

Why You Treat Me So Bad
Club Nouveau—Warner Bros.

Diamonds
Herb Alpert—A&M

I Don't Want To Loose Your Love
Freddie Jackson—Capitol

ALBUM ALLEY

Whitney—Whitney Houston—Arista
There will be no sophomore jinx with this superstar follow up to her debut album which at #59 B/C Albums has been on the charts for 110 straight weeks. Her current single "I Wanna Dance With Somebody (Who Loves Me)" is already #9 Bullet on the B/C Charts and Headed for the top. Other standouts include "Love Is A Contact", "I Knew Him So Well" and "Didn't We Have It All".

NEW AND HOT 45'S

I Really Didn't Mean It—Luther Vandross—Epic

Let's Talk It Over—Vaneese Thomas—Geffen/Warner Bros.

I'M Not Gonna Let You—Melba Moore—Capitol

Jam Tonight—Freddie Jackson—Capitol

Love Me Right—Millie Scott—4th & B'way
A PORTRAIT OF OUR FINE FAMILY ON

EMI AMERICA

Nona Hendryx

"Why Should I Cry?"

First Circle

"Miracle Worker"

Nu Romance Crew

"Tonight"

Foster Sylvers and Hy-Tech

"I'll Make All Your Dreams Come True"

Najee

"Betcha Don't Know"

Ray, Goodman and Brown

"(Baby) Let's Make Love Tonight"

CELEBRATING THIS MONTH AND EVERYDAY AS BLACK MUSIC MONTH
<table>
<thead>
<tr>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whispers-Rock Steady-Solar/Capitol</td>
<td>2</td>
<td>8</td>
<td>2</td>
<td>H</td>
<td>6</td>
<td>Y</td>
<td>17</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Herb Alpert-Diamonds-A&amp;M</td>
<td>3</td>
<td>9</td>
<td>4</td>
<td>H</td>
<td>4</td>
<td>Y</td>
<td>6</td>
<td>12</td>
<td>Love In The Rain</td>
</tr>
<tr>
<td>3</td>
<td>Lisa Lisa-Head To Toe-Columbia</td>
<td>1</td>
<td>11</td>
<td>1</td>
<td>H</td>
<td>1</td>
<td>Y</td>
<td>10</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Club Nouveau Why You Treat Me-WB</td>
<td>6</td>
<td>7</td>
<td>3</td>
<td>H</td>
<td>3</td>
<td>Y</td>
<td>Y</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>Nona Hendryx-Why Should I Cry-EMI America</td>
<td>9</td>
<td>10</td>
<td>6</td>
<td>H</td>
<td>12</td>
<td>Y</td>
<td>43</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Freddie Jackson-Don’t Want To Lose-Capitol</td>
<td>6</td>
<td>13</td>
<td>5</td>
<td>H</td>
<td>5</td>
<td>Y</td>
<td>Y</td>
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<td>Deneice Williams-Never Say Never-CBS</td>
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<td>Jody Watley-Still A Thrill-WB</td>
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<td>Stephanie Mills-I Feel Good All Over-MCA</td>
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<td>La La-If You-Arista</td>
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<td>Kenny G-Songbird-Arista</td>
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<td>David Sanborn-Chicago Song-Warner Bros.</td>
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<td>Jesse Johnson-Baby Let'S Kiss-AM</td>
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## INDIE TOP 20

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<td>Sybil ~ Let Yourself Go~Next Plateau</td>
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<td>Monet ~ My Heart Gets...~Ligosa/Warlock</td>
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<td>John Burford ~ Ought To Be A Law~Macola</td>
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<td>Cyre ~ Last Chance~Fresh/Sleeping Bag</td>
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<td>Touch ~ Without You Supertronic</td>
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<td>L.J. Reynolds ~ Tell Me~Fantasy</td>
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<td>Jesse James ~ I Can Do Bad By Myself~T.T.E.D.</td>
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<td>Khalil ~ You Go To My Head~Brofeel</td>
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<td>J. Blackfoot ~ Bad Weather~Edge</td>
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<td>Ghetto Boys ~ Car Freak<del>Rap</del>A~Lot</td>
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<td>Stetsasonic<del>Faye</del>TommyBoy</td>
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<td>Delancy<del>Nice</del>A~Knicks</td>
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<td>Joyce Sims<del>Lifetime Love</del>Sleeping Bag</td>
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<td>Val Young<del>Private Conversations</del>Amherst</td>
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<td>Debbie Deb<del>Im Sечaching</del>Jampedpacked</td>
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<td>Johnnie Taylor<del>Make Me Late</del>Malaco</td>
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## REGIONAL BREAKOUTS

### B/C

#### EAST
1. CHERYL LYNN ~ If You Were Mine ~ Manhattan/EMI
2. NATALIE COLE ~ Jump Start ~ Manhattan/EMI
3. LILLO THOMAS ~ I’m In Love ~ Capitol
4. JANET JACKSON ~ Pleasure Principle ~ A&M
5. KNG SUN-D MOET ~ Hey Love ~ Zakia/Profile

#### SOUTH
1. PRINCE ~ Girlfriend ~ Paisley Park/Warner Bros
2. GERRY WOO ~ Hey There Lonely Girl ~ Polydor/PolyGram
3. STEPHANIE MILLS ~ I Feel Good All Over ~ MCA
4. CLUB NOUVEAU ~ Why You Treat Me So Bad ~ Warner Bros
5. ~

#### MIDWEST
1. NATALIE COLE ~ Jump Start ~ Manhattan/EMI
2. CHERYL LYNN ~ If You Were Mine ~ Manhattan/EMI
3. J. BLACKFOOT/ANN HINES ~ Tearjerker~Edge
4. L.L. COOL J ~ I’m Bad ~ Def Jam/Columbia
5. ~

#### WEST
1. J. BLACKFOOT/ANN HINES ~ Tearjerker ~ RCA
2. SHEILA E. ~ Koo Koo ~ Paisley Park/Warner Bros
3. CHERYL LYNN ~ If You Were Mine ~ Manhattan/EMI
4. VAL YOUNG ~ Private Conversations ~ Amherst
5. WHISPERS ~ Rock Steady ~ Solar/Capitol

Out of the box adds at WXYZ WWIN & WNHC.

Out of the box adds include KATZ, KPRS, WBMX, WBLZ, WCLN & WCKX.

Out of the box adds include KATZ, KPRS & WBMX.

Out of the box adds include KATZ, KPRS, WBMX, WBLZ, WCLN & WCKX.

Quiet Storm Airplay In L. A. On KJLH & KACE. Medium Rotation At KMYX.

This Rick James protege is added at KJJL & KKFX.

This Bad rapper gets added at WBMX & WCLN.

Heavy Rotation For the Purple one at QANM, WFXA, WHYZ and elsewhere.

Heavy Rotation at WATO, WDKX & WWIN. Adds include WILN, WHNC.

Heavy Rotation at WATO, WDKX & WWIN. Adds include WILN, WHNC.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS & WBMX.

Heavy Rotation in this region. #1 at WDKX, in Solid Heavy Rotation.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS, WBMX, WBLZ & WCLN.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS, WBMX, WBLZ & WCLN.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS, WBMX, WBLZ & WCLN.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS & WBMX.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS, WBMX, WBLZ & WCLN.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS & WBMX.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS, WBMX, WBLZ & WCLN.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS, WBMX, WBLZ & WCLN.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS, WBMX, WBLZ & WCLN.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS & WBMX.

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Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS & WBMX.

Heavy Rotation at WATO, WDKX & WWIN. Adds include KATZ, KPRS, WBMX, WBLZ & WCLN.
THE BEAT

THERESA'S DEBUT—Theresa King, at age eighteen, has recently begun her singing career. As a teen, she was exposed to music at early age by her uncle, Bobbie King. Theresa began her career by writing songs and performing in her high school choir. She later met Victor Porter, a keyboard player and composer, who formed the band First Class and performed in Sacramento.

Victor Porter's musical interest began when he was four, and he continued to flourish. Curiosity was triggered when his father brought home a piano. Intrigued by the contrast of the keyboard, he began taking lessons at age six. Finding it easy to pick out rhythms, he started writing lyrics and music in junior high school. He had his first band at age thirteen, being the youngest in the group, ultimately leading to his confidence in his musical talents.

Although his parents were responsible for his acquaintance with music, they persuaded him to seek a more secure profession. After high school, he left Sacramento for Los Angeles to attend Devry Institute of Technology. After receiving his degree, he worked as an electronic technician repairing equipment for Motown Records. In this environment of gold and platinum records, he was able to make a conscious decision about his future. Returning to Sacramento where he met Theresa, their talents were further excelled in October 1986 when Theresa's recording with Victor, a musical duet, was released titled "Broken Puzzle" containing the first single Last Time.

Tyrone Curry, a talented musician and singer, has performed with or was a featured vocalist with such respected artists as: The Manhattan, Dramatics, Emotions, Five Special, Eddy Grant and RJ'S Latest Arrival. Her debut single I Think I'm Over You on Digital Soul Productions/Total Experience Records was co-written and produced by Michael J. Powell, who won a Grammy for his production of Anita Baker's album. His brother Samuel Curry, (has) always had confidence and encouraged her to do her best at whatever she does, so she became the producer of her single and forthcoming album. To the newcomers in the industry, this offer some advice to which she subscribes: "Choose The Person Responsible For Your Career Direction Carefully."

FRIENDS IN PARADISE—Recently formed Paradise Records located in Phoenix, Arizona is headed by Bill Simmons, president, Larry Boone, vp/art, Thomas Hinman, vp/administrative manager, Chester Simmons serves as an independent consultant, and Pam Jones, is promotion coordinator. There are three acts currently signed to Paradise Records, Fifth Avenue whose first release is titled Exception To The Rule, Scottdale, first release is titled Just Not Right and Arson Artists. Look for exciting music from this young company headed by these industry veterans.

HIGH PRIORITY

A HIGH PRIORITY SALUTE TO

Doug Wilkins
National Promotions Director West Coast
A&M Records

Congratulations to Doug Wilkins on his recent appointment as National Promotions Director West Coast for A&M Records. Doug expressed great excitement about working with the premiere A&R man in the business, John McClain. Additionally, he is very pleased to be reunited with Vernon Slaughter and Paris Eley with whom he worked during their respective years at CBS. He is very pleased to be joining a very talented team of pros like Kaz Frazier, Jesus Gain, Donnie Sellers, Jun Mhoon, Rich Callaway and the entire staff and management of A&M Records. You can expect much more growth and hit making activity from the A&M team of professionals.
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

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

She's Too Good To Be True
Exile--Epic
39 Adds
I'll Be The One
The Statler Brothers--Mercury
35 Adds
This Crazy Love
The Oak Ridge Boys--MCA
31 Adds
Nowhere Road
Steve Earle & The Dukes--MCA
29 Adds
The Hand That Rocks The Cradle
Glen Campbell--MCA
25 Adds

RETAIL
All My Ex's Live In Texas
George Strait--(MCA)
Little Sister
Dwight Yoakam--(Warner Bros./Reprise)
Baby's Got A Hold On Me
The Nitty Gritty Dirt Band--(Warner Bros.)
It's Only Over For You
Tanya Tucker--(Capitol)
Chains Of Gold
Sweethearts Of The Rodeo--(Columbia)
Have I Got Some Blues For You
Charley Pride--(16th Avenue)

REQUESTS
All My Ex's Live In Texas
George Strait--(MCA)
I Know Where I'm Going
The Judds--(RCA/Curb)
Little Sister
Dwight Yoakam--(Warner Bros./Reprise)
Till I'm Too Old To Die Young
Moe Bandy--(MCA/Curb)
Another World
Crystal Gayle/Gary Morris--(Warner Bros.)
Country Rap
The Bellamy Brothers--(MCA)
Chains Of Gold
Sweethearts Of The Rodeo--(Columbia)

HOT CUTS
Dwight Yoakam--Little Ways--(Hillbilly Deluxe)
The Nitty Gritty Dirt Band--Fishin' In The Dark--(Hold On)
Randy Travis--Good Intentions--(Always And Forever)
Conway Twitty--Snake Boots--(Borderline)
Steve Earle & The Dukes--Sweet Little '66--(Exit 0)

Randy Travis--I Told You So--(Always And Forever)
Dwight Yoakam--Readin', Rightin', Rt. 23--(Hillbilly Deluxe)
Waylon Jennings--Chevy Van--(Hangin' Tough)
Steve Earle & The Dukes--I Ain't Ever Satisfied--(Exit 0)
T. Graham Brown--RFD 30529--(Brilliant Conversationalist)
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<td>1</td>
<td>Randy Travis—Forever And Ever, Amen-Warner Bros.</td>
<td>3</td>
<td>8</td>
<td>1</td>
<td>Hot</td>
<td>1</td>
<td>Y</td>
<td>1</td>
<td>3</td>
<td>Good Intentions</td>
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<tr>
<td>2</td>
<td>The Nitty Gritty Dirt Band—Baby's Got A Hold-WB</td>
<td>4</td>
<td>11</td>
<td>17</td>
<td>Hot</td>
<td>4</td>
<td>Y</td>
<td>21</td>
<td>6</td>
<td>Fishin' In The Dark</td>
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<tr>
<td>3</td>
<td>George Strait—All My Ex's Live In Texas-MCA</td>
<td>8</td>
<td>7</td>
<td>2</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>3</td>
<td>19 Am I Blue/Hot Burning</td>
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<tr>
<td>4</td>
<td>Dwight Yoakam—Little Sister-Warner Bros./Reprise</td>
<td>11</td>
<td>11</td>
<td>27</td>
<td>Hot</td>
<td>5</td>
<td>N</td>
<td>Y</td>
<td>10</td>
<td>Daddy Long Legs</td>
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<tr>
<td>5</td>
<td>Randy Travis—Forever And Ever, Amen-Warner Bros.</td>
<td>13</td>
<td>11</td>
<td>29</td>
<td>Hot</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td>RC</td>
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<tr>
<td>6</td>
<td>Randy Travis—Forever And Ever, Amen-Warner Bros.</td>
<td>14</td>
<td>11</td>
<td>37</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>10</td>
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<tr>
<td>7</td>
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<td>15</td>
<td>11</td>
<td>47</td>
<td>Hot</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>9</td>
<td>RC</td>
</tr>
<tr>
<td>8</td>
<td>Randy Travis—Forever And Ever, Amen-Warner Bros.</td>
<td>16</td>
<td>11</td>
<td>57</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>7</td>
<td>RC</td>
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<tr>
<td>9</td>
<td>Randy Travis—Forever And Ever, Amen-Warner Bros.</td>
<td>17</td>
<td>11</td>
<td>67</td>
<td>Hot</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>5</td>
<td>RC</td>
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<tr>
<td>10</td>
<td>Randy Travis—Forever And Ever, Amen-Warner Bros.</td>
<td>18</td>
<td>11</td>
<td>77</td>
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<td>2</td>
<td>Y</td>
<td>Y</td>
<td>3</td>
<td>RC</td>
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**COUNTRY TOP 40 PLAYLIST SCOREBOARD**
### ON DECK

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst Wk.</th>
<th>Ttl Wks</th>
<th>Reg. Rank</th>
<th>Rot.</th>
<th>Sales Rank</th>
<th>Vid</th>
<th>On Tour</th>
<th>Current LP This Wk.</th>
<th>Ttl Wks</th>
<th>Hot Cuts</th>
</tr>
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<tbody>
<tr>
<td>41</td>
<td>Kathy Mattea-Train Of Memories-Mercury</td>
<td>46</td>
<td>3</td>
<td>30</td>
<td>Lite</td>
<td>-</td>
<td>Y</td>
<td>20, 29</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Narvel Felts-When A Man Loves A Woman-Everygreen</td>
<td>42</td>
<td>5</td>
<td>22</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>29, 29</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Restless Heart-Why Does It Have To Be...-RCA</td>
<td>56</td>
<td>2</td>
<td>23</td>
<td>Lite</td>
<td>-</td>
<td>Y</td>
<td>21, 9</td>
<td>-</td>
<td></td>
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<tr>
<td>45</td>
<td>Ray Stevens-Would Jesus Wear A Rolex-MCA</td>
<td>47</td>
<td>5</td>
<td>14</td>
<td>Lite</td>
<td>24</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Tom Wopat-Put Me Out Of My Misery-EMI</td>
<td>51</td>
<td>5</td>
<td>50</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Mel McDaniel-Anger And Tears-Capitol</td>
<td>54</td>
<td>4</td>
<td>33</td>
<td>Lite</td>
<td>38</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
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<tr>
<td>48</td>
<td>T. Graham Brown-Brilliant Conversationalist-Capitol</td>
<td>53</td>
<td>2</td>
<td>42</td>
<td>Lite</td>
<td>44</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td></td>
<td>'57 Chevy And You</td>
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<tr>
<td>49</td>
<td>Don Williams-I'll Never Be In Love Again-Capitol</td>
<td>D</td>
<td>D</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td></td>
<td></td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Asleep At The Wheel-House Of Blue Lights-Epic</td>
<td>55</td>
<td>3</td>
<td>34</td>
<td>Lite</td>
<td>45</td>
<td>N</td>
<td>Y</td>
<td>12, 11</td>
<td></td>
<td>Boogie Back To Texas</td>
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<tr>
<td>52</td>
<td>Glen Campbell-The Hand That Rocks...Cradle-MCA</td>
<td>62</td>
<td>2</td>
<td>43</td>
<td>Lite</td>
<td>49</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>Hank Williams, Jr.-Born To Boogie-Warner/Curb</td>
<td>D</td>
<td>D</td>
<td>-</td>
<td>Lite</td>
<td>48</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>Tommy Roe-Back When It Really Mattered-Mercury</td>
<td>59</td>
<td>4</td>
<td>47</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>Sylvia From My Heart-RCA</td>
<td>57</td>
<td>3</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Larry Boone-I Talked A Lot About Leaving-Mercury</td>
<td>61</td>
<td>2</td>
<td>36</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Sawyer Brown-Savin' The Honey...Capitol/Curb</td>
<td>66</td>
<td>3</td>
<td>48</td>
<td>Lite</td>
<td>50</td>
<td>N</td>
<td>Y</td>
<td>43, 32</td>
<td></td>
<td></td>
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<tr>
<td>59</td>
<td>Butch Baker-Don't It Make You Wanta...-Mercury</td>
<td>63</td>
<td>4</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Exile-She's Too Good To Be True-Epic</td>
<td>D</td>
<td>D</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>Pake McEntire-Too Old To Grow Up Now-RCA</td>
<td>D</td>
<td>D</td>
<td>-</td>
<td>Lite</td>
<td>47</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Lyle Lovett-Why I Don't Know-MCA</td>
<td>D</td>
<td>D</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>26, 30</td>
<td></td>
<td></td>
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<tr>
<td>63</td>
<td>Clarence Nieman- Shadows Of My Pride-Texas Soul</td>
<td>67</td>
<td>5</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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### INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Lst Wk.</th>
<th>Ttl Wks.</th>
<th>Stations</th>
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<tbody>
<tr>
<td>Mason Dixon-3935 West End Avenue-Premier One</td>
<td>2</td>
<td>9</td>
<td>WPAI 20/16, KTTS 15/13, KMOO 6/5, KSO 21/17, WAGI 21/15</td>
</tr>
<tr>
<td>Narvel Felts-When A Man Loves A Woman-Everygreen</td>
<td>4</td>
<td>5</td>
<td>WQTE 20/16, KMOO 18/14, KIXZ 17/9, KRKT 34/23, KSO 32/29</td>
</tr>
<tr>
<td>Charley Pride-Have I Got Some Blues...16th Avenue</td>
<td>1</td>
<td>14</td>
<td>WJJC 4/2, WCWA 16/15, KMMJ 15/14, WXCE 8/7, KSJB 5/4</td>
</tr>
<tr>
<td>Tony McGill-Taming My Mind-Killer</td>
<td>8</td>
<td>3</td>
<td>WPAI 39/34, WKCW 32/29, WKDY 38/35, WVAR 45/39, WGSQ 44/41</td>
</tr>
<tr>
<td>Don Malena-Moon Walkin'-Maxima</td>
<td>7</td>
<td>4</td>
<td>KJUN 30/27, WKDY 27/19, KRKT 28/24, KMOO 35/32, KTTTS 33/33</td>
</tr>
<tr>
<td>John Rex Reeves-You Can't Stop Me...Soc-A-Gee</td>
<td>9</td>
<td>5</td>
<td>WKCW 28/25, WQTE 38/33, KMOO 41/38, WGWM 50/44, WPAY 50/44</td>
</tr>
<tr>
<td>Bobbi Lace-Skin Deep-615</td>
<td>10</td>
<td>3</td>
<td>KMOO 25/25, WKCW 41/38, WVAR 42/36, WSNN 46/43, KBFS 46/46</td>
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<tr>
<td>The Steffin Sisters-I Remember Mama's Arms-Kansa</td>
<td>11</td>
<td>2</td>
<td>KINO 43/39, KBFS 44/34, WSNN 52/44, WOTE 49, WVAR 50/50</td>
</tr>
<tr>
<td>Cerrito-Singin' On Sunday-Melodee</td>
<td>12</td>
<td>3</td>
<td>WKCW 36/33, WBX 42/38, KMOO 42/39, WPAY 46/40, WCAW 46/46</td>
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<tr>
<td>Mike Lord-Just Try Texas-NSD</td>
<td>13</td>
<td>3</td>
<td>WSCG 28/17, WBX 44/40, KBFS 44/34, WGSQ 49/46, WOTE 47/47</td>
</tr>
<tr>
<td>Gail O'Doski-Before They Pour The Wine-Door Knob</td>
<td>14</td>
<td>3</td>
<td>WLET 29/23, KMOO 31/28, WKCW 34/31, WQTE 42/39, WKDY 44/40</td>
</tr>
<tr>
<td>The Kendall's-Routine-Step One</td>
<td>8</td>
<td>3</td>
<td>WJJC 39/35, KWDJ 35/32, WJSB 32/28, WCAW 30/27, WSCG 16/10</td>
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<tr>
<td>Ramblin' Jack Elliott-I'm Not Ashamed...Bear Creek</td>
<td>15</td>
<td>3</td>
<td>WVAR 35/32, WGSQ 45/42, KMOO 47/44, WKCW 48/48</td>
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<tr>
<td>Jamie Lee Hart-Girl From '64-Silver Star</td>
<td>16</td>
<td>2</td>
<td>WSCG 38/32, WPAY 43/39, WKCW 46/43, WQST-A, WSCN-A</td>
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<tr>
<td>Lisa Daye-When We Break Up-Centra</td>
<td>19</td>
<td>2</td>
<td>WSCG 26/19, KBFS 37/27, KWDJ 40/37, KMOO 48/48, WYX-CA</td>
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<tr>
<td>Loney Hutchins-Still Dancing-ARC</td>
<td>17</td>
<td>2</td>
<td>KBFS D/50, WOTE 44/41, KMOO 50/47, KMMA-A</td>
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<tr>
<td>Ogden Harless-How Many More Like Me-Door Knob</td>
<td>18</td>
<td>2</td>
<td>KJUN 42/38, KRKT 33/27, WKCW 39/36, WPAY 45/42, WKDY 47/44</td>
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<tr>
<td>Lynne Tyndall-Looking For A Brand New...Door Knob</td>
<td>20</td>
<td>3</td>
<td>WHTL D/46, WKDY D/48, WQST-A, KBFS-A, KNOE-A</td>
</tr>
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</table>
entertainment, and began his pursuit of a radio job.

When he heard his hometown of Sullivan was getting a radio station, WFWA, he contacted the owner and was given his own country show. He stayed with the station for a year, left the job for a few months and then returned in 1976. He continued on with the station until joining WDZQ in 1977, as a part-time on-air personality. In 1978 he went back to the station, renamed WSAK, as music director, enticed by their change to an all-country format.

In 1984 he had the chance to do a morning show on WDZQ, so he decided to return to that station. "I just sort of ping-ponged back and forth," he says. He continues to do his morning show at WDZQ and also works in sales.

Entertainment is his major interest, be it in radio or performing on stage. He has performed with several bands and currently performs with the WDZQ/Nashville North Road Show, singing and playing guitar. He also works as music director at Nashville North, a Taylorville music hall. The band acts as house band at Nashville North as well as going on location to community events. On Saturday nights Nashville North broadcasts live over WDZQ for one hour.

"I love the entertaining," says England. "First and foremost I think of myself as an entertainer. I think radio is as close as I can get to that without actually going over into a full-time entertainment field." Entertaining at Nashville North also helps his radio work, he says, since he can get to know the major artists booked at the music hall, which makes getting interviews a bit easier.

At the station he thoroughly enjoys the fun of listening to the music and going on location for remotes. He loves the direct contact with his audience while on location. "I'm a people person. I love people," he comments. "It's nice talking with them from the studio because you know you're talking to thousands of people, but when you get out there and see them one-on-one, that's what I like."

WDZQ's country format can be described as a good, solid mixture of all types of music that relates to country. "That includes the modern - the T. Graham Brown type, and we go from that all the way down to the Marty Robbins type of things," England says. As for independent airplay, he has noticed a trend in the past two years. "I've noticed a lot of unknown artists showing up on our playlist," he says. "I think that's good. It gives those people a chance to be heard and recognized."

With all his current involvement in country music, England would still like to get involved even more, especially in the entertainment end of it, but he is very satisfied now, he says, "because of the different things that I have with Nashville North and the promotions with the radio station. It's a good place to be for what I want to do, and we play the very best in country music - but I think everybody that listens knows that."

Sandy Daens

Steve Earle's new release "Nowhere Road" is exploding at radio and retail. Glen Campbell's "The Hand That Rocks The Cradle" is starting to pull phones. Initial response on Patty Loveless' "After All" is excellent. It is her best effort so far.

I would like to invite you to listen to a great new record by one of the best voices in Nashville, Dana McCricker's "Call Me A Fool". We are extremely excited about releasing our first Barbara Mandrell single June 10...it's great!! Also new from EMI is Dan Seals' "Three Time Loser", just in time to be a great summer time record. All systems are "go" on T. Graham Brown's "Brilliant Conversationalist". It is continually winning fans with his records and his personal appearances on the Kenny Rogers tour.

High Priority

SHELIA SHIPLEY
MCA

PAUL LOVELACE
Capitol

Griz England-On-Air/Sales
WDZQ-Decatur, IL

WDZQ's Griz England took a different approach to getting into radio than most people would. "I took the Jerry Clower approach - I 'backed' into radio," he says. He was selling mobile homes at the time he decided to go into radio. In fact, it wasn't until he went with his sisters, who operated a fan club, to radio stations to promote their artist's music, that he saw how radio worked, saw it as a way to be in
The CASH BOX Radio Report

The Competitors’ Edge

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

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

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

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

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

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

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

KCAQ/OXNARD, GREG WILLIAMS, MD — “It’s very helpful to have all the information broken down in one place. Anything you could possibly want to know is presented here in a very compact information section. It’s also helpful to see the various sections of the country at one time.”

CASH BOX Radio Report

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TITLE

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CITY

STATE/PROVINCE/COUNTRY   ZIP

NATURE OF BUSINESS

PAYMENT ENCLOSED

SIGNATURE

DATE

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Radio Report

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Black Acts Move Big At Retail
Rob Yardumian

Jody Waley, Club Nouveau, Atlantic Starr. The list goes on and on. Black artists who once might have been relegated to meager sales and heavy rotation on urban-formatted radio playlists have now become hot sellers in their own right. Retailers everywhere are waking up to the new faces of black music, and the results are phenomenal.

"We're still selling very well on the black artists. Lisa Lisa and L.L. Cool J are hot this week - they're both monsters! And the Fat Boys are very big right now," states the Cameo chain's vice president of purchasing Lou Garrett.

Echoing Garrett's sentiments is Record Bar's manager of product development Norm Hunter, who adds, "We've got about 128 stores, and of that number, we have about 40 that we've identified as our top soul stores. These stores have always done very well with all types of soul product whether it's crossed over to pop or not."

And Stan Goman, senior vice president of retail operations for the West Coast-based Tower Records, says Tower "does well with those artists. A lot of that stuff sells better than people imagine so we carry it in all our stores. We move a little bit in every store no matter where it's at."

As established black artists such as Lisa Lisa and Atlantic Starr make the jump from urban to Top 40 playlists, previously little-known acts are riding their coattails to greater success at retail. The Fat Boys entered Record Bar's Top 50 LP report this week at #8, and Surface, DJ Jazzy Jeff and Fresh Prince, MC Shy D, and Kool Moe Dee are black acts with strong sales also placing them in the Top 50.

One of the reasons for their increased acceptance at mainstream radio and retail is the recent development of the hybrid "Power" format, which combines straight pop and urban dance music to draw a wider demographic listener base, especially among teens.

Major market stations such as Los Angeles' KPWR-FM 106, New York's Hot 103, WHQT and WPOWER in Miami, and San Francisco's KMEL have set the pace, and their risk-taking approach to programming has opened the doors for many black artists at Top 40.

The emergence of rap music from its street-level beginnings to today's platinum phenomenon is a major force behind the increase in black music sales. "Our biggest selling crossover stuff is rap," says Record Bar's Hunter. "There are several reasons for it. One is because we are in the South, but there's a secondary reason. There's a distributor in Atlanta called Justin Entertainment that we work very closely with. Their 12" buyer, Randy Romano, in my opinion understands this type of music better than anybody else in the country that we've ever dealt with. We always get the newest, hottest rap records first, and it's primarily because of him. So we do very well with it. We like it."

"A lot of (black music) sells better than people imagine so we carry it in all our stores. We move a little bit in every store no matter where it is." Stan Goman, Tower Records senior vice president, retail operations, west coast

"For example," he continued, "2 Live Crew is the #5 record in the entire chain - pop, R&B, or otherwise. The thing that broke rap, as everyone knows, was Run-DMC teaming with Aerosmith on 'Walk This Way,' with the airplay on MTV and everything. We had always done well with rap, especially the 12", but from that day on, Run-DMC stayed in our Top 10 forever, it seemed. Ever since then,"

(continued on page 30)

Crossover
(continued from page 22)
thing for him to do is to continue making inroads at pop all along.

But McClain is in complete agreement with Singleton on the issue of creating an undiluted urban sound: "I

"I don't think you can do away with categories, because of radio. When radio stops doing that, then maybe we'll do that." Steve Meyer, senior vice president promotion, MCA Records

figure it this way," he says, "if I really nail my urban base on black radio, I have between 500,000 and 1.2 million units just on black radio without any pop crossover. Now, if I come out with a record between the cracks that has pop and urban sounds in equal amounts, then what happens is I'm diluting myself and I don't get the Top Five reports on urban radio and then consequently I can't go to pop radio," said McClain. Urban radio, according to McClain, is leading the way right now anyway, so the problem is not a great one.

Warner Bros.' Fields stated a similar strategy. "If it's a Prince record, you go out of the box. If it's an Isley Bros. record the scheme is altered slightly," he said. "We'll take it for about two weeks and get a picture of what's happening with it for us. And then when we feel the time is right, they ship it pop and we start rockin' and rollin' with it."

In addition to the specific record in involved, the organization of the label is extremely important. "A lot of our success has to do with our company internally," said Fields. "In a lot of companies, the black music department is at odds with the pop music department. Here, we are a team...We talk on a weekly-daily basis and we let them

"In a lot of companies, the black music department is at odds with the pop music department. Here, we are a team." Oscar Fields, vice president sales/marketing black music, Warner Bros. Records

know where we're at with a record, and if we feel it's time for them to get involved," Fields stated.

In the view of all the executives questioned, the prospects for urban music crossing to pop have never looked better. The future would seem to hold out the hope that an ever-increasing number of these records will impact pop radio.

In John McClain's assessment: "Urban radio right now is pretty much dictating the pop playlist formats right now. With (L.A.'s) Power 106 having the lead in the Arbitron a couple of books ago, that said a lot and they were playing basically urban stuff. So what I'm doing is cutting urban format music and it's been working, because white kids are dancing and they like it," he said.

Columbia's Lisa Lisa And Cult Jam

Cash Box June 13, 1987

24
Ramare Baardan, "Jamming at the Savoy," 1981. 8-Color Etching 22" x 30" Courtesy June Kelly Fine Arts, Photo: Menu Sassoonian

MCA salutes Black Music Month

Black music. You are here to stay.

You are wrenched in a soul on its coldest day.

The immortal music people love to play.

You are something old and something new.

Fonque from the cup of an ebony soul.

Expressions of emotion purer than gold.

Omar Kaleem
NEW YORK — Rock ‘n’ roll was invented by black musicians like Chuck Berry and Bo Diddley in the fifties, more recently by Jimi Hendrix and Sly Stone in the sixties, but today there are few, if any, black rockers on the charts. That doesn’t mean there are plenty of black rockers out there — because there are. Vernon Reid’s Black Rock Coalition (BRC) is proving there are lots of black bands playing in obscurity, ready to reclaim their rock ‘n’ roll roots.

The BRC, founded by Reid in 1985, consists of fourteen black new-music acts that represent the cream of the unsigned crop in New York. The Coalition’s concerts have showcased more rising stars in one place than at any time since the CBGB’s explosion of the mid-seventies. At pre愜time, Reid’s own band, Vernon Reid’s Living Color, is close to a major label deal, and several others, most notably The Deed and J.J. Jumpers, are also being sought after by top record companies.

Still, there is resistance to these bands both at radio and the corporate level. For whatever reason, the music industry insists that black artists play R&B while white acts take care of the rock ‘n’ roll. The BRC is out to change this way of thinking.

“The one hand radio says they don’t play (black rock) because it’s not there and record companies say they won’t sign it because radio won’t play it,” says Reid. “And it becomes a self-fulfilling prophecy. When an artist finally does emerge like Robert Cray and cracks the airwaves it kind of belies the myth andembarrasses the naysayers because they have the evidence right in front of you.”

The BRC presents the evidence at its showcase concerts. When Reid’s Living Color launches into the ferocious “Desperate People,” it’s not hard to imagine those Zeppelinish melodic rock riffs being played to a packed arena. It’s not difficult to picture J.J. Jumpers with a gold album or a black group.

“On the one hand radio says they don’t play (black rock) because it’s not there and record companies say they won’t sign it because radio won’t play it.” Vernon Reid, Black Rock Coalition

The Deed with a massive cult following. Reid wonders whether white acts of such high caliber would encounter the same commercial obstacles as the BRC bands are facing.

“There’s a lot of resistance,” says Reid. “I think people have to listen with their ears and not their eyes.”

Don’t mistake Living Color, J.J. Jumpers, and other BRC groups as ‘crossover’ acts though; the BRC uses rock, not R&B, as its starting point, adding elements from other genres without commercial calculation.

“When I think of crossover I think of crossover from one side of the tracks to another. It actually points to the fact that black music is being looked upon as a second rate idiom,” he says. “And if you’re popular enough to be popular with white people then you’ve achieved some new status and you’re no longer a black act because white people like you. It just gets into race madness.”

Grammy Award winning composer James Mtume, who is not a BRC member, echoes this assessment of crossover. “Crossover is a misnomer, it’s a myth. Crossover to what from what?” asks Mtume. “There are no black groups left. In this industry there are no black groups. Name one that can come to the Garden and do three nights. I could have given you ten of them eight years ago. They’ve been destroyed because they went for the myth of crossover.”

Reid sees the BRC as filling the void created by the dearth of great new bands — black or white. “I’m talking about white rock, black rock, whatever,” says Reid. “It’s getting harder and harder to find that rock ‘n’ roll feeling, that feeling like you’re walking on air.”

“Where are the new George Clintons? Stevie Wonder is great but Stevie’s been in the business longer than I’ve been alive,” says the 28 year old leader of the BRC. “Where’s the new blood, the fresh blood that’s going to take chances? And not just isolated people like Prince — as a growing thing.”

The rap thing is great,” he says, “but it’s basically canned music. I mean, what’s the black equivalent of U2 or Bruce Springsteen, where a show can really rock an entire audience?”

Reid’s band has that potential. Mick Jagger in fact was so impressed with a recent Living Color performance that he brought Reid and his band into the studio to produce a demo for them.

“I’m still sorting it out,” says Reid. “I’m in the room playing and there’s Mick Jagger dancing around the console. Part of me is totally excited about it, part of me is a little detached about it, kind of standing back looking at it.”

“...I’m really just fed up with all of the synthesizers...a lot of the raw emotion and feeling is being left off records.” Jared Nickerson of J.J. Jumpers

in the eighties. “They’ve made it so sterile that what they’ve done is create a gap for more emotional and heartfelt music to come back.”

“In the eighties I’m really just fed up with all of the synthesizers and I think it’s too perfect and too homogenized and a lot of the raw emotion and feeling is being left off records,” says Nickerson, who used to play with the critically acclaimed Human Switchboard.

“With my band having no keyboards, no padding, the guitar players have to fill it up to make it interesting and full.”

Given the buzz around the BRC bands, the Coalition may well realize its goal of reclaiming their roots. “A lot of rock groups sing about ‘the right to rock’ — that’s a big theme (with) Bryan Adams, Twisted Sister, and groups like that,” says Reid. “It’s an interesting thing for them to claim that, because for a black musician to want to rock and reclaim what is actually their roots is looked upon as something very bizarre.”

James Mtume, musician
PolyGram Records stands behind and helps guide the very best in Black Music. During Black Music Month we salute all of our new and established artists, and rededicate ourselves to the music that has meant so much to so many.

Manufactured and Marketed by
PolyGram Records
Case Study: A&M Records—An Interview With Jesus Garber

Bob Long

LOS ANGELES—Jesus Garber, director of black music marketing and promotion, A&M Records, spoke with Cash Box recently about the keys to his company’s success in breaking black records. Garber, a seasoned industry veteran who spent many successful years at Motown, believes in commitment and follow up. According to Garber, A&M’s prosperity is direct result of the special talents of everyone at the label. Progress occurs, according to Garber, when everyone is pushing in the same direction.

Cash Box—Is there any one thing in particular that is responsible for the tremendous success of A&M Records?

Garber—Generally speaking, people look for a single entity as the key to success. But here at A&M, there is a combination. That combination starts with the product. The continual release of successful product is directly attributable to John McClain, our senior vice president A&R and executive vice president/general manager, black music division. John right now is the premier A&M man in the record business. John’s ability allows him to extract hits from artists who previously didn’t have hits—not just radio hits, but

The potential for continuing what we are doing is unlimited, because everybody wants to be with a winner.

sales. The success of Janet Jackson’s project was orchestrated by John. He got Jimmy Jam and Terry Lewis to work on the project. John is responsible for the signing of Jesse Johnson, Ymara and the Sliny, Sly Stone and Vesta Williams. Williams delivered a project to us that John didn’t feel was strong enough, so it was sent back to bring out the hit factor in the record, to get not just a turntable hit, but a salable commodity, which helps the artist, the company and everyone involved to make money. John is very fair in structuring deals that are equitable to all. John has a special sensitivity to artists and their music because he is a guitarist, formerly the musical director for the Sylvers. John is currently working on the Bryan Loren, Shaniee Wilson, Barry White, Randy Jackson and Brothers Johnson projects, as well as an upcoming Time/Janet Jackson film, soundtrack and world tour. Before John, the black music division worked one or two records at a time. Now we are working seven to 10 records at a time, which feels fantastic and I attribute that to John’s successful ratio of delivering the hit product that we need.

CB—After McClain has delivered the next hit, what part of the success combination is activated?

Garber—The next part of our combination would be Vernon Slaughter, our vice president of black music promotion. Vernon’s ability to direct his regional promotion staff is simply fantastic. Once the product is in his hands and he feels we are going to take that project Top Five or Number One, he puts the pedal down and there’s no stopping him. Doug Wilkins in the west and Donnie Sellers in the east, our national promotion managers, do an outstanding job in keeping things happening. Also, Paris Eley in the south-west, Mike Kidd in the mid-Atlantic states, Rich Callaway out west and Jun Mhoon in the midwest are just fantastic. They could all very effectively move up to national directors or VPs. Once the record has been set up on the black urban side, then Charlie Minor, our senior vice president of promotion and Rick Stone, vice president of promotion, as well as Steve Resnick, national CHR promotion, have done exceedingly well in crossing the records over to the CHR side. John Konjyjan, our national AC promotion manager has done a flawless job picking up action in that format for our records.

CB—What’s the next move?

Garber—That would be the sales side. David Steffen, vice president/sales and Billy Gilbert, national sales manager, have been tremendous in filling the pipeline and coming up with incentives, discount programs and various other ideas to show our distributors, retailers, rack jobbers and one stops that we are fully committed to black music here at A&M. We do have a very special secret weapon within the sales department, Boo Frazier. He is one of the most respected people in the record business. He lends invaluable assistance, not only in sales, but radio as well. There isn’t anyone in the country in black music that doesn’t know Boo Frazier and his ability.

CB—A&M seems strongly committed to black product.

Garber—I am delighted to say there is a very serious commitment from Gil Friesen, our president, and Bob Reitman, our vice president/general manager. The potential for continuing what we are doing is unlimited, because everybody wants to be with a winner. We are now having a lot of artists and executives from other companies wanting to come over and be part of our success. We have a great understanding with the other departments that the height of our success at A&M depends on “all” of us.

CB—Is there a ceiling to the number of black artists that A&M will sign?

Garber—Let me answer that question this way. We have a very realistic attitude here at A&M. Quality far exceeds quantity. When an artist turns a master over to us, if the promotion department is adamant that the product is not hit caliber—that we cannot take it Top Five—we will not release it and that is an absolute pleasure to have that type of input because A&M has an image. To further insure and increase our winning percentage, we make sure that we believe in the product before we start presenting it to radio. When our promotion staff presents an A&M record to a PD or MD in America, they know that nine times out of 10 it is a quality product and that is what we are about. We don’t want to load up, in fact, we have dropped a few artists because we felt they were not going to sell records and we gave them a fair shot. A couple of these artists had videos and merchandising materials as well as our best promotional efforts and the product didn’t sell, even after a couple of album projects. Therefore, we felt it was in the best interest of both parties to dissolve the relationship.

CB—The commitment and involvement (continued on page 30)
History Making Music

Ashford & Simpson

Peggi Blu

Boogie Boys

Ava Cherry

4 By Four

Freddie Jackson

Marlon Jackson

Paul Laurence

Lorelei

Maze Featuring Frankie Beverly

Melba Moore

Meli'sa Morgan

O'Bryan

Bert Robinson

Lillo Thomas

Tina Turner

Beau Williams

BeBe & CeCe Winans
NEW YORK - "You have more advantages in being an independent label," says Al Bell, president of Edge Records, an up-and-coming independent label. "Your overhead and operating expenses are not as great as it is with a major company. So you can afford to explore uncharted courses, if you will, in dealing with music product. The independent side provides that kind of opportunity for people like myself."

Spurred by the massive success of Run-D.M.C. on Profile, black music on independent labels has flourished in the mid-eighties. Profile's Steve Plotnicki agrees with Bell that independent labels can take more chances on artists major companies deem uncommercial.

"It's probably to our advantage not to be through a major label distribution system...with like Run-D.M.C. when it starts or a Cro-Mags when it starts," says Plotnicki. "Because we can pay attention to it. And even the low volume of sales on a new group like the Cro-Mags is important to a company like Profile and it's not important to a major label. It's only important to them in the respect that they're building their career."

Though they have had their greatest success with Run-D.M.C., Profile's roster has as much to do with rock as with rap. One of the company's upcoming projects though is a real original: a California rap group called Surf M.C.'s. "They're the west coast equivalent of a rap group," says Plotnicki. "The songs are all about surfing and skateboarding and being in California. Their first single is coming up in the middle of June and is called 'Surf Or Die.'"

Edge Records is diversifying its roster, branching out into rock and other genres. "We're getting ready to move into a more diverse kind of music on the label," says Bell. "Presently we have J. Blackfoot, for example, who is a good stable r&b artist. We have David Dee who is a good stable blues/rock/jazz kind of artist....And, of course, we have The Main Ingredient."

"Now we're getting ready to expand our base by getting artists that appeal to other kinds of idioms - i.e., the rock 'n' roll kind of act, as well as the rap urban teen kind of artist, which kind of broadens our base now in terms of music that we are putting in the marketplace. Where we ultimately go from here I do not know, but the sky's the limit. We aren't limiting our thinking, because we're looking at country music and certainly at some time we'll deal with country music."

"We will be releasing product by the end of the summer for an artist that appeals to the rock audience, says Bell.

With smaller rosters, independent labels are able to take care in developing their artists. "There are many more artists to compete with for priority status at a major label than...there is at Profile," says Plotnicki. "I'm not saying that Run-D.M.C. would not have been successful had it been on a major label, but if you're on the same label as Chaka Khan and Run-D.M.C. and Chaka Khan come out at the same time, it'll have to detract somewhat from the possibility of success."

Garber (continued from page 28)

Garber-No question, there is a committed involvement. We are still like a small company that thinks independently, which is fun because developing and breaking new acts is very gratifying. You don't have to base the company's overall success on one or two big guns who are capable of selling in great quantities. You end up expending a greater amount of money. But the new artists that achieve gold or platinum status, that is new money which allows the artist and the company to flourish. It is easy for major conglomerates to lay out big money to artists, but that is taking a big chance on big dollars that may never be recouped. In the big dollar deals, artists can owe the company $2.3 million before they realize it. The artist will say, "Well, I heard it lots of times on radio, it must be doing OK in sales."

Then you must remind them that the budget was $500,000 and it takes a few records to recover that amount. But if it is in the $100,000 range, the company has a much better chance of recouping its money and that certainly works best for the artist and the company so that everybody is happy and making some money. That's why all the departments here communicate and work in harmony with a dedicated commitment to make it work.

Retail (continued from page 24)

there's always been a major rap record in our Top 10 or Top 20. We have one who handles rap music for us, and he spends as much money on rap product as some of our other buyers spend with the major labels."

Geography plays a large part in the success story of black music nationwide, as Hunter points out. "R&B music has always been a mainstay in the South, and we do very well in most of our Southern stores, mainly in cities like Savannah, Tampa, Chattanooga, Charlotte, and Winston-Salem. Wherever we're near military bases we do well with black product also.""Goman of Tower Records finds that much of his product begins its life on the East Coast, where the street sensibility seems a little more in tune to the black music scene. "When we opened up in New York, we found a lot of stuff that we didn't even know existed. Through our internal network, the stores in New York would talk to the stores in Los Angeles, and the stuff would start to come out to the West Coast. The kids out here in California are pretty hip, so they caught on to a lot of it."

One street-level style that never made it's way West was the go-go scene, which began a few years ago in Washington D.C., and has yet to progress beyond the confines of the nation's capital. Largely a club occurrence, go-go music combined the expressive, shouted vocals of rap with the non-stop beat of the dance floor, with songs continuing for up to 30 minutes or more. The distinctive style captured the imagination of Washington teens, but never traveled up the coast to the influential clubs of New York City.

Demographically, the black record consumer is no longer just teens buying rap and dance records. "The black consumer mix is very similar to the white mix now," claims Hunter, whose Record Bar outlets are located primarily in malls. You've got the kids just hanging out at the malls, you've got the husband and wife, the dating couples, both black and white. I think it's pretty much across the board now."

With the new-found success of rap and the ever-increasing circle of pop crossover artists, black music appears to have a strong foothold on the retail scene that will only expand in years to come.

CLASS ACT - EMI recording artist Nona Hendryx recently visited her neighborhood high school on Manhat- tan's upper west side. In addition to speaking about the music industry and record production, Hendryx played the students' new LP, "Female Trouble."
The Essence Of BLACK MUSIC Comes From Within.

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THE SYSTEM GROOVES IN GOTHAM—Atlantic recording group The System launched their first tour in three years with a series of dates at New York's Beacon Theater. The System's new album, "Don't Disturb This Groove," and it's title track, are building up the chart. Showed background at the Beacon are (1-7): The System's Mic Murphy; Simo Dae, Atlantic national director of black music publicity; WBL's program director B.K. Kirkland; David Frank, The System and Richard Nash, Atlantic national director of black music promotion.

ALL SMILES IN LA LAND—Arista recording artist La La was happy to be seen with the likes of production wiz kids, Jimmy Jam and Terry Lewis at the recent Minnie Music Awards. La La (c) is flanked by Jimmy Jam (l) and Lewis.

BECAUSE OF THEM — The Robert Cray Band recently finished their U.S. tour with Eric Clapton at a PolyGram Records reception honoring the success of their gold Mercury/Hightone album "Strong Persuader." Pictured at the reception (l-r): Cray, Dick Asher, pres and CEO, PolyGram Records; and Richard Cousins, the Cray band bassist.

RECEPTION GREETERS—SBK Entertainment World president Charles Koppelman (l) greets Jodi Warley and songwriter/artist/end producer Andre Cymone at a recent SBK reception for the firm's West Coast-based writers and staff. Cymone, who is signed to a worldwide co-publishing agreement with SBK Songs, co-produced and co-wrote the majority of Warley's current MCA LP, including the new, already hit-bound single, "Still A Thrill;"
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<td>T. J. W. (Capitol B-70071)</td>
<td>76</td>
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<td>WHAT THE WORLD NEEDS</td>
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<td>68</td>
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<tr>
<td>WHERE I'M LIVING</td>
<td>R. L. M. (Bargain)</td>
<td>66</td>
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<tr>
<td>WHO DO YOU LOVE</td>
<td>L. H. (Capitol B-98072)</td>
<td>70</td>
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<td>WHO LoVES YOU</td>
<td>L. H. (Capitol B-70071)</td>
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<td>WHO LOVES YOU</td>
<td>L. H. (Capitol B-98072)</td>
<td>75</td>
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<tr>
<td>WHO LOVES YOU</td>
<td>L. H. (Capitol B-70071)</td>
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**THE CASH BOX BLACK CONTEMPORARY SINGLE CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.**

**ALPHABETICAL LISTING ON INSIDE BACK COVER**

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<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
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<tr>
<td>EVERYTHING'S GONNA BE ALRIGHT</td>
<td>AL GREEN (A&amp;M AM-2919)</td>
<td>59</td>
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<tr>
<td>HEAL THE WATERS</td>
<td>G. B. &amp; J. (Capitol B-9902)</td>
<td>87</td>
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<tr>
<td>HEARTS GET ALL THE BREAKS</td>
<td>M. GENTRY/Warlock (2-S 3)</td>
<td>71</td>
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<tr>
<td>HOW DARE YOU TOUCH ME</td>
<td>M. R. &amp; R. (B. Barson, R. DeWey, F. King)</td>
<td>80</td>
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<td></td>
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<tr>
<td>HOW I REALLY MEANT TO MEAN</td>
<td>M. R. &amp; R. (B. Barson, R. DeWey, F. King)</td>
<td>75</td>
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<td>I'VE BEEN A ALTAR CALLING</td>
<td>M. R. &amp; R. (B. Barson, R. DeWey, F. King)</td>
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<td>I'VE BEEN A ALTAR CALLING</td>
<td>M. R. &amp; R. (B. Barson, R. DeWey, F. King)</td>
<td>85</td>
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**KEITH WHITLEY..**

**A COUNTRY PROFILE**

For several generations, Northeastern Kentucky has been furnishing more than its share of first-rate talent to the national bluegrass and country music scene. It was this rich, tradition-conscious musical atmosphere of the Appalachian foothills that Keith Whitley first developed and refined the God-given musical talents, as one of the most celebrated young new vocalists in contemporary music.

“I don’t remember ever *not* singing,” says Whitley, whose robust, family-friendly voice sounds as if, like his singing style, full of the rich rural inflections of his home state. “It’s just as natural as breathing for me. I always wanted to be a country singer,” Whitley explains thoughtfully. “Even as a little kid, that was my dream. But, when I was growing up, there just weren’t any other country musicians around, just bluegrass pickers. So, bluegrass is what I turned to, and what I eventually grew to love.”

“You might say,” he laughs, “that in order to get to where I am today, which is where I’ve wanted to be all along, I had to take a ten-year detour through bluegrass!”

Since his debut on RCA Records about two years ago, Whitley has already emerged as one of country music’s most closely-watched new talents, and one of its most distinguished new vocal stylists. His powerful singing style possesses the raw emotionalism of his years in bluegrass, yet it resonates most clearly with the best traditions of modern and traditional country and honky tonk music. "Lefty Frizzell was always and still is my favorite singer,” says Whitley.

With the recent release of Whitley’s second RCA LP, “L.A. To Miami”, his vocal prowess has effectively moved Keith’s talents into the (continued on page 36)
THE STATLER BROTHERS
(Mercury/Polycraft 888 650-7) I'll Be The One (2:03) (Statler Bros.-BMI) (Don Reid, Debo Reid) (Producer: J. Kennedy)

The harmony, the pickin’ style, and the magic melody bring back memories of The Statler’s first big hit, “Counting Flowers On The Wall”. The song features simple but effective lyrics. There’s something about this group that has created a success formula for them: they can take any song and transform it into a Statler Brothers hit by singing it “their way”. “I’ll Be The One” to listen to this one over and over again. Be prepared to be under that Statler spell again!


A lot of us will identify with this set of lyrics. Pake gives a strong, clear vocal performance. Well-written song by Alex Harvey and Peter McCann. Sounds like another strong product for Pake Mceintire and friends.

MICHAEL JOHNSON (RCA 5171-7-R) Ponies (3:38) (April-ASCAP) (J.H. Bullock) (Producer: B. Maher)

Michael Johnson presents us with a love song of a different twist. Johnson’s vocal is soft and feeling, highlighted with excellent harmonies. Beautiful production on a unique song. Fine finger picking guitar work.

JUDY RODMAN (MMT PB-72089) I’ll Be Your Baby Tonight (3:20) (Dwarf-ASCAP) (B. Dylan) (Producer: T. West)

Bob Dylan writes songs with unique and imaginative timing and phrasing. Rodman sings this one the way it should be sung! She’s convincing, and all the male listeners are gonna like it. The Tommy West production is great. Another fine product for Judy Rodman.

Whitley (continued from page 35)

mainstream of contemporary country. From the new LP, there has already emerged three top ten singles, “Miami My Ami”, “Ten Feet Away”, and “Homecoming ‘63”. Actually, the commercial breakthrough of “A.L. To Miami” was paved by the wave of critical acclaim that greeted the releases of Whitley’s 1984 RCA debut mini-LP, “A Hard Act To Follow”. It was a courageous return to the no-frills steel guitar and fiddle dominated sound of Lefty Frizzell-style 1950’s country, which has always been near and dear to Keith’s heart.

With a couple of hit records under his belt, work on his third RCA album is already underway, and Keith’s career finally seems to be moving on a clear upward trajectory. Too, in the remarkably short time since he moved to Nashville, yet another facet of Whitley’s well-rounded musical abilities has emerged...that of the songwriter. He is presently signed with Tree International Publishers and, since turning to writing, he has co-written extensively with veterans like Curly Putman and Don Cook. He has had surprising success getting his songs recorded by leading artists.

On stage, performing, where Whitley has literally spent a large portion of his life, is another place where his artistry and his ease at his chosen vocation come through with equal clarity. He is charismatically handsome and has an uncanny knack for using his natural congeniality to bridge that awkward distance that sometimes separates an artist from his audience. Palpable echoes of his rich Kentucky heritage resonate clearly through practically every note he sings. There was never a time when music was not a part of Keith Whitley’s life.

Keith Whitley earned himself a big break when he teamed up with two of Nashville’s respected veterans: producer Blake Mevis, and his personal manager Jack McFadden. The three have worked well together in bringing Keith Whitley a long way in the right direction. Now that the journey has begun, Keith Whitley is a star on the horizon.

GLEN SNODDY RETIRES. A celebration and roast of Glenn Snoddy (c.) was held in honor of his retirement at Woodland Sound Studio, in Nashville, recently. Glenn Snoddy has given the music business many years of dedicated service. The gathering proved the respect his associates have for him. Pictured with Glenn are Jim Fagleson, president of the Nashville division of Capitol/EMI America Records, and John Jossey, new manager of Woodland Studio. (Cash Box photo by Andy Fiduccia)
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
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<tbody>
<tr>
<td><strong>FOREVER AND EVER, AMEN</strong></td>
<td>RANDY TRAVIS (Warner Bros. 7-23834)</td>
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<tr>
<td><strong>BABY’S GOT A HOLD ON ME</strong></td>
<td>4 11</td>
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<tr>
<td><strong>THE NITTY GRITTY DIRT BAND</strong></td>
<td>8 7</td>
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<tr>
<td><strong>ALL MY EX’S LIVE IN TEXAS</strong></td>
<td>6 11</td>
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<tr>
<td><strong>CHAINS OF GOLD</strong></td>
<td>3 15</td>
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<td><strong>TILL I'M TOO OLD TO DIE YOUNG</strong></td>
<td>7 12</td>
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<tr>
<td><strong>YOU'RE NEVER TOO OLD FOR YOUNG LOVE</strong></td>
<td>11 11</td>
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<tr>
<td><strong>LITTLE SISTER</strong></td>
<td>13 10</td>
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<tr>
<td><strong>YOUR FIRST LADY</strong></td>
<td>10 13</td>
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<tr>
<td><strong>THE WEEKEND</strong></td>
<td>15 8</td>
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<tr>
<td><strong>ANOTHER WORLD</strong></td>
<td>14 7</td>
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<tr>
<td><strong>I KNOW WHERE I'M GOING</strong></td>
<td>19 5</td>
</tr>
<tr>
<td><strong>LOVE CAN'T EVER GET BETTER THAN THIS</strong></td>
<td>17 7</td>
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<tr>
<td><strong>LOVE, YOU AIN'T SEEN THE LAST OF ME</strong></td>
<td>16 11</td>
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<td><strong>CRIME OF PASSION</strong></td>
<td>20 9</td>
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<td><strong>I WILL BE THERE</strong></td>
<td>5 14</td>
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<td><strong>LOVE SOMEONE LIKE ME</strong></td>
<td>24 7</td>
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<td><strong>SOMEONE</strong></td>
<td>26 5</td>
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<td><strong>AMERICAN ME</strong></td>
<td>23 9</td>
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<td><strong>DOMESTIC LIFE</strong></td>
<td>9 15</td>
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<tr>
<td><strong>MIDNIGHT BLUE</strong></td>
<td>28 7</td>
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<tr>
<td><strong>3935 WEST END AVENUE</strong></td>
<td>27 9</td>
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<tr>
<td><strong>FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)</strong></td>
<td>31 5</td>
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<tr>
<td><strong>OH HEART</strong></td>
<td>30 7</td>
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<td><strong>TOO MANY RIVERS</strong></td>
<td>18 15</td>
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<tr>
<td><strong>ONE PROMISE TOO LATE</strong></td>
<td>39 3</td>
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<tr>
<td><strong>SNAP YOUR FINGERS</strong></td>
<td>40 3</td>
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<tr>
<td><strong>COUNTRY RAP</strong></td>
<td>32 5</td>
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<tr>
<td><strong>CINDERELLA</strong></td>
<td>36 6</td>
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<td><strong>I TURN TO YOU</strong></td>
<td>35 4</td>
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<tr>
<td><strong>FALLIN’ OUT</strong></td>
<td>41 4</td>
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<tr>
<td><strong>80’S LADIES</strong></td>
<td>37 6</td>
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<tr>
<td><strong>ALPHABETICAL LISTING ON INSIDE BACK COVER</strong></td>
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INDIE SPOTLIGHT

LEON (Stargem SG 2408) That Big Pink Truck (2:45) (Kennett-ASCAP, New writers-BMI) (N. Scanlon, K. Sutherland) (Producer: W. Hodge)

Our panel thinks Leon has himself a winner here. This is a humorous song about a truck driver who drives for Mary Kay, and the looks he gets from everyone, when he drives his “pink” truck over the road. The song is not “corny”, as so many humor-type productions turn out to be. Wayne Hodge has handled the production skillfully.

INDIE FEATURE PICKS

BOOTS CLEMENTS (West W-728-A) The Night Has A Thousand Eyes (2:40) (Blen, Mabs-ASCAP) (Weisman, Wayne, Garrett) (Producer: B. Clements)

This is a good recut of an old song. The tempo lends itself well to airplay. Production is highlighted by instrumental “diamonds”. Boots does a smooth job on his vocal presentation. Different country product.

ROSEMARY SHARP (Canyon Creek CCR 87-0401) Real Good Heartache (3:09) (Tree-BMI, Cross Keys-ASCAP) (M. Garvin, C. Morris) (Producer: B. Barton)

This tempo seems to fit the lyrics. Rosemary Sharp gives a good country presentation. The arrangement “builds” strongly, but is rather subtle, too. Could be a sleeper, depending upon radio’s reaction to this product.

BOBBY GARRETT (Sundial SR 124) Crazy Cowboy (2:48) (Brighter Day-BMI) (B. Hrobat) (Producer: D. Day)

Bobby Garrett has a good country voice. He knows where to emphasize, and he has good control. These lyrics got our attention early. Listen and you’ll see what we mean. There is an outstanding instrumental “ride” in this release. Good bet for Bobby.

DARK HORSE CONSENSUS

LIZ BOARDO—I Need To Be Loved Again—Master MR 03

Lady Liz has done it again. She has captured our radio reporters with her magic voice, and her presentation of this super country song. She ran away with the Dark Horse Consensus this week. Helping her along the way were the following stations: KSGM, WOFF, WATZ, KFEQ, WQST, and WAGI.

MUSIC DIRECTORS:

BILLY ROWE

AND SUGAR MILL RECORDS

WISH TO EXPRESS OUR SINCERE APPRECIATION TO THE MUSIC DIRECTORS WHO SHOWED FAITH IN OUR PRODUCT AND WHO HELPED US DEBUT AT # 86 “I MAY NEVER GET THIS CLOSE AGAIN”

PROMOTION BY:

BOBBY WHITE

(615) 459-8982

BUTCH PAULSON

(615) 336-6734

SUGAR MILL RECORDS

5501 ABERCORN EXPRESSWAY

SAVANNAH, GA.

(912) 355-1353
Julien Temple (continued from page 10)

"One of my aims in making films was to really use music and film in a very interactive way. I grew up in the late '60s-early '70s in England where, obviously, music was a very important thing in people's lives. It was the main thing happening while the rest of England was going down the drain. I had a very strong perspective about music, and I saw at that stage that the video field was wide open. It was far more exciting then - certainly working with a group like the Sex Pistols. We purely did all we wanted to do. We didn't worry about rotation or anything like that."

Known for his ability to side-step the pervasive sameness of the video boom aftermath, Temple's risk-taking artistry has made him one of the most sought-after directors in the business. His Undercover of the Night video for the Rolling Stones was estimated to have been seen by some 600 million people.

"I always try to approach it (music video) a bit like one of those old cold capsules - Contact 2000 - that you take and it releases over a period of time. You learn a bit more each time you see it. I think movies will become more like that. In the end I think you'll have interactive movies where the viewer cuts the movie as he's watching - on a video disc, where you can have four different tracks and a remote control. You follow one character, and then cut to see what the other character's doing. That area's very interesting to me."

Temple's film school thesis, The Great Rock'n Roll Swindle, shot in 8, 16 and 35 mm, raised establishment English cinema eyebrows by making its way into commercial movie houses (it's now considered a cult classic) while also raising the ire of its primary subject, pop culture manipulator Malcolm McLaren. The film was praised by Daily Variety as "the Citizen Kane of rock movies."

By far Temple's most ambitious film project to date was last year's flashy pop musical Absolute Beginners, a film that sent shock waves through Britain, but made less than impressive ripples in the U.S. Based on the 1959 Colin McInnes novel concerning the birth of the English pop movement and it's attendant social upheaval, the film opened in the U.K. to wildly divergent critiques following months of pre-release hype (stemming partly from well-publicized financial backing troubles).

In England the older critics didn't just give it bad reviews, they kind of tried to cut its eyes out," Temple recalls of the film's impact. "It was strange... I was thrilled at how much it did engage people and turn other people on. I think a film that does that is an interesting film. I think Absolute Beginners was a very ambitious film, it tried to jump over the moon at times and fell flat on its face sometimes, and other times got there."

He is currently in production with another pop film musical, entitled Earth Girls Are Easy, a sci-fi comedy set in L.A.'s San Fernando Valley written, starring and featuring several tunes of actress/recording artist Julie Brown ("The Homecoming Queen's Got A Gun"). The project is Temple's first American production, one he's very excited about, if for no other reason than his Londoner's fascination with a place as alien to him as "The Valley."

Temple feels that elements of music video can augment films, but with caution. "I think there are various things that you have to do in a music video that are potentially bad things for movies, but are also potentially good things if you know how to use them. One of those things is the audio visual emphasis of video, operating, as it does, in a market where viewer attention is maintained for several minutes with striking visual images. In the proper hands, says Temple, such highly contrasted images can translate into movie making as well.

"I think more and more young audiences are incredibly literate in visual images, and the ability to present visual arguments by placing certain things in frames and really treating film like a painting is a very exciting way to go - as long as it doesn't destroy other elements of film, which is a journey through a certain amount of time with highs and lows. I think also the heavy cutting of most videos is potentially dangerous for a long movie, but the ability to do that and to really accelerate and cut with music at certain points in the film is a very powerful, emotive thing."

As for the influence of video on movies in general, says Temple, "I think the whole fact that film is now available on video, and for the first time kids can read it like a book is bound to have an impact on the cinema. Even if you're in a theatre and you can't stop it, you have the awareness of uncoding, decoding and having fun with visual imagery that wasn't there before. I think you will find a visually richer cinema as a result, where a frame can have a lot of information. Part of the fun of seeing a film will be seeing how much you understand of that information, and maybe have to see it again."

Temple remains optimistic about the art of music video and its possibilities. Still, there is the question of its current state. Is music video stagnating? "The record companies do treat it more like they used to treat album covers," Temple observes, "that you purely have to flatter a pop star, which to me is not necessarily the best way of selling records. I think the individual voice of an artist that used to be so important in the '60's, certainly, and in '70's punk is being slightly smothered because the video is being reduced to a sort of flattery job... Just the individuality of a rebellious pop star is being smothered by a lot of videos, which I think is a shame. I think in a way video was there to help prolong the active life of the music. I mean it has been a kind of life support system. But that can, unfortunately, take over the patient's whole being and is not particularly good for the soul of the patient."

Argentina (continued from page 12)

much like Luis Miguel, the Mexican artist, did several years ago. Ruiz was presented at a recent International convention held by EMI in Caracas, Venezuela. His first LP will be released simultaneously in several countries by Nuevo Canto, one of the most important booking agencies in this country. Roland Hernandez, EMI exec, told Cash Box that Pablo is expected to turn into a strong teen star in the near future. Victor Heredia received the Platinum LP at Expovideo, for sales of his Taky Ongoy LP. The album is based on native ideas about the conquest of America by the Spaniards in 1492. Spain is preparing to celebrate the fifth centennial of the event in 1992. Expovideo, the first local full-fledged home video exhibition, gave Heredia the opportunity to promote the release of a video version of his album.
A big event in Chicago this past week was the annual summer Consumer Electronics Show (5/30-6/2) which occupied both buildings of the McCormick Place complex (including the new North Wing). Upwards of 100,000 people were expected to attend the three-day conclave, which featured everything imaginable in the way of electronics, of the most sophisticated variety, for the home market. Approximately 1,400 companies exhibit in product lines ranging from electric watches to calculators and everything in between. With the renewed interest in the home video game market, a number of our trade's manufacturers participated in this CES summer convention. The winter edition of the show is annually held in Las Vegas in the month of January.

Chicago proceeded the CES opening—May 29, to be exact, Sega distributors converged upon Chicago to attend the factory's meeting and product presentation at The Western O'Hare. Among the pieces being spotlighted were "Allien Syndrome" and "Super Hang On."

There's more to it. As previously mentioned in this column, Exidy recently introduced "The Rainbow Machine," which vends condoms and other "other amenities," and is designed by Exidy's Virginia Kaufman as "the cadillac of the industry in this product category." You saw a photo of the model in the May 16 issue of Cash Box. While the machine is geared to the condom market, it is not limited to it, because it will accommodate a variety of other products for sale, as wet towels, hand cream, band aids, aspirin, alka seltzer, Cologne, to name a few. This machine, as Virginia pointed out, can be installed in rest rooms or in plain view because of its attractive appearance and versatility. It is now in full production at the Exidy plant.

Welcome aboard. Carol Seitz, formerly of Konami; and Natalie Kuhl, formerly of Quasar, recently joined the ranks of the Taito America staff in Wheeling, Illinois. And by the way, keep your eyes peeled for the upcoming release of the new Taito America "Double Dragon" upright video game, slated for production this month.

As we went to press the Ohio Coin Machine Association's state convention was about to get underway at the Holiday Inn in Columbus and among the pertinent topics on the business agenda was a panel discussion on "The Future of '45 Records." Should be interesting. Moderator is Ed Adlam, who was a member of the Cash Box team for 11 years prior to starting his own publication, Reply; and Seeburg's executive veep Joe Pankus will be one of the panelists.

Integral Technologies Corp. (ITC) of Bloomington, Minnesota participated in the recent AMOA National Dart Tournament (5/3 in Chicago), via their "League Secretary" software and came away with high praise from the AMOA dart association's executive director Joe Conway. In a letter to ITC, Conway expressed his "complete confidence in the League Secretary and all related software," stressing that the "tabulation, classifying, and ranking all resulted in accurate predictions." Operators interested in receiving information about ITC's software for pool or darts tournaments, or route accounting, may contact Len Sandok, Integral Technologies Corp., 9201 Penn Ave. S., Suite #1, Bloomington, MN 55431. Call toll free number 1-800-328-2866.

Jeff Walker To Data East

CHICAGO--The addition of Jeff Walker to the sales and marketing team at Data East USA, Inc. was recently announced by the company. He was formally with Premier Technology and prior to that was a member of the Nintendo of America staff.

Walker's dual positions at Data East are vice president of sales-international and director of marketing-domestic. He will be very involved in all aspects of the video and pinball products at Data East.

"We are very excited to get someone of Jeff's experience and talents," stated Steve Walton of Data East. "Jeff will handle U.S. and European distributor sales and do the marketing of Data East's pinball product line."

Company president Bob Lloyd added, "Jeff's business is growing up so fast in video, consumer and pinball that we are very fortunate to have Jeff Walker and his talents join our fast-paced team."

Bally Completes Sale Of Six Flags

CHICAGO--Bally Manufacturing Corporation announced the completed sale of its Six Flags theme park subsidiary to S.F. Acquisition, Inc., an affiliate of Wesray Capital Corp.

Bally will receive gross proceeds of approximately $350 million.

In addition to the $350 million in proceeds, approximately $250 million in Six Flags debt now carried on Bally's balance sheet will be removed.

In conjunction with the sale, Six Flags called for optional redemption on June 19, 1987, at the redemption price of 115% of principal amount, all of Six Flags' unpaid 15% Subordinated Debentures due November 15, 1999. Principal, premium and accrued interest from the regular interest payment date on this issue will be payable on the redemption date.

The paying agent for the Debentures is Manufacturers Hanover Trust Company. Debentures may be surrendered to the paying agent at its offices as follows: by mail, Manufacturers Hanover Trust Company, Dept Operations, P.O. Box 2862, G.P.O. Station, New York, New York 10116; or by hand, Manufacturers Hanover Trust Company, 700 Three Street Lever House, New York, New York.

Six Flags operates seven major theme parks and two water parks as well as other family oriented entertainment facilities.

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

The AMOA noted further that additional U.S. laws, such as the trademark laws and the U.S. smuggling laws, can be violated when parallel boards are imported and distributed.

The AMOA release referred to (Cash Box, May 2, 1987) states that parallel imports arise because of "contractual arrangements manufacturers have with their licensees that are not being complied with." AMOA feels that this is not an accurate statement.

Most parallel imports are bought by brokers in Japan after the normal distribution and operation have taken place, said the association. There is no indication that any Japanese manufacturer is knowingly selling directly to a broker, who then exports the product to the U.S. for sale. Furthermore, said AMOA, U.S. and Japanese manufacturers consider this a joint problem and have addressed it together.

In that statement, AMOA invited "manufacturers, distributors and operators to combat counterfeiting, piracy and parallel importation which threatens our survival." AMOA is fighting this battle and we urge AMOA to not retreat from its April, 1986 position to oppose domestic use of parallel products.

Ed Note: The above press release was issued by AMOA. Cash Box will, of course, accept any comment on its content that AMOA wishes to make.

AAMA Responds To AMOA Position On Parallels

CHICAGO--The board of directors of the American Amusement Machine Assn. (AAMA) has reviewed the recent Amusement and Music Operators Assn. (AMOA) press release regarding parallel imports and is puzzled by the apparent change of position held by AMOA. No new court cases have arisen in the last year to support the position that parallel imports are legal to purchase, distribute or operate, according to AAMA. The association noted that the only new court cases that have arisen this year dealt with the narrow issue of whether or not the U.S. Customs Service should be restricting parallel imports into the U.S. This case, which is currently before the Supreme Court, deals only with an administrative procedure of the U.S. Customs Service, not with the question of the legality of parallel imports, said AAMA.

The AAMA explained that in the case of Nintendo of America vs. Elecon Industries, Inc., a federal court in Michigan ruled that the distribution of parallel imports of a Nintendo product was clearly a copyright infringement of a Nintendo game. AAMA also noted that in the case of Nintendo vs. West, doing business as Faco West, which also dealt strictly with the illegal importation and sale of another Nintendo parallel product, a permanent injunction was obtained prohibiting the further importing, sale and distribution of Nintendo grey market products. Faco West also provided a substantial dollar settlement to Nintendo. There has been no federal court case that has ruled that the importation or distribution of parallel printed circuit boards are legal, according to AAMA.
Vending Sales Improved In 1986

CHICAGO—Sales of vended products increased at eight out of ten U.S. vending companies in 1986, and net profits were higher for slightly more than six out of ten, according to the 1987 “How’s Business?” survey just completed by the National Automatic Merchandising Assn. (NAMA).

The results are based on responses from 336 vending machine operating companies which are members of NAMA. G. Richard Schreiber, president of NAMA, said more than two-thirds (68 per cent) reported increased 1986 sales from their non-vending operations (“manual” foodservice).

Last year’s survey of 1983 results saw fewer than half of the companies reporting higher net profits over 1984.

Companies in the east achieved the best sales results, with 92 per cent showing increases, while only six out of ten companies in the Rocky Mountain states recorded sales advances. That region also showed the poorest profit record as 60 per cent indicated flat or lower net profits for 1986.

The southeast showed the best profit picture with 75 per cent reporting increases.

For the current year, 84 per cent of the respondents look for larger sales and 70 per cent expect increased net profits, Schreiber reported.

Window front merchandisers are the front runners in the 1987 equipment buying plans of operating companies in the survey, with 90.5 per cent indicating the intention to buy such equipment. Other leading machine types on operators’ purchasing lists are venders for hot beverages (68.2 per cent), all-purpose food (56.3 per cent) and cold cup venders (42.9 per cent).

Canned juice and milk venders (the choice of 28.3 per cent) have steadily increased in operator buying plans (from 17.5 per cent in 1983). On the other hand, only 11.6 per cent of reporting operators plan to buy cigarette machines (down from 26 per cent in 1983).

NAMA is the national association of the vending and foodservice management industry, with headquarters in Chicago.

NAMA Opposes Anti-Polygraph Bill

CHICAGO-The National Automatic Merchandising Association has filed a lawsuit to block a state anti-polygraph bill now pending in a Committee of the US House of Representatives and is urging interested members to make their feelings known as well, according to Richard W. Funk, NAMA counsel and director of government affairs.

The proposed legislation makes it unlawful for employers to request or suggest that employees take lie detector tests, to act on the basis of such tests or to discriminate against employees for refusing such tests, Funk said. The bill was amended in committee to bar even written honesty tests.

The NAMA statement to Rep. Pat Williams of the Subcommittee on Employment Opportunity of the House Committee on Labor and Education explains why polygraph examinations are of special value to vending companies and how they can actually be of benefit to employees who are required to handle large amounts of cash and saleable products on a daily basis.

Funk said that strong support for the bill is evident in the House and Senate and that the business community is supporting an alternate bill, H.R. 1536, which is aimed at regulating polygraph experts.

He urges operators who are interested to make their feelings known to the Committee and to their Congressmen.

Further information may be obtained by contacting the NAMA headquarters at 20 N. Wacker Drive, Chicago, IL 60606.

CASH BOX
ANYTHING ELSE IS A COMPROMISE

Industry Calendar

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


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

Sept. 11-13: North Carolina Coin Operators Assn.; Charlotte Marriott Executive Park Hotel; Charlotte, NC; annual state convention & exhibit.

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

Oct. 29-Nov. 1: NAMA national convention; Philadelphia Convention Center; Philadelphia; exhibition of vending & foodservice management.

Nov. 5-7: AMOA Expo ‘87; Hyatt Regency; Chicago; exhibition of coin-op amusement equipment.
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