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CASH BOX AWARD WINNERS

CASH BOX 1987 ANNUAL DIRECTORY & AWARDS ISSUE

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SINGLES
THESE TIMES ARE HARD FOR LOVERS—John Waite-EMI America

ALBUMS
BIGGER AND DEFFER—L.L. Cool J-Def Jam/Columbia

POP SINGLE
#1 HEAD TO TOE
Lisa Lisa And Cult Jam
Columbia

B/C SINGLE
#1 DIAMONDS
Herb Alpert
A&M

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

JAZZ
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Kenny G.
Arista

COMPACT DISC
#1 THE JOSHUA TREE
U2
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Top 200 LPs ................................................... 16-17
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TOP POP DEBUTS

SINGLES

ALBUMS

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

COUNTRY ALBUM

MUSIC VIDEO

12" SINGLE
Atlantic Establishes New Creative Marketing Services Structure; Mark Schulman To Oversee Division

NEW YORK—Atlantic Records has established an interdepartmental structure for Creative Marketing Services. Mark Schulman, most recently Atlantic vice president of advertising & video, has been named to the newly-created position of vice president of Creative Marketing Services. This new system puts the company’s advertising, graphics, merchandising, packaging and pre-production under one umbrella, operating out of Atlantic’s New York headquarters.

Commenting on the announcement, Dave Glew, executive vice president/general manager, said, “By institutionalizing a Creative Marketing Services area, we have formalized the critical links between five departments which together form the backbone of Atlantic’s image in the marketplace. In the music industry of the 1980’s, more than ever before, it is crucial that all these elements be closely integrated, to maximize artist impact and development. I am very pleased that Mark Schulman, a 19-year member of the Atlantic family, is overseeing our restructured marketing system. Mark has worked in a variety of areas over the years, and he brings considerable experience and expertise to his new post.”

Mark Schulman had served as Atlantic vice president of advertising & video since 1984. He was named vice president of advertising in 1979, having been director of advertising since 1974. Schulman joined Atlantic in 1968 and his early positions with the label included director of album product, director of packaging, and executive assistant to Nesuhi Ertegun.

Within Atlantic’s new Creative Marketing Services Structure, the advertising and video departments will continue to be directly overseen by Schulman, who is joined by the following department heads: Bob Deffin, vice president/creative director; Arline Gidion, vice president of packaging and pre-production; and Jim Gall, director of merchandising.

CBS Acquires Monument Catalog

By Lee Jeske

NEW YORK—CBS Special Products has purchased the entire Monument Records catalog, as well as the rights to the name, logo and trademarks of the country and pop label, bringing to CBS thousands of recordings by, among others, Roy Orbison, Willie Nelson, Boots Randolph, Dolly Parton, Kris Kristofferson, Al Hirt, Charlie McCoy and Grandpa Jones. The catalog had been held by a bankruptcy court in Nashville.

CBS Special Products is now assembling and cataloging the inventory, which is expected to take up to four months. Recordings in the catalog will then be available for leasing domestically and worldwide for TV direct response, synchronization, retail, mail order, clubs and premiums. There is also a wealth of previously-unreleased material.

“We’ve already been deluged with inquiries from people interested in putting together direct response packages of this material, in the U.S. and several foreign countries,” said Al Shulman, senior vice president and general manager of CBS Special Products upon making the announcement. “What we’ve been telling them is please be patient, it will be a few months before we can entertain offers but, without any question, it will be worth the wait.”

NMS8 Plans More Music, Int’l Focus

By Paul Iorio

NEW YORK — The New Music Seminar 8 (NMS8), July 12 - 15 at the Marriott Marquis, will showcase more live performances than it has in the past, according to its directors. NMS8, which is expecting more than 6,000 registrants, will feature shows by some 250 bands, including a Felt Forum bill headlined by The Cult.

Except for a broadened international focus, NMS8 is structured much like last year’s seminar. There will be two keynote addresses (by promoter Bill Graham and Virgin’s Richard Branson), 65 panels on both general and specific industry topics, and discussions of various political issues.

“This year we’re addressing a lot more burning social issues than ever before,” says Rick Dutka, NMS’ political coordinator. “Right on top is the issue of racism in the U.S. music industry...We’ll also be addressing censorship, because we feel that it’s an issue that’s even broader than just the PMRC/RIAА settlement or debate.” Source licensing, digital technology, and the role of the FCC are some of the other topics to be discussed.

But, as always, live music is NMS’s main draw. NMS8 will feature more showcases than at previous seminars and will again offer its ‘New York Nights’ package of free admission to clubs during the seminar. “We want the New Music Seminar to be not only the best music convention in the world but the best music festival,” says Mark Josephson, a seminar director.

“We try not to have all bills of established acts,” he says. “But sometimes we do (because) these people are also musically legitimate and have new records and are doing something musically creative.”

(continued on page 12)
Gorman Named Capitol V.P.

LOS ANGELES — Tom Gorman has been promoted to the position of vice president, pop promotion, for Capitol Records, it was announced by John Fogt, Jr., Capitol’s vice president of promotion. In his new position, Gorman will be responsible for all aspects of Capitol’s Top 40 promotion, and their local and regional promotion representatives will report directly to him.

Gorman, who will continue to be based at the label’s Hollywood headquarters, remains with the company amid the infusion of outside executives to upper management positions. He has been steadily promoted during his five years there, most recently holding the position of national promotion director. His industry career before starting in the biz was focused primarily in the Midwest, with various promotion positions in Cleveland, Detroit, and Chicago before settling in Minneapolis for five years as Arista’s midwest regional promotion director.

“I am excited to be a part of the great new Capitol team that John Fogt, Don Zimmermann and Joe Smith have assembled,” Gorman commented. “I am looking forward to breaking a lot of new acts.”

Frank Zappa Forms Home Video Label

LOS ANGELES—Recording artist and outspoken PMRC foe Frank Zappa has formed his own home video label, slated to debut in September.

Called Honker Home Video after his infamous nose (which is featured on the company logo), Zappa’s new firm recently concluded an exclusive North American distribution agreement with MPI Home Video, the Chicago-based supplier of such cassettes as The Beatles’ Help! and A Hard Day’s Night.

Zappa’s plan for the new label is to offer product considered too risky or obscure for traditional video companies, with a debut line focusing on his own off-beat projects.

The initial Honker slate is made up of four original Zappa in-house productions, including the company’s September debut title, Baby Snakes - The Complete Version, a re-edited, three-hour documentary program of Zappa concert footage and clay animation, to be followed later in the year by Video From Hell, Zappa’s spoof of several rock videos, The True Story of 200 Motels, a documentary on the making of Zappa’s cult classic art film, and Uncle Meat, a feature film project begun 20 years ago, including footage shot in 1967, 1968, 1970 and 1982.

Zappa will also be in the market for additional non-traditional home video product.

“We’re basically going to provide state-of-the-art weirdness for the home video market,” said Zappa. “Honker will offer some of the most creative and innovative video product on the market; offering a broad range of feature, documentary, short subject, animated and music videos.”

Under the new agreement, MPI will target the Honker line for record retail outlets as well as home video retailers while Honker mail orders will be handled through Zappa’s Barfko-Swill company. No foreign distribution has yet been settled.

Virgin Vision To Launch Video Distribution

LOS ANGELES—Virgin Vision Inc., the year-old U.S. film and video entity created by Virgin Records’ parent entertainment conglomerate The Virgin Group, has announced plans to launch its own U.S. distribution operation in the fall.

The company, which maintains distribution in the U.K., Australia, Germany, Scandinavia, Spain and Switzerland, had formerly distributed its titles to the U.S. through various independent distributors.

In addition, the company has acquired eight new titles, including The Haunting of Hamilton High: Prim Night II, Graveyard Shift II, Man Outside, Backlash, as well as a three-picture deal with Concord/New Horizons for titles yet to be announced.

Also acquired is Deadline (formerly War Zone), set for domestic theatrical release this fall through Skouras Pictures. Further acquisitions also will reportedly be announced soon.

Key figures in the new organization will be Tom Burnett and Tim Olson, previously of Embassy Home Entertainment’s Charter Entertainment arm. Burnett will head the new operation as executive vice president of Virgin Vision. Sales activities will be overseen by Olson, named vice president of sales.

Virgin America Pacts With Rowe International

Virgin America Pacts With Rowe International

EXECUTIVES ON THE MOVE

Baltimore Named—Dave Grisun and Larry Rosen of GRP Records announce the appointment of Andy Baltimore to the position of Vice President of Creative Services for the label. Baltimore will be responsible for the packaging and overall visual image of the label. Previously directed and directed by CBS television spots, as well as numerous award-winning television spots, documentary films and videos.

Suratt Named—Hugh Suratt has been appointed Manager, National Album Promotion-West for RCA, it was announced by Butch Waugh, Vice President, National Promotion, RCA. In his new position, Suratt will be securing national airplay for AOR-oriented music. He will be based in Los Angeles. He comes to the label from The Album Network, and prior to that, he was Music Director for KMET in Los Angeles.

Screen Gems-Colgems Appoints Two—Two new promotions have been announced within the Screen Gems-Colgems company. Nanci M. Walker has been named Senior Coordinator, Talent Acquisition, where her duties will include the signing and development of new artists. She will report to Gerd Muller, Screen Gems’ Vice President, Talent Acquisition. Tracy Gershon has been appointed Professional Manager, reporting to Judy Stakke, General Professional Manager. In this position, Gershon will be responsible for placement of the company’s songs, with emphasis on back catalogue.

Devine Named—Tim Devine has joined Capitol as associate director, A&R, west coast, it was announced by Tom Whalley, vice president of A&R. Devine was previously Director of Artist Development at MCA Records for two years and product manager at Warner Brothers Records for five years.

Bernstein Named—Bob Bernstein has been appointed Manager, Public Relations, Handle BMG’s activities in North America, including Japan, it was announced by Sue Satriano, Director of the department. In this position, Bernstein will be creating press materials for the corporation as well as planning and implementing public relations programs. He comes to EMI from the public relations firm Dennis Davidson Associates.

Kennedy Appointed—Gil Frierson, President of A&M Records, announced that Karen Kennedy has been appointed project manager for YES (Youth Entertainment Summer) to Jobs, the A&M-sponsored program through which 50 students are employed by A&M and released bus tours of 10,000 during 12 weeks this summer. Kennedy will be responsible for supervising the student’s progress over the course of the YES to Jobs program.

MTV Appoints Two—Eamon Harrington has been named Executive Producer, VH-1/Video Hits One, it was announced by Jeffery Rowe, Vice President, VH-1/Video Hits One. Previously Supervising Producer, Harrington will now be responsible for supervising the VH-1 production department. Dave Sirulnick has been named Manager, Production. In his new position, Sirulnick will be responsible for shooting, writing, and editing mini-stories on a daily basis. Sirulnick joins MTV from Cable News Network where he was Music Producer for Show Biz Today.

RB International Formed—Ira Moss, President of the Moss Music Group, announced the creation of a new division, RB International, under the direction of Rick Bieleweiss, who joins the company in the new position of Division General Manager. The new division will consist of four labels, each devoted to a different form of contemporary music. Bieleweiss comes to RB from his most recent position as President and Owner of Great American Music Machine. His first two staff appointments are Marla Rosenbaum, named as Director of Promotion, and Niko Anducich, A&R Director, both of whom have been with Moss Music Group since 1986.

CBS/Fox Video Promotes Two—Raymond J. Reilly has been promoted to vice president, purchasing, it was announced today by Fred Fehlauer, Sr. Vice President for CBS/Fox’s Video Services Division. Reilly will be responsible for the expansion and implementation of CBS/Fox’s video marketing department, services, and policies. He was most recently director of purchasing for the company. Ken Horowitz has been named to the position of director, business analysis and forecasting for CBS/Fox Video, it was announced by Bart Morison, vice president, strategic analysis. In this position, Horowitz will be responsible for analyzing performance of acquired product as well as a broad range of financial modeling and forecasting. He was formerly a senior financial analyst within the strategic analysis department.

Giddens Named—Laurie J. Giddens has been named Director Of Marketing for The Playboy Channel, it was announced by Mike Hale, Vice President, Marketing and Product Development, Playboy Programming Distribution Company. In this position, she will be responsible for the development and execution of all Playboy Channel trade and consumer marketing, sales support materials, new launch materials, advertising, and all convention-related activities. She will report directly to Hale.
Jody Watley Is For Real!

LOS ANGELES—"I'm over the moon," said a genuinely excited Jody Watley about her recent success. Her MCA Records debut LP has become a Number One BC album in addition to going Top 20 on the pop chart. It has so far spawned the Number One pop and BC hit, "Looking For A New Love," and the latest single, "Still A Thrill," is off to a fast start. This sort of success eludes even the talented newcomers. But Watley brought years of experience to her debut that has paid off handsomely. The beautiful Chicago native has a rich background as a dancer—her first professional gig was on Soul Train—and an avid interest in fashion, design and other visual aspects that have all contributed to her stunning presentation.

"I felt confident that if the music was there, my presentation was happening—the visual part of it.

With the commitment of the record company, I figured I had a pretty good shot. But to actually have things happen like this, it's great. I guess the time was right for me," said an exuberant Watley.

Watley was an original member of the group Shalamar. In 1977 she Jeffrey Daniel and Howard Hewitt were put together by Don Cornelius to be the visual focus to a single he had recorded using session players. The group clicked and had a string of hits. Hewitt launched a solo career, but in 1984 Watley left Shalamar for London and became part of the young fashion crowd there.

While in London she bumped into lots of music figures, including the likes of Bernard Edwards, George Michael and her eventual manager Bennett Freed.

"A lot of things came out of that," she said of her London stay. "Bernard Edwards, who produced three of the album's tracks, was an acquaintance from his days as bassist with Chic. "I bumped into him in London while he was there working on Duran Duran and he expressed an interest in being apart of an album whenever I got ready to do one," recalls Watley.

Also while in London she ran into George Michael during the historic recording of the Band Aid single, "Do They Know Its Christmas." Michael expressed interest in recording a song with Watley. When she finally returned to the United States and secured a record deal she called him up to make good on the offer. "Fortunately he was still interested in doing it, because when we talked, it was a couple of years ago," she said. In the meantime, Michael's career had skyrocketed, but he was still eager to do it and the result is "Learn To Say No," a standout track on the album.

After Watley's London sojourn, she returned to Los Angeles and hooked up with Andre Cymone, a Minneapolis funkster. They hit it off right away and began writing songs together. Six of the album's nine cuts came from this collaboration and Cymone produced those same six.

"He was interesting," she says of Cymone. "Lets just say, he wouldn't be one that people would expect to come out with the goods like he did. That excited me. I kind of like surprising people. I really do."

But the goods were there, in abundance. Their Number One single, "Looking For A New Love," is just one example. The gratifying thing about the whole project for Watley is that she had a direct hand in every aspect of the record, including co-writing the LP's biggest hit.

"To have things happening the way they are is great, but it makes me feel even better to know the involvement I had," she says. Watley had a say in virtually everything that occurred on the record. She picked the producers (in addition to Cymone and Edwards, Madonna's Pat Leonard wrote and produced one song), she either picked or co-wrote all of the album's songs, she selected the photographer, conceptualized the album cover, conceived the videos, chose her clothes, did the dancing in the videos and of course, sang. "So, its totally Jody Watley," she said.

"I think that the way I went in to MCA from the beginning, having so much together ...I think it excited them ...It kind of edged everybody on."

Her concept and look were so strong, in fact, that MCA let her have a free rein with most of the project. "I think that the way I went in to MCA from the beginning, having so much together, they felt really comfortable with letting me have that type of involvement. I think it excited them, too. It kind of edged everybody on," said Watley. She added: "I consider myself a new artist. And usually a record company won't give you that type of freedom unless you've proven yourself to them."

As with every other facet of her career, Watley is quite cautious and protective about touring. While being at the same time extremely adventurous, she wants to wait before hitting the road until she's got two album's worth of material under her belt.

Also, she rejects the treadmill mentality that says an artist with a new record must hit the grueling concert path. "I don't think people take enough time to do something special and stimulating," claims Watley. When Watley does decide to tour, she promises it will be memorable.

In the meantime, Watley is basking in the phenomenal success of "Jody Watley" and filing ideas and concepts for her next LP. And we can look forward to that, because, she says, "No matter the extent of my success, I want to have fun with what I do and take chances. Try things out."
ALBUM RELEASES

OUT OF THE BOX

Former Pink Floyd guitarist releases ambitious concept album that revolves around fictional radio station K.A.O.S. and a kid, an apparent vegetable from birth, who receives KAOSS directly, without a radio. Ruminative of Floyd’s “The Wall,” and featuring AOR dj Jim Ladd, should be a huge seller.

THE OUTFIELD—Bangin’—Columbia OC 46619—Producer: William Wittman—No List—Bar Coded
The Outfield’s second LP beats the sophomore jinx with a seamless set of melodic pop songs. Songwriter Spinks crafts the LP’s songs with singular attention to pop details of melody and harmony, and producer Wittman puts the glistening touches to the sound.

BEVERLY HILLS COP II—Motion Picture Soundtrack Album—MCA 6207—Producers: Various—List: 9.98—Bar Coded
This LP should repeat the success of the soundtrack to the first Beverly Hills Cop as a potent retail and radio item. Led by the tough and chart-climbing first single by Bob Seger, the LP features cut after winning cut by such artists as Charlie Sexton, Corey Hart, The Jets, James Ingram, George Michael and The Pointer Sisters.

FEATURE PICKS

THE GO-BETWEENS—Tallulah—Big Time 6042—Producers: Richard Preston-Craig Leon—List: 8.98—Bar Coded
Leaders of the Australian underground, now London residents, The Go-Betweens have reached a commercial zenith here. Always quirky and iconoclastic, their offbeat pop eye is in sharp focus on “Tallulah.”

ROGER DALTREY—Can’t Wait To See The Movie—Atlantic 81759—Producers: Alan Shacklock-David Foster-Chas Sandford—List: 8.98—Bar Coded
Daltrey has assembled a forceful collection of pop rock tunes for his latest solo LP. He delivers them with his trademark impassioned shriek. Especially effective is the apparently autobiographical “Balance On Wires.”

SCRAM—Stand Up—Better Youth Organization BYO 020—Producers: Scram-Byo—List: 8.98
This is a first for Scram and BYO. It is the band’s debut and the label’s first really solid mainstream contender. The songs are tough and lean, done in the midst of the rock trio spirit. The band conveys a social conscience and the sparse, reggae-influenced arrangements remind one of early Police.

HELLOWEEN—Keeper Of The Seven Keys Part I—RCA 6399—Producer: Tommy Newton—List: 8.98—Bar Coded
German heavy metal quintet has a much more optimistic bent than their name may imply. They produce a highly conceptualized metal thick with religion and rebellion.

BLEACHED BLACK—Relativity—88561-8151—Producer: Lou Giordano—List: 8.98—Bar Coded
Raw pop with more than a nod to psychedlic garage rock. But singable pop melodies manage to show their faces in the midst of the blitz.

TEEN DREAM—Let’s Get Busy—Warner Bros. 25493—Producers: Various—List: 8.98—Bar Coded
Led by the chart-climbing BC hit, “Let’s Get Busy,” new trio’s debut has the elements for becoming a big hit. The three girls have solid voices.

KEEL—MCA 42005—Producer: Michael Wagener—List: 8.98—Bar Coded
Leading L.A. heavy metal act unleashes its latest molten set of head banging rock. Avoiding some of the Gothic and gory clichés of the rest of the corp, Koel propagates largely positive themes.

PUSHTWANGERS—Strangler From Behind—Relativity 88561-8145—Producer: 4-Eyed Thomas—List: 5.98—Bar Coded
Pushtwangers are a European pop group with strong melodies and bright rhythms. This four song EP will help further the U.S. exposure for the Swedish band.

A super-star collection covering a lot of musical bases sets this package up for a big reception. The title track Night Ranger hit leads the way with various offerings from Pat Benatar, Bananarama, David Foster and Restless Heart filling out the set.

FIGURES ON A BEACH—Standing On Ceremony—Sire 25596—Producer: Ivan Ivan—List: 8.98—Bar Coded
As enigmatic and evocative as their name suggests, the music here ranges from quirky pop to dark, densely textured pieces.

RECORDS TO WATCH

STEPHANE GRAPPELLI-VASSAR CLEMENTS—Together At Last—Flying Fish FF 421—Producer: Tim Yaquinto—List: 8.98

FILé—Cajun Dance Band—Flying Fish FF 418—Producers: Filé-Bruce Kaplan—List: 8.98—Bar Coded

PICTURE PERFECT—Atlantic 81758—Producers: Larry Woo-Gordon Worrell—List: 8.98—Bar Coded

NITZER EBB—That Total Age—Geffen 24155—Producer: Phil Harding—List: 8.98—Bar Coded


DANIEL SHAYES—Highway—Shay’s Rebellion—Flying Fish FF 4427—Producers: Shay’s Rebellion-Paul Smith—List: 8.98

SALLY ROGERS—CLAUDIA SCHMIDT—Closing The Distance—Flying Fish FF 4425—Producers: Sally Rogers-Claudia Schmidt-Darlene Wilson—List: 8.98


PHIL SAATCHI—Wheel Of Fortune—A&M SP-S152—Producers: Pete Smith-Phil Saatchi—List: 8.98—Bar Coded

PRISCILLA HERDMAN—Darkness Into Light—Flying Fish FF 4420—Producers: Priscilla Herdman-Abby Newton—List: 8.98

SUGAR BABES—MCA 5828—Producers: Vincent Brantley-Rick Timas—List: 8.98—Bar Coded

Cash Box June 20, 1987
**SINGLE RELEASES**

**OUT OF THE BOX**

**STARSIP (RCA 5225-7-GCD)**
It's Not Over ("Till It's Over") (4:16) (MCA/MCA-Tongerland-Kaz zoom/BMI) (Robbie Nevl-John Van Tongeren-Phil Goldstein) (Producer: Keith Olsen)

Starship's recent Number One single, "Nothing's Gonna Stop Us Now" from the film Mannequin sets things up nicely for this first single from their upcoming LP. It is a soaring, anthemic rocker with a winning chorus that should catapult it up the charts.

**ELLABROOKS (QMI MCA 53095)**

Bob Pittman's new label, QMI, debuts with this heated dance cut featuring newcomer Brookes. She has a blustering, hot voice and this should be a solid launch for both the label and her career.

**MILES DAVIS (Warner Bros. 7-28309)**
Backyard Ritual (4:09) (Mycenae/ASCAP) (George Duke) (Producers: Tommy Lipuma-George Duke)

The ever-cool Miles in a smokey instrumental right for Jazz, AC, urban and soft jazz hybrid formats.

**LOS LOBOS (Slash 7-28336)**

The song was made for this band, or vice versa. East L.A.'s musical ambassadors cut into the Valens classic and give it their distinctive Mexican-American rock flavor.

**GLENMEDEIROS (Amherst AM-314)**
Watching Over You (4:08) (French Surf-Chappell/ASCAP) (P. Gordon) (Producer: Jay Stone)

The surprise Top 20 debut hit by this 16-year old Hawaiian high school student paves the way for this to be a huge AC/CHR hit.

**FARRENHEIT (Warner Bros. 7-28315)**
Lost In Loveland (3:38) (WB-Shopper-Idahphon-Greater Heits adm by WB/ASCAP) (C. Farren-D. Heit) (Producer: Keith Olsen)

A bristling AOR rocker just right for cruising this summer.

**ERASURE (Sire 7-28362)**
Sometimes (3:37) (Sonet/PRS adm by Emile/ASCAP) (Clarke-Bell) (Producer: Flood)

Synth pop outfit goes things rolling with "L'Amour" earlier this year. Their latest is another sexy and forlorn but infectiously melodic pop song.

**OUT OF THE BOX**

**JAMESINGRAM (MCA 53125)**

Singer Ingram, who scored big with his Linda Ronstadt duet for the movie An American Tale, has another stirring film song on his hands here. Produced by Cymone (Jody Watley), the cut has a dance floor beat and features Ingram's unparalleled vocal cool. It is yet another single from the Beverly Hills Cop II Soundtrack.

**OUT OF THE BOX**

**CARRIE MC DOWELL (Motown 19033MF)**
Uh Uh, No No Casual Sex (Pt. 1) (4:06) (Stone Diamond/BMI) (W. Hutch) (Producer: Willie Hutch)

The age promiscuity is over and it was only a matter of time before pop music caught up. Mc Dowell's appeal to monogamy is couched in a crushing dance groove and features her (ironically) sexy chirp. The current climate of AIDS- enlightened views on sex should help this cut get a hold of radio.

**FEATURE PICKS**

**FIRE TOWN (Atlantic 7-89242)**
Carry The Torch (3:57) (Flip 'n' Dog/BMI) (P. Davis-D. Erikson) (Producer: Fire Town)

Reminiscent of Byrds-era folk rock, Fire Town's first single should capture an audience base for the new and promising band.

**JANISSIEGEL (Atlantic 7-89235)**
Trouble Man (5:46) (Gobete-20th Century/ASCAP) (Marvin Gaye) (Producer: Steven Miller)

Manhattan Transfer singer's debut single is a blues/jazz workout with a torchy attitude and Siegel's stellar vocal effort.

**KOOL & THE GANG (Mercury 888 712)**

Kool & The Gang will cash in on summer's start with this funky school break anthem, replete with an upbeat groove.

**THERESA (RCA 5229-7-RAA)**
Last Time (4:00) (Jay King IV/BMI) (Jay King-Denzil Foster-Thomas McElroy) (Producers: Denzell Foster-Thomas McElroy)

Sunny Prince-like funk beat from the Club Nouveau team, delivered by new sexy throat.

**SPANDAUBALLET (Epic 34-07190)**
Through The Barricades (5:56) (Reformation/BMI) (G. Kemp) (Producers: Gary Langan-Spandau Ballet)

British sensation, known for blustery synth dance cuts, has a beautiful, acoustic ballad here that may have enough appealing elements to be the rare ballad to become a hit with CHR programmers.

**RECORDS TO WATCH**

**BABYFACE (Solar B-70099)**
I Love You Babe (3:59) (Hip Trip-Hip Chic/BMI) (Babyface) (Producer: Babyface)

**EIGHT SECONDS (Polydor 885 769)**
Sincere (I Shall Return) (3:44) (Eight Seconds-PolyGram/BMI) (Eight Seconds) (Producer: Rupert Hine)

**KAREN KAMON (Atco 7-99429)**

**DAN AYKROYD AND TOM HANKS (MCA 53086)**

**STAN BUSH & BARRAGE (Scotti Brothers ZS 07182)**

**THE SPINNERS (Atlantic 7-89226)**
Spaceballs (4:10) (Rashida-United Lion/BMI-Colgams-EMI/ASCAP) (Jeffrey Pesceotto-Clyde Lieberman-Mel Brooks) (Producer: Jolley/bean)

**AMAZULU (Mango MS-121)**
Montego Bay (3:03) (CBS Unart Catalog/BMI) (B. Bloom-J. Barry) (Producer: Andy Hill)

**HEAVY D. AND THE BOYZ (MCA 53045)**

**Cash Box** June 20, 1987
STRAY CAT—Michael Jackson has strayed from the Jehovah's Witness told.

AND SPEAKING OF JACKSONS—While Michael Jackson has left the Jehovah's Witness's brother Marlon has up and left the Jacksons. His debut solo effort for Capitol Records (as yet untitled) is due for an August release. Jackson produced the album with Fred Scritti Politti, and also wrote most of the songs, sang all leads and back-ups, and played most instruments. The LP's first single, "Get Away," which Jackson co-wrote with Maher, is due next month.

RAMBLIN' GUY—Following his recent tour of the South and Southwest (opening for Concrete Blonde and the Wild Seeds et al), DB Peter Hooten has just concluded a week crusing into town in his pink '63 Rambler American, just like the L.A.-based singer/songwriter/guitarist said he would. Hooligans, in case you didn't hear, hit the highway in New York last month armed with a video camera, a boombox, a guitar and a harmonica. He was met in the L.A. satellite berg of Whittier by members of Scrubblers (Southern California Ramblers Association), driving some 20 vintage Rambler, who escorted him to the Long Beach digs of Jiffy Lube (you know, the "15 minute oil change" folks) sponsors of Hooligan's tour. It was at the Jiffy Lube Long Beach digs that our hero, garbed naively in a psychedelic Elvis shirt he picked up at Graceland, climbed on top of his car and regaled Jiffy Lube employees with some tunes. Later that evening (Sunday, June 7), the tireless, karaoke-loving guitar singer played AFM's Bar. Meanwhile, final mixes are well under way for the LP's forthcoming (August 10) I.R.S. debut LP, "The Sound of Music," the ex-Beardsley recording act's first release in three years.

SHATTERED—According to a spokesman for the Jehovah's Witnesses' Valley Assembly in Woodland Hills, Michael Jackson did indeed leave the organization "about a month ago," Jackson, the spokesman confirmed, "does not care to be associated" with the church any longer. As to what affect Jackson's decision will have on his family (his mother, for one, is said to remain in the sect), no one is saying, "That's up to the family," the spokesman told Points West. According to reports, Jehovah's Witnesses are not allowed to speak with former members. The spokesman could give no reasons for Jackson's choice. Has Michael been getting too much oxygen lately? Do the Elephant Man's bone figure in here somehow? And what of that forthcoming album we keep hearing of, but not hearing? Tune in tomorrow for the continuing drama of Encino (will Katherine shun her son?). And now, ladies and gents, for a commercial message...
“It’s limitless what you can do with the three minute song,” says Fire Town’s Doug Erickson.

Most of the tracks are less content-oriented, though, and more concerned with serving up a panoply of hooks and well-crafted songs. Fire Town combines the simplicity of The BoDeans, the catchiness of The Smithereens, and the dynamism of The Rainmakers in an album that ranks among the year’s best debuts.

Paul Iorio

WHERE’S BAM-BAM?—MCA’s newest recording artist Pebbles is offering listeners nationwide a teaser of what to expect from her soon-to-be-released debut album. Her song, “Love Hate,” produced by Prince, was prototyped by Cymone, is featured on the Beverly Hills Cop II soundtrack, and complements the hyperventilating nightclub scene in the box office smash.

DIXON’S CAMEO — That’s Don Dixon crooning away at a Wednesday Week gig in Charlotte, as WVW’s Heidi Rodewald plays on. Dixon, who is signed to Enigma, produced Wednesday Week’s first album for that label, “What We Had.”

“The Message” had at least as much power live as when played with two turntables and a DJ, and the packed house danced, swayed in unison, and sang along to what still stands as rap’s finest song. After a few bars of “White Lines,” everyone called it a night, the crowd out-of-breath and dripping sweat to the exit.

LIPPS INC.’s 1980 hit “Funky Town” now has new chart-life with a version by the Australian band Pseudo Echo (RCA). It is currently #28 bullet in the U.S. and has been number one in Australia, making it their biggest hit to date—and helping them sell their synch image somewhat.

Funkytown — “I’m turning point for us,” says bassist Pierre Gigliotti. “We’re playing it live and...

MAN AT WORK — David Bowie autographs his way to the New York area August 2d for a show at Giants Stadium. Squeeze opens.

a lot of people said you should record this.” The band, which recently played its first New York gig, says its music is evolving into something more stripped-down and live-sounding...

...R.E.M.’s...The dB’s first LP for IRS, due out August 10, is called “The Sound Of Music”...

...a promising new band from Boston called The Cavedogs are close to a deal with a prominent indie label. Details next issue...R.E.M.’s next album, as-yet untitled, is slated for September 7 release...Scuffy The Cat’s new one, “Tiny Days” (Relativity), is topping the indie and college charts, and has moved more than 200,000 units in less than a month...The Replacements “Pleased To Meet Me” (Sire) is doing better chart-wise than any of the band’s previous LPs, with a current #69 bullet standing and rising.

As I’ve said before and at length, it’s the best album released by anyone so far this year....Hot double bill: Hugo Largo opens for the Feelies at the Ritz June 19...The Fat Boys’ rendition of The Beatles’ “Baby, You’re A Rich Man” is included on the “Disorderlies” (Tin Pan Apple/Polycron) soundtrack album, with an August 1 date.

Paul Iorio

EAST COASTINGS

PRODUCER ADRIAN SHERWOOD manned the boards for an interactive performance with funk-trio Fats Comet and vocalists Gary Clail and Mark Stewart, at a sold-out Cat Club show June 4th. It was Sherwood’s first appearance in New York, and a crowd that included Mick Ronson and Nile Rogers showed up to hear his sound-crafting magic live. Of course, with the Fats Comet crew, Sherwood had substantial raw materials with which to work. His inventive use of echo, repeats, splits, and the “cut-up” method pioneered by William Burroughs in prose, often made the music sound like the equivalent of “congregate challenger and according under evidence where preliminary name preliminary name.” But more importantly, it was as danceable as any N.Y. sh-indie-rock.

On vinyl, Sherwood’s interactive mix is best represented by an excellent Upside collection called “The Architect Of Destruction.” Indeed, that’s what Sherwood is; he explodes songs and disintegrates beats with the idea of re-creating music and sound in room-cloud dusting. At this show rock and funk grooves collided with power chords and rap when Stewart fronted the band as Maffia to play “Hypnotized” and when Clail sang with the group as Tackhead. Chail even went solo, on an a cappella “Sixteen Tons,” allowing Shew-

ROXY MUSIC — RCA recording group Pseudo Echo are pictured after their May 5 Roxy show in Los Angeles, with RCA staffers. Pictured (l-r): PE’s James and Vince Leigh; Simon Low, vp of A&R for RCA; and PE’s Brian Can-

STEADY PALS — The Whispers “Rock Steady” with Robbie Nevill and Don Cornelius at a recent Soul Train taping. Pictured (l-r) are Nicholas Caldwell; Cornelius; Wallace Scott; Nevill; Walter Scott; Leavil Degree; and Marcus Huxton.
CORNERED—At the recent ASCAP Pop Music Awards, Olivia Brown was cornered by record producing team Terry Lewis and Jimmy Jam. Brown was at the awards accepting for Jan Hammer and Glenn Frey for the Miami Vice soundtrack music.

#1 PARTY—Virgin Records and BMI recently hosted a #1 party in Los Angeles to celebrate Cutting Crew's hit single "(I Just) Died In Your Arms" from their Virgin debut album "Broadcast." Pictured (l-r) are: Ron Anton vp West Coast, BMI; Jeff Ayeroff, co-director, Virgin Records; Nick Van Eede, lead singer, Cutting Crew; and Jordan Harris, co-director, Virgin Records.

FIVE YEARS AGO IN CASHBOX

June 19, 1982—Just as home video software has been the focus of attention at past Consumer Electronics Shows, home video games have been stealing the spotlight this year. Atari, Astroade, Games by Apollo, Activision, Coleco and Imagic are among many companies reaping the rewards of what one trade daily dubbed "game fever" at the International Summer CES...Chrisalis recording group Blondie becomes the latest act to receive corporate tour sponsorship. Following such recent tie-ins as the Rolling Stones and Jovan Cosmetics and Rod Stewart and Sony Tape, Blondie's forthcoming U.S. tour will be underwritten by Pioneer Electronics (USA)...Following a special ribbon cutting ceremony, June 7, Elvis Presley's Graceland estate officially opened to the public, providing fans and visitors with guided tours of the grounds and mansion...The University of California at Los Angeles, under the auspices of its Theatre Arts department, played host to the first International Visual Music Festival from June 4-6, spotlighting the history of sound/image symbiosis from its earliest stages to today's technologically advanced state of the art. In the festival's keynote address, Stan Corney of Warner Communications, Inc. presented his personal approach to visual music as a new business and a harmonizing link between two kinds of communications mediums. Entitled "Why Video Music Is Like Underwater Farming," the industry executive's speech recalled how, years ago, he read about food pills, picture telephones and oceanic agriculture as the waves of the future in Popular Science magazine. "How quickly the future does not arrive," said Corney, whose talk expressed the belief that record companies are doing little to market the visual/aural concept. "The utopia of music video may be as far off as underwater farming...Top five singles: 1. "Ebony and Ivory," Paul McCartney. 2. "Don't You Want Me," the Human League. 3. "The Other Woman," Ray Parker, Jr. 4. "Rosanna," Toto. 5. "Always On My Mind," Willie Nelson.

GET A JOB—Pictured during two days of interviewing for the Y.E.S. To Jobs high school summer employment program recently are (l-r): Westchester High School student Eric Read; Gil Flesen, president A&M Records; Bob Reitman, A&M's general manager and vice president of marketing; and Mary Roman, director employment development department Central Office.

NMS8 (continued from page 5)


TICKERTAPE

NEW YORK—The Moss Music Group has created a new division, RB International, under the direction of Rick Bliwewich. RB International will consist of four record labels: Lifestyle, The Golden Voyage, RBI and Ric...The ninth season of the ASCAP Musical Theatre Workshop set for the fall. Composer Charles Strouse will be the director and interested writers have until August 21 to submit a resume and cassette tape of four original theatre-type songs to Ber-nicee Cohen, Director of Musical Theatre Activities, ASCAP, One Lincoln Plaza, New York, NY 10023...Judy Collins, Tom Paxton, Marvin Hamlish and many others will participate in a "Save the Beacon Theatre Benefit Concert," June 25 at Symphony Space. Proceeds will go toward the legal fund to preserve the historic Broadway theatre and to stop its potential conversion to a disco...The NAMM International Music and Sound Expo is set for Chicago's McCormick Place, June 27-30...Zyndall Owen Raney was sentenced by Judge Henry Woods of the U.S. District Court for the Eastern District of Little Rock, Arkansas to two concurrent three year sentences for copyright infringement, involving 16 sound recordings by the likes of Bruce Springsteen and Lionel Richie, and conspiracy to counterfeit U.S. currency...Benjamin Blake Stilner of Church Hill, Tennessee has been indicted by a Federal Grand Jury on eight counts of trafficking in counterfeit cassette labels, one count of recording copyright infringement, and one count of conspiracy to infringe sound recording copyrights; he faces a maximum 50 years imprisonment and a $2.5 million fine...Frank Sinatra will perform concerts in six Italian cities this month, including one at the historic Arena de Verona.
Dexter Gordon

Long Tall Redux--Dexter Gordon is back. Again. After a four-year hiatus--and in the wake of all the health concerns ("My health was very runderful after all these years of my life," says Dexter), Dexter Gordon, saxophone in hand, faced a live audience the week before last, as a guest soloist with, of all things, the N.Y. Philharmonic. He played on a new David Baker piece called "Ellingtones," and, after a second or two, it was clear that Dexter Gordon's sound was still intact. The real sharp chops, perhaps, will follow; the chops at Avery Fisher Hall were, in fact, not bad at all.

Dexter, of course, comes and goes. In 1960 he came back, after years of obscurity and a prison term. In 1976 he came back, after 14 years of living and working in Europe. Last year, of course, he came back on film, completing a Best Actor nomination for his troubles. This year, the six-foot-five-inch tenor saxophonist is back in the flesh.

The weekend before the Philharmonic gig, Dexter guested on the upcoming Tony Bennett album. At the end of the month, he embarks on a tour of Europe with Bobby Hutcherson, Ray Brown, Bill Higgins and Pierre Michelot, four players who participated in Round Midnight.

At the end of the tour, the band will wax a live album for Blue Note (the first Dexter Gordon album, not counting the two Round Midnight soundtracks, in five years). And after that?

"I haven't really thought too much about that," says Dexter slowly, very slowly. "I've just been thinking about getting myself back together, which I seem to have done. I'm in better shape than I was in four years ago."

"I'm not really planning on getting back on the circuit and playing all the clubs. Mostly I'll do concerts. But, you know, we just talked to Max Gordon [the owner of the Village Vanguard, where Dexter made his much-acclaimed 1976 "Homecoming"] and he wants us to come into the club. Basically, there will be very few clubs that we'll be doing. But maybe we can do a special weekend later in the year at the Vanguard just to pay our respects. Because he did a lot for me, you know. When I came back from Europe, I didn't see too many people remembered me, and he gave me a shot. And it turned out fantastic."

And what about taking another acting assignment? Certainly, the Academy Award nomination must have caused a couple of scripts to waft Dexter's way.

"Oh yes, no hesitation, as long as it's in my bailiwick. It wouldn't have to necessarily be a jazz musician. I don't want to be typecast all my life."

TUBE-BOP--The amount of jazz on TV is a joke, right? Right. This is a shame, right? Right. Slowly, however, the situation is being taken, right? Right. Finally, Public Television (you know, the guys who bring us tons of ballets and operas) is waking up to the much-abused, much-neglected art form called jazz. At least it's happening here in New York. Last year, WNYC (Channel 31) gave us a Jazz Hot Summer, and they're doing it again on Monday nights this summer. Now, the Big Daddy, WNET (Channel 13), is coming around. Beginning July 2, Jazz Tonight will unspool every Thursday night for 18 weeks. Now the 11:00 p.m. a.m. time is exactly prime time, but it does give you a chance to catch a set at a jazz club (day game) and be installed in your recliner just in time. Here, then, is the first half of the schedule: The Last of the Blue Devils/Sippie (7/12), Trumpet Kings/Dick Hyman Plays...A Lot of Pieces (7/19), Piano Legends/Count Basie In Paris (7/16), John Coltrane/Earl Hines and Coleman Hawkins (7/23), Jazz in Exile/Freddie Hubbard Live at the Village Vanguard (7/29), Women In Jazz (Parts East and West)/Melodie Woody Live at the Village Vanguard (8/6), Women In Jazz (Parts Three and Four)/Lee Konitz Live at the Village Vanguard (8/13), Women In Jazz (Parts Five and Six)/John Abercrombie Live at the Village Vanguard (8/20), Alfredo Scala/Sonny Stitt In Jazz (Part Seven)/Michel Petrucciani Live at the Village Vanguard.


CASH BOX JAZZ ALBUMS

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VIEWPOINT--Steve Turre-Stash ST-270--Producers: Steve Turre, Will Friedwald

An impressive debut album from one of the finest trombonists (and cornet shell players) in jazz. Turre leads a rarefied, hard-edged, hardbop band through a slate of memorable originals and blue-chip standards.

ADVENTURES OF THE HEART--John Blake--Gramavision 18-8705--Producer: Jonathan F.P. Rose

Violinist Blake's music has been getting poppier and poppier and this album is no exception, what with Owen Guthrie and Grover Washington, Jr. and reunions of synthesizers and vocals.

CLASSICS IN JAZZ--Louise Bellson and his Jazz Orchestra/Musicians MM D5 20120--Producer: Gregory K. Squires

The heavy, shifting date alternating between Bellson's romping, stomping big band and his only-slightly-less romping, stomping sexet. The focus is most definetly on the drums.

LIGHT YEARS--Chick Corea Electric Band--GP 1036--Producer: Chick Corea

The lord high master of Latin-influenced fusion with his high-tech, funkified flags flying.

BOSS BRASS & WOODS--Rob McConnell & The Boss Brass--MCA Impulse! 5992--Producer: Fernando Gelbard

One of the biggest, baddest bands on this continent (they hail from Canada) in a smoking set of originals and standards, with alto saxophonist, wood. Added value for music (and the roster to 23).

INNUEDOES--Leslie Drayton & Fun--Esoteric ER-1005--Producers: Leslie Drayton

Uncle Billy's, a decade from a sweet-toothed trompetist and his tight band of Fun-sters.
Talent on Stage

Tom Petty and The Heartbreakers

Universal Amphitheatre, L.A. - A capacity crowd was on hand here to witness the long-awaited return of rock band. Although they hail originally from Gainesville, FL, Tom Petty and his Heartbreakers have made Los Angeles their home in recent years, and the fans here have taken them to heart like native sons. This week they returned and put on a scintillating show of pop, rock, and poetry, to the delight of the audience, who seemed thunderous, still sensitive and moved.

Petty’s greatest strength as a committed, intelligent artist has always been his ability to crystallize moments of passion, rebellion, and raw human emotion in his own inimitable, highly emotive style. His manner is that of supreme, superstellar not above his crowd but as one with it, and his knack for combining sensitive lyric insight with an often gripping rock and roll sensibility has made him a favorite with blue- and white-collar alike, fans and critics everywhere. His is a craft of empathy.

Tuesday night at Universal, in the second of four sold-out shows, Petty evinced all these qualities and more. “I’ve got a lot of songs I want to play tonight, so we’re going to get on with it,” he drawled early in the evening, and got on with it he did. He slid “You’re Gonna Make Me Lonesome When You Go” down, the eerie melody creeping underneath the almost sinister vocals, and hen ripped the crowd to its feet with a muscular rendition of “American Girl,” also from the first LP. These no numbers were slotted around two from his latest record, “Let Me Up (I’ve Had Enough),” and received by critics as his best since 1979’s “Damn The Torpedoes.” By his point, it seemed Petty had the crowd fully behind him, as they waved, danced, and sang along. His oaky ligh of fans appeared willing, even pleased, to accept the maturities of Petty’s musical persona that new songs like “My Life, Your World” and “Runaway Train” seem to indicate.

The Heartbreakers also have grown from their roots as an often sloppy but well-intentioned garage combo to their position currently as perhaps the best backing band in rock. The rhythmic foundation is provided by drummer Stan Lynch, and all other tours take their bass from his rock-solid groundwork. Guitarist Mike Campbell shared the on-stage spotlight with Petty most of the show, and rightfully so. He managed to make each lead break sound spontaneous and casual, yet riveting, and his all-too-brief solos ignited the band to higher levels of achievement. Benmont Tench provided wailing organ underpinnings and Roy Jitan-styled keyboard punctuation, and Howie Epstein’s bass and sweet harmonies provided an excellent counterpoint to Petty’s rough stylings.

Three songs placed in the middle of the set comprised the heart of the show, and cemented Petty’s rightful position as a vital American rocker. He began the trilogy with a touch of unexpected social commentary, commenting on a few of our nation’s ills as they appear from the windows of the band’s tour bus. The homeless, the kids on crack, the lack of trust in our nation’s leaders (both political and ideological), as well as they touched upon briefly in a rambling monologue that never seemed to reach its conclusion. From this base Petty launched into the Buffalo Springfield’s “For What It’s Worth,” and the provocative lyrics of protest and awareness seemed to this reviewer as appropriate today as twenty years ago.

Next came a short discussion of the well-documented burning of his house (allegedly arson), which Petty finished by stating unequivocally “they can burn wood and they can burn stone, but they didn’t burn this” as he held up his guitar. The next track, “The Waiting,” perhaps the most poignant moment of an evening of sublime rock and roll.

The third side of the triangle fell into place as the psychedelic-tinted “Don’t Come Around Here No More.” A soulful break in the middle gave way, the bottom fell out, and suddenly the Heartbreakers were on full throttle, pushing each other and the crowd into a frenzy. Most other bands after a garish, gaudy, gaudy effort of this caliber would have given the requisite “thank you, good night,” but as Petty assured the Amphitheatre audience, there was a long way to go yet.

Further highlights included a raucous version of the Clash’s “Should I Stay Or Should I Go” and a sparkling rendition of Petty’s heartfelt “Even the Losers.”

But it was “Refugee” that truly brought the house down. Like an old favorite pair of jeans, the song wears well with age, and it still sounds as fresh and gutsy as the day “Damn The Torpedoes” hit the streets. Tench and Campbell played hard off each others leads, then the band came way down to a break to catch some air before diving back in headfirst. The sheer fury of the Heartbreakers’ attack seemed to try their rejuvenated return to recording and touring, delivering all the promise of “Let Me Up (I’ve Had Enough)” and delighting this overflow crowd.

Petty is back, and he’s better than ever. Another muscular Southern band, The Georgia Satellites, is touring as part of the Rock and Roll Caravan along with Boston’s Del Fuegos. The Satellites’ brand of stripped-down, hard-edged, guitar based boogie rock complemented Petty perfectly, and their comfortably good-natured stage presence belied their sudden rise to AOR fame. If there is a better band ban around anywhere, they have yet to make it to these ears.

Rob Yadumian

World Party

Santa Monica Civic Auditorium, CA Ex-Waterboy Karl Wallinger brought his World Party to Southern California and signs are that the wispy mystic’s update of sixtyies peace and love themes has registered with late-eighties party-goers.

Wallinger’s World Party is a heady mix of religious, ecological and social concerns concocted in flawless homage to sixtyies musical figures such as The Beatles, Bob Dylan, The Rolling Stones, Jimi Hendrix, The Doors and others. Instead of peering through Wallinger’s own ecletic stew, one can hear borrowed lines from these, as the “Wind Cries Mary” and “Satisfaction” were among the hodgepodge bits that found their way into Tuesday’s (June 2) show.

But World Party is much more than a revivalist sideshow. The images and allusions are carefully chosen tools used by Wallinger in extracting specific emotions that have become impacted over the years by the neglect of rock’s roots and the accretion of time. Rock and roll has lost its ability to change lives; to be important to its listeners.

“I can’t get no satisfaction” was a revolutionary summary of sixties youth dissatisfaction. When Wallinger groans these lines, they once again are revolutionary, having as they do, a stirring Wallinger affect, enhanced by the eloquence of Pagan’s global shenanigans and the likes of Secretary of the Interior Hodel’s suggestion that sun tan lotion and dark glasses are a reasonable response to ozone layer deterioration.

Like The Waterboys from whence Wallinger hails, he is deeply spiritual in orientation. Songs like “The Little Man Within,” “World Party,” “I Can Be Beautiful Sometimes” “Make Love To The World” and “Ship Of Fools” have a ringing religious, almost evangelical, tone. And also like the Waterboys, Wallinger gets his theology across, but in his own way.

Wallinger’s awkward, but effective, left-handed guitar playing, and simply, equally effective, keyboard playing, are the focal points from which his five hired hands former Waterboys players Guy Humphreys and Martin Swain on keys, Lennie McCloud and Tony Ruffe (also a former Waterboy) and Dominic Miller on guitar rock with great vigor.

In addition to songs from his Chrysalis Records debut, “World Party,” Wallinger rolled out some tracks from his B-side collection, import B-side songs like “World Groove” and “Trouble Down There.” One of the brighter moments was an epic-scaled, dramatic song called “This Is The World Speaking.” Wallinger ran through the stage, and in the role of the world, made maniacal, scathing indictments on man’s stewardship of the earth. The song climax in a thunderous, explosive display of World Party’s collective muscle as a band and Wallinger’s keen perceptive skills as a songwriter.

The show ended with an ambitious, literal rendering of The Beatles’ “A Day In The Life,” complete with digital keyboards grabbing the orchestra crescendos. Wallinger introduced the song with a veiled acknowledgement of the song’s 20th Anniversary, which was celebrated the day before World Party’s show.

It is very easy to imagine this band becoming a leading force in re-introducing imaginative, commited and life-changing elements into a pop world sorely in need of them. The songs have a timeless appeal, Wallinger’s spirit delivers them with great conviction, and his band rocks them with genuine power.

Stephen Padgett

CASH BOX

Cash Box June 20, 1987

CORPORATE WELL WISHES—Columbia recording artists Psychadelic Furs played the Forum in Los Angeles recently as part of a national tour in support of their latest album “Midnight To Midnight.” Pictured (l-r): Jim McKean, national director albums; Todd Rundgren; Richard Butler, Psychadelic Furs; Bob Wilcox, vice president product marketing; Bob Garland, local promotion manager, Los Angeles; and Jeanette Mattiussi, dir. artist development/video.
The Kinks/Joan Jett

THE GREEK THEATRE, L.A.-Joan Jett’s appearance here sharing the bill with legendary British rockers the Kinks has created a new phenomenon for rock fans. The Kinks, led by Dave Davies, the blond lead guitarist, and his brother, Ray Davies, the lead singer, have been together for over thirty years, and their music is as fresh and innovative as ever. The Kinks have a reputation for producing catchy, melodic songs that are both timeless and relevant, and their performance at the Greek Theatre was no exception.

Dave Davies’ guitar playing is a major highlight of the show, with his unique style and virtuosity shining through in every note. He is known for his innovative use of pedals and effects, which add a layer of depth and emotion to his music. The Kinks’ sound is a blend of power-pop, rock, and folk, and their setlist includes hits from all eras of their career, from their early days in the 1960s to their more recent work.

Joan Jett, on the other hand, is a rock icon in her own right. Her band, Blackhearts, has been around for over thirty years, and their setlist featured a mix of classic rock hits and new material. Jett’s voice is powerful and dynamic, and she commands the stage with confidence and energy.

The combination of the Kinks and Joan Jett was a perfect pairing, and the crowd was on their feet from the moment the first note was played. Both bands had the audience singing along to their hits, and the energy in the venue was electric.

At the end of the night, the Kinks and Joan Jett left the stage to a standing ovation, and the crowd was left dreaming of more. The Greek Theatre is a fitting venue for these legendary rockers, and their performance was a testament to the enduring power of rock music.
Just out is Belouis Some's "Let It Be With You," the first single off the English hitmaker's forthcoming album. Watch for Top 40 radio to give immediate attention to this powerful track, with assured dance success to follow. The self-titled LP is due shortly on the Capitol label.
CASH BOX TOP 100 ALBUMS

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

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

POP GOES

FREDDIE JACKSON

"JAM TONIGHT"
FROM THE PLATINUM PLUS ALBUM
"JUST LIKE THE FIRST TIME"

ADD B96-CHICAGO
Added off cassette test pressing of remix.
KCPW (POWER 99)
DEAN HALLUM
All the ladies want to
JAM ALL NIGHT
with Freddie Jackson!

ADD WHYT - DETROIT
MARK JACKSON-M.D.
"A crossover smash - the
definitive single from
Freddie’s 2nd album.
He doesn’t have to sing
just ballads."

KMEL - SAN FRANCISCO
KEITH NAFTALY-M.D.
"Freddie has a great
track record with us
and this remix is right
on the money! Smooth
mass appeal sound!"

SPECIAL REMIX ON YOUR DESK NOW!
MARKET AT A GLANCE

Most Added
Out Of A Possible 110 Stations

108 Stations Reported This Week

I Still Haven't Found...
U2-Island
26 Adds

Hearts On Fire
Bryan Adams-A&M
22 Adds

Don't Mean Nothing
Richard Marx-Manhattan
20 Adds

One For The Mockingbird
Cutting Crew-Virgin
16 Adds

Luka
Suzanne Vega-A&M
15 Adds

Requests

Always
Atlantic Starr-WB

I Want Your Sex
George Michael-Columbia

Never Say Goodbye
Bon Jovi-Mercury/PG

Girls, Girls, Girls
Motley Crue-Elektro

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

Retail

Columbia

Always
Atlantic Starr-Warner Bros.

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

Alone
Heart-Capitol

Songbird
Kenny G-Arista

Rhythm Is Gonna Get You
Gloria Estefan & Miami Sound Machine-Epic

Album Alley

Bangin'-The Outfield-Columbia

Formats: Primarily Top 40. AOR and A/C will benefit also.

Single: "Since You've Been Gone," hits #70 in its second week on the Cash Box pop singles chart.

Comments: Should prove to be successful follow-up to band's multi-platinum debut LP. Group's smooth pop-rock styling will blend well with most formats, A/C included.

Radio K.A.O.S.-Roger Waters-Columbia

Formats: Immediate AOR attention, with Top 40 crossover on certain cuts.

Single: "Radio Waves," established AOR success. Picked up T40 in the Midwest this week at WKDD in Akron, Ohio.

Comments: AOR will have a field day with entire LP. Popular Disc Jockey Jim Ladd is featured on segues between tunes as an air-personality on the fictional station K.A.O.S., tying together the LP's storyline. Featured artists include Paul Carrack (Squeeze, Mike & The Mechanics) and Andy Fairweather Low.

Cross Over Potential

La Bamba-Los Lobos-Slash/WBAOR-T40

Time Will Crawl-David Bowie-EMI America/AOR-T40

It's Not Over...-Starship-Grunt/RCAT40-AOR

Watching Over You-Glenn Medeiros-Ambers/AOR-T40

These Times Are Hard...-John Waite-EMI America/AOR-A/C

D.Y.B.O.-Starpoint-Elektra/C-T40

High Priority

Tom Gorman
Capitol

Freddie Jackson is on fire with adds at B96, WHYT, KCPW, FM-102, KS 103 and KMEL. Strong phone response, especially female. 4 By Four are generating hot teen phones - now crossing in the Southeast. Poision's "I Want Action" obtains 20 adds this week. Debuts at #38 on Z93/Atlanta, and #26 at KEGL in Dallas. LP still red hot, Strong MTV play and good phones.

Steve Resnik
A&M

Herb Alpert's "Diamonds" is Top 10 everywhere and still growing. The Nylon's "Kiss Him Goodbye" is on over 200 stations. Key adds this week include KMET, WTIC, B98, B104 & K107. Jumps include KTYS 26-21, WLS 26-21, WAMS 23-17, 92X 33-26, KDWB 20-10, WLNY 19-13, Y108 19-11, KATD 10-8, & KUBE 16-11 Janet Jackson picked up adds at WCAU, KROY, KVSS and great moves at B94 10-8, KJIS-FM 20-15, KMET 16-12, and WXKS 17-14. "Luka" by Suzanne Vega is currently on over 120 stations and added to Z95, KWK and KUBE this week.
# CASH BOX TOP 100 ALBUMS

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

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

## TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th></th>
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<tr>
<td>1</td>
<td>Lisa Lisa and Cult Jam—Head To Toe—Columbia</td>
<td>2</td>
<td>11</td>
<td>X/F X/F X</td>
<td>94%</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>16</td>
<td>7</td>
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<td>2</td>
<td>Atlantic Starr—Always—Warner Bros.</td>
<td>1</td>
<td>13</td>
<td>X X X</td>
<td>96%</td>
<td>4</td>
<td>5</td>
<td>1</td>
<td>21</td>
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<td>3</td>
<td>Whitney Houston—I Wanna Dance,—Arista</td>
<td>5</td>
<td>6</td>
<td>X X X</td>
<td>98%</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>11</td>
<td>25</td>
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<tr>
<td>4</td>
<td>Genesis—In Too Deep—Atlantic</td>
<td>4</td>
<td>9</td>
<td>X X X</td>
<td>93%</td>
<td>7</td>
<td>8</td>
<td>1</td>
<td>20</td>
<td>52</td>
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<tr>
<td>5</td>
<td>Kim Wilde—You Keep Me Hangin' On—MCA</td>
<td>3</td>
<td>13</td>
<td>X X X/F X/F X/F</td>
<td>85%</td>
<td>17</td>
<td>8</td>
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<td>6</td>
<td>Chris De Burgh—The Lady In Red—A&amp;M</td>
<td>6</td>
<td>18</td>
<td>X/F X/F X/F X/F</td>
<td>57%</td>
<td>12</td>
<td>38</td>
<td>Y</td>
<td>36</td>
<td>13</td>
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<td>7</td>
<td>Kenny G.—Songbird—Arista</td>
<td>12</td>
<td>11</td>
<td>X X X</td>
<td>86%</td>
<td>30</td>
<td>5</td>
<td>1</td>
<td>11</td>
<td>20</td>
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<td>8</td>
<td>Herb Alpert—Diamonds—A&amp;M</td>
<td>8</td>
<td>11</td>
<td>X/F X/F X</td>
<td>82%</td>
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<td>Heart—Alone—Capitol</td>
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<td>6</td>
<td>X/F X/F X/F X/F</td>
<td>96%</td>
<td>7</td>
<td>4</td>
<td>*</td>
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<td>Kenny Loggins—Meet Me Half Way—Columbia</td>
<td>11</td>
<td>16</td>
<td>X X X</td>
<td>75%</td>
<td>32</td>
<td>18</td>
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<td>186</td>
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<td>Bon Jovi— Wanted Dead Or Alive—Mercury/PG</td>
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<td>11</td>
<td>X X X/M</td>
<td>82%</td>
<td>9</td>
<td>20</td>
<td>Y</td>
<td>4</td>
<td>12</td>
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<tr>
<td>12</td>
<td>Smokey Robinson—Just To See Her—Motown</td>
<td>14</td>
<td>12</td>
<td>X/F X/F X/F X/F</td>
<td>77%</td>
<td>9</td>
<td>30</td>
<td>Y</td>
<td>8</td>
<td>5</td>
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<td>Bob Seger—Shakedown—MCA</td>
<td>18</td>
<td>5</td>
<td>X X X</td>
<td>93%</td>
<td>12</td>
<td>11</td>
<td>*</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>U2—With Or Without You—Island/Atlantic</td>
<td>9</td>
<td>14</td>
<td>X X X</td>
<td>55%</td>
<td>38</td>
<td>14</td>
<td>8</td>
<td>Y</td>
<td>12</td>
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<td>15</td>
<td>The System—Don’t Disturb This Groove—Atlantic</td>
<td>17</td>
<td>11</td>
<td>X X X</td>
<td>84%</td>
<td>19</td>
<td>17</td>
<td>6</td>
<td>69</td>
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<td>Jody Watley—Looking For A New Love—MCA</td>
<td>10</td>
<td>16</td>
<td>X X X</td>
<td>35%</td>
<td>18</td>
<td>30</td>
<td>35</td>
<td>Y</td>
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<td>16</td>
<td>13</td>
<td>X X X</td>
<td>55%</td>
<td>36</td>
<td>8</td>
<td>8</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>18</td>
<td>Expose—Point Of No Return—Arista</td>
<td>25</td>
<td>7</td>
<td>X X</td>
<td>78%</td>
<td>24</td>
<td>25</td>
<td>4</td>
<td>17</td>
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<td>Level 42—Lessons In Love—Polydor/PG</td>
<td>21</td>
<td>12</td>
<td>X X X</td>
<td>78%</td>
<td>36</td>
<td>29</td>
<td>25</td>
<td>33</td>
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<td>20</td>
<td>Bruce Hornsby—Every Little Kiss—RCA</td>
<td>23</td>
<td>6</td>
<td>X X X</td>
<td>79%</td>
<td>27</td>
<td>*</td>
<td>2</td>
<td>30</td>
<td>51</td>
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<td>Crowded House—Something So Strong—Capitol</td>
<td>27</td>
<td>8</td>
<td>X X X</td>
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<td>40</td>
<td>12</td>
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<td>Pseudo Echo—Funkytown—RCA</td>
<td>26</td>
<td>6</td>
<td>X X</td>
<td>81%</td>
<td>10</td>
<td>16</td>
<td>19</td>
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<td>23</td>
<td>Huey Lewis—I Know What I Like—Chrysalis</td>
<td>20</td>
<td>12</td>
<td>X X X</td>
<td>54%</td>
<td>48</td>
<td>5</td>
<td>56</td>
<td>41</td>
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<td>24</td>
<td>Breakfast Club—Right On Track—MCA</td>
<td>15</td>
<td>19</td>
<td>X X X</td>
<td>52%</td>
<td>37</td>
<td>32</td>
<td>7</td>
<td>13</td>
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<td>25</td>
<td>Company B—Fascinated—Atlantic</td>
<td>26</td>
<td>13</td>
<td>X X</td>
<td>40%</td>
<td>15</td>
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<td>—</td>
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<tr>
<td>26</td>
<td>Glenn Medeiros—Nothing's Gonna—Amherst</td>
<td>24</td>
<td>18</td>
<td>X/F X/F X/F X/F</td>
<td>25%</td>
<td>11</td>
<td>13</td>
<td>36</td>
<td>105</td>
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<td>27</td>
<td>Eddie Money—Endless Nights—Columbia</td>
<td>29</td>
<td>11</td>
<td>X X X</td>
<td>58%</td>
<td>35</td>
<td>Y</td>
<td>72</td>
<td>42</td>
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<td>28</td>
<td>G. Estefan &amp; M.S.M.—Rhythm Is Gonna—Epic</td>
<td>33</td>
<td>4</td>
<td>X X X</td>
<td>69%</td>
<td>6</td>
<td>14</td>
<td>1</td>
<td>44</td>
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<tr>
<td>29</td>
<td>Tom Petty—Jammin’ Me—MCA</td>
<td>30</td>
<td>9</td>
<td>X X X</td>
<td>50%</td>
<td>22</td>
<td>32</td>
<td>Y</td>
<td>14</td>
<td>7</td>
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<td>30</td>
<td>The Nylons—Kiss Him Goodbye—Open Air/A&amp;M</td>
<td>36</td>
<td>7</td>
<td>X X X</td>
<td>68%</td>
<td>14</td>
<td>26</td>
<td>Y</td>
<td>7</td>
<td>6</td>
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<tr>
<td>31</td>
<td>Portland Brothers—Soul City—Manhattan</td>
<td>34</td>
<td>9</td>
<td>X X X</td>
<td>61%</td>
<td>35</td>
<td>50</td>
<td>—</td>
<td>—</td>
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<tr>
<td>32</td>
<td>T'pau—Heart &amp; Soul—Virgin</td>
<td>37</td>
<td>8</td>
<td>X X</td>
<td>67%</td>
<td>13</td>
<td>38</td>
<td>20</td>
<td>—</td>
<td>—</td>
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<tr>
<td>33</td>
<td>Motley Crue—Girls, Girls, Girls—Elektra</td>
<td>43</td>
<td>4</td>
<td>X/M X/M</td>
<td>56%</td>
<td>5</td>
<td>7</td>
<td>*</td>
<td>Y</td>
<td>10</td>
</tr>
<tr>
<td>34</td>
<td>Billy Idol—Sweet Sixteen—Chrysalis</td>
<td>35</td>
<td>9</td>
<td>X X</td>
<td>55%</td>
<td>31</td>
<td>3</td>
<td>32</td>
<td>—</td>
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<tr>
<td>35</td>
<td>G. Michael—I Want Your Sex—Columbia</td>
<td>40</td>
<td>3</td>
<td>X X X/F</td>
<td>56%</td>
<td>3</td>
<td>22</td>
<td>—</td>
<td>—</td>
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<tr>
<td>36</td>
<td>Bryan Adams—Heat Of The Night—A&amp;M</td>
<td>19</td>
<td>13</td>
<td>X X X</td>
<td>41%</td>
<td>33</td>
<td>Y</td>
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<td>10</td>
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<tr>
<td>37</td>
<td>Europe—Rock The Night—Epic</td>
<td>39</td>
<td>8</td>
<td>X X</td>
<td>40%</td>
<td>25</td>
<td>28</td>
<td>12</td>
<td>34</td>
<td>23</td>
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<tr>
<td>38</td>
<td>The Jets—Cross My Broken Heart—MCA</td>
<td>45</td>
<td>3</td>
<td>X X X</td>
<td>69%</td>
<td>29</td>
<td>24</td>
<td>Y</td>
<td>11</td>
<td>2</td>
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<tr>
<td>39</td>
<td>U2—I Still Haven't Found...—Island/Atlantic</td>
<td>56</td>
<td>2</td>
<td>X X X</td>
<td>83%</td>
<td>16</td>
<td>21</td>
<td>Y</td>
<td>12</td>
<td>12</td>
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<tr>
<td>40</td>
<td>Robbie Nevil—Won't Go To Ya—Manhattan</td>
<td>48</td>
<td>4</td>
<td>X X X</td>
<td>61%</td>
<td>43</td>
<td>*</td>
<td>—</td>
<td>114</td>
<td>27</td>
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* Soundtrack  * MTV—Exclusive  * NV—No Video  * Y—Yes, On Tour  * X—All
### CASH BOX TOP ALBUMS / 101 to 200

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wk.</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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<tr>
<td>13</td>
<td>J. RUSH (w/ E. JOHN)–Flames Of Paradise–Epic</td>
<td>47, 6</td>
<td>X X X X</td>
<td>50%</td>
<td>42</td>
<td>10a - 6p</td>
<td>42</td>
<td>10a - 6p</td>
<td>42</td>
<td>3</td>
</tr>
<tr>
<td>14</td>
<td>JANET JACKSON–The Pleasure Principle–A&amp;M</td>
<td>49, 5</td>
<td>X X X X</td>
<td>44%</td>
<td>20</td>
<td>44</td>
<td>all</td>
<td>44</td>
<td>all</td>
<td>3</td>
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<tr>
<td>15</td>
<td>SURFACE–Happy–Columbia</td>
<td>50, 5</td>
<td>X X X X</td>
<td>44%</td>
<td>47</td>
<td>10a - 6p</td>
<td>39</td>
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<tr>
<td>16</td>
<td>S. WINWOOD–Back In The Life–Island/WB</td>
<td>53, 4</td>
<td>X X X X</td>
<td>43%</td>
<td>23</td>
<td>34</td>
<td>10a - 6p</td>
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<td>17</td>
<td>KLYMAX–I'd Still Say Yes–Constellation/MCA</td>
<td>51, 6</td>
<td>X/F X/F X/F</td>
<td>32%</td>
<td>36</td>
<td>15</td>
<td>41</td>
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<td>18</td>
<td>D. GIBSON–Only In My Dreams–Atlantic</td>
<td>57, 5</td>
<td>X X X X</td>
<td>36%</td>
<td>15</td>
<td>41</td>
<td>3</td>
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<td>19</td>
<td>CUTTING CREW–One For The Mockingbird–Virgin</td>
<td>63, 3</td>
<td>X X X</td>
<td>53%</td>
<td>17</td>
<td>46</td>
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<td>20</td>
<td>BRYAN ADAMS–Hearts On Fire–A&amp;M</td>
<td>67, 2</td>
<td>X X X</td>
<td>53%</td>
<td>46</td>
<td></td>
<td></td>
<td>2</td>
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<tr>
<td>21</td>
<td>FLEETWOOD MAC–Seven Wonders–Warner Bros.</td>
<td>71, 2</td>
<td>X X X</td>
<td>49%</td>
<td>29</td>
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<td>22</td>
<td>AL JARREAU–Moonlighting Theme–MCA</td>
<td>66, 3</td>
<td>X X X X</td>
<td>40%</td>
<td>45</td>
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<td>all</td>
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<td>RICHARD MARX–Don’t Mean Nothing–Manhattan</td>
<td>75, 2</td>
<td>X X X X</td>
<td>40%</td>
<td>28</td>
<td>49</td>
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<td>3</td>
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<td>GINO VANNELLI–Wild Horses–CBS Assoc./Epic</td>
<td>61, 7</td>
<td>X X X</td>
<td>24%</td>
<td>14</td>
<td>49</td>
<td>3</td>
<td>3</td>
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<td>SUZANNE VEGA–Luka–A&amp;M</td>
<td>74, 3</td>
<td>X X X X</td>
<td>32%</td>
<td>31</td>
<td>23</td>
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<td>2</td>
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<td>26</td>
<td>NONA HENDRYX–Why Should I Cry–EMI America</td>
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<td>24%</td>
<td>14</td>
<td>23</td>
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<td>27</td>
<td>WANG CHUNG–Hypnotize Me–Geffen</td>
<td>72, 3</td>
<td>X X X</td>
<td>35%</td>
<td>14</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
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<tr>
<td>28</td>
<td>THE WHISPERS–Rock Steady–Solar/Capitol</td>
<td>80, 3</td>
<td>X X X</td>
<td>27%</td>
<td>37</td>
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<td></td>
<td>2</td>
<td></td>
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<td>29</td>
<td>CLUB NOUVEAU–Why You Treat Me So Bad–WB</td>
<td>81, 3</td>
<td>X X X</td>
<td>14%</td>
<td>27</td>
<td>27</td>
<td>3</td>
<td>2</td>
<td></td>
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<td>30</td>
<td>THE OUTFIELD–Since You’ve Been Gone–Col...</td>
<td>83, 2</td>
<td>X X X</td>
<td>24%</td>
<td>26</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
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<tr>
<td>31</td>
<td>CARLY SIMON–Give Me All Night–Arista</td>
<td>77, 6</td>
<td>X X X</td>
<td>26%</td>
<td>14</td>
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<td>32</td>
<td>SAMMY HAGAR–Give To Love–Geffen</td>
<td>85, 2</td>
<td>X X X</td>
<td>23%</td>
<td>14</td>
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<td>2</td>
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### MULTI FORMAT PLAYLIST

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<th>Dance</th>
<th>Station %</th>
<th>Req. Rank</th>
<th>Comments</th>
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<tr>
<td>Whitney Houston—I Wanna Dance …–Arista</td>
<td>96%</td>
<td>3</td>
<td>6</td>
<td>LP deeds at #35.</td>
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<tr>
<td>Heart—Alone—Capitol</td>
<td>96%</td>
<td>3</td>
<td>4</td>
<td>Moves to #9 Pop</td>
<td></td>
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<tr>
<td>Lisa Lisa—Head To Toe–Columbia</td>
<td>94%</td>
<td>3</td>
<td>1</td>
<td>#1 Dance hit</td>
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<tr>
<td>Herb Alpert—Diamonds–A&amp;M</td>
<td>82%</td>
<td>3</td>
<td>3</td>
<td>#1 on B/C Singles</td>
<td></td>
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<tr>
<td>Atlantic Starr—Always–WB</td>
<td>90%</td>
<td>3</td>
<td>2</td>
<td>Still great sales</td>
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<tr>
<td>Genesis—In Too Deep–Atlantic</td>
<td>98%</td>
<td>3</td>
<td>2</td>
<td>Smith single</td>
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<tr>
<td>Crowded House—Something So Strong–Capitol</td>
<td>81%</td>
<td>3</td>
<td>2</td>
<td>Picking up A/C</td>
<td></td>
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<tr>
<td>Bob Seger—Shakedown–MCA</td>
<td>81%</td>
<td>3</td>
<td>4</td>
<td>Soundtrack smash</td>
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<td>Janet Jackson—The Pleasure Principle–A&amp;M</td>
<td>51%</td>
<td>3</td>
<td>3</td>
<td>#25 B/C, #44 ppo</td>
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<tr>
<td>U2—I Still Haven’t Found…–Island/Atl.</td>
<td>83%</td>
<td>3</td>
<td>3</td>
<td>LP still #1</td>
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<td>Kenny G—Songbird–Arista</td>
<td>86%</td>
<td>3</td>
<td>3</td>
<td>Sweeter hit</td>
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<tr>
<td>Bruce Hornsby—Every Little Kiss–RCA</td>
<td>79%</td>
<td>3</td>
<td>3</td>
<td>Very hot A/C</td>
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<tr>
<td>Surface—Happy–Columbia</td>
<td>44%</td>
<td>3</td>
<td>3</td>
<td>Up to #45 pop</td>
<td></td>
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<tr>
<td>Jonathan Butler—Lies–Jive/RCA</td>
<td>44%</td>
<td>3</td>
<td>3</td>
<td>Top 40 soon</td>
<td></td>
</tr>
<tr>
<td>Fleetwood Mac—Seven Wonders–WB</td>
<td>49%</td>
<td>3</td>
<td>3</td>
<td>Moves 71-52 pop</td>
<td></td>
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<tr>
<td>Restless Heart—I’ll Still Be Loving You–RCA</td>
<td>36%</td>
<td>3</td>
<td>3</td>
<td>Country crossover</td>
<td></td>
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<tr>
<td>Suzanne Vega—Luka–A&amp;M</td>
<td>33%</td>
<td>3</td>
<td>3</td>
<td>Picking up fast</td>
<td></td>
</tr>
<tr>
<td>The Nylons—Kiss Him Goodbye–Open Air/A&amp;M</td>
<td>66%</td>
<td>3</td>
<td>3</td>
<td>Top 10 bound?</td>
<td></td>
</tr>
<tr>
<td>Al Jarreau—Moonlighting (Theme)–MCA</td>
<td>36%</td>
<td>3</td>
<td>3</td>
<td>Former U.K. hit</td>
<td></td>
</tr>
<tr>
<td>Bryan Adams—Hearts On Fire–A&amp;M</td>
<td>53%</td>
<td>3</td>
<td>3</td>
<td>Up 17 to #50.</td>
<td></td>
</tr>
</tbody>
</table>

**Title**: Whitney Houston—I Wanna Dance …

**Genre**: Pop

**Station**: 60.5%

**Rank**: 3

**Comments**: LP debut at #35.

**Title**: Heart—Alone

**Genre**: Pop

**Station**: 42.8%

**Rank**: 4

**Comments**: Moves to #9 Pop
### CASH BOX TOP 100 ALBUMS

**THE CASH BOX TOP 100 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

**Title, Artist, Label, Number, Distributor**

- Platinum (RIAA Certified)
- Gold (RIAA Certified)

### PLAY BY PLAY

### EAST

| Z100 (WHHT) | New York, NY | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| Z98 WCAU | Philadelphia, PA | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| Z94 (WBZZ) | Pittsburgh, PA | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| KISS 109 (WQKX) | Washington, DC | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| W2ROF (WPRO) | Providence, RI | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| KX100 (WXXX) | Indianapolis, IN | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| WBZ (WGBH) | Boston, MA | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |

### SOUTH

| 94Q (WXKI) | Atlanta, GA | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| 95X (WXXS) | Fort Worth, TX | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| WWQX (WQXZ) | Milwaukee, WI | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| WXXY (WXXY) | New York, NY | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| WXXY (WXXY) | New York, NY | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |
| WXXY (WXXY) | New York, NY | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD |

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**B104 (WSBS) | Baltimore, MD | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

---

**KISS 108 (WXKS) | Buffalo, NY | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

---

**KISS 99 (WKSE) | Buffalo, NY | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

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**B105 (WBWL) | Atlanta, GA | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

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**WRNO FM100 | New Orleans, LA | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

---

**BNVZ | Norfolk, VA | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

---

**B106 (WHEL) | Orlando, FL | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

---

**WWX | Long Island, NY | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

---

**WDCG | Raleigh, NC | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**

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**KTFM 103 | San Antonio, TX | Simply Additions | Bob Nobody, MD | Simply Additions | Bob Nobody, MD**
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**CASH BOX TOP ALBUMS/101 to 200**

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## CASH BOX TOP 100 ALBUMS

### TEST RECORDS

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<td>2. THE CURE—Why Can't I Be You—Elektra</td>
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<td>3. DAVID BOWIE—Time Will Crawl—EMI America</td>
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<td>SOUTHEAST</td>
<td>1. L.L. COOL J—I'm Bad—Def Jam/CBS</td>
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<td>2. INXS &amp; J. BARNES—Good Times—Atlantic</td>
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<td>3. JONATHAN BUTLER—Lies—RCA</td>
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<td>1. CURE—Why Can't I Be You—Elektra</td>
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<td>2. DEBBIE HARRY—In Love With Love—Geffen</td>
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<td>3. LOS LOBOS—La Bamba—Slash/WB</td>
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<td>MIDWEST</td>
<td>1. ROGER WATERS—Radio Waves—Columbia</td>
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<td>2. FERRY AID—Let It Be—Profile</td>
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<td>3. ART OF NOISE—Dragnet—Chrysalis</td>
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<td>WEST</td>
<td>1. LOS LOBOS—La Bamba—Slash/WB</td>
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<td>2. JON ASTLEY—Jane's Getting Serious—Atlantic</td>
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<td>3. SIMPLY RED—Infidelity—Elektra</td>
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Second single off "Men And Women" LP added at WXKS/Boston. WCAU/Philadelphia early on the first single from LP "Kiss Kiss Kiss." Philly's WCAU adding Bowie on the EAST COAST.

Y106/Orlando early on Mr. Cool J's latest offering. Atlanta's Z93 & WYHY in Nashville add. From film "The Lost Boys." Y106 in Orlando adding Butler, already very hot B/C.


WKDD/Akron adding already hot AOR track from former Pink Floyd member Waters. WRQN in Toledo playing. Features McCartney, Boy George, Kate Bush, etc. From forthcoming "Dragnet" motion picture. Added at Detroit's WHYT.

KZZU/Spokane and KUBE in Seattle on Los Lobos' treatment of classic. Seattle's KUBE adding producer-turned-performer's offering. KCPTX in Salt Lake City among the first to add Hucknall and the boys' latest.

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### FLASH BOX

**Justice Is served at WMMS-Geffen recording act Lone Justice took a break from their opening slot in the U2 tour to perform at the WMMS annual Appreciation Day Concert at the Cleveland Agora. The world's greatest rock and roll band (in this reporter's humble opinion) is pictured backstage with WMMS Operations Manager Kid Leo. Shown (from Left to Right): Greg Sutton, Shayne Fontainay, Marla McKee and Bruce Brodey of Lone Justice; Kid Leo; and the band's drummer Rudy Richman.**

**The Day Little Richard Came To Town ...** - The legendary Little Richard recently stopped by the studio's of KRTH 930 AM for an interview with air personality Buck Buchanan. While there, Richard taped a promotional spot asking listeners to join in on KRTH (K-EDAR) 101 FM's 1st Annual Walk for the Homeless. Pictured here are Buchanan and Richard.
Lee Michaels: On Top Of The Windy City

Approximately one month ago, master programmer Lee Michaels left his PD position at Top 40 outlet KMEL in San Francisco to return to his former home at Urban-formatted WBMX in Chicago as OM/PD. The price for this relocation? Try almost two million dollars over a two year period, including incentives and bonuses. Not bad for an off-air talent...

But Michaels is much more than just your average Program Director. His track record of ratings successes over the past few years has been phenomenal. First he boosted WBMX five points over a four year period (from 1981 to 1985), from an initial 2.1 to an all-time market high of 7.1. Then he moved across town to rival Urban station WGCQ, and proceeded to take that station’s ratings 4.6-7.9 in one year, capitalizing on the talent and potential available at WGCQ and setting another record in the process. At the beginning of this year, he turned his attention to Top 40 radio at KMEL, and in one book he took that station 3.7-4.4, restoring it to the top contemporary position in San Francisco radio, before deciding to return to the scene of his former triumphs at WBMX.

Is there some magic formula Michaels uses to show his stations into the ratings stratosphere? Secret incantations? Old-time voodoo? “No, I’m a workaholic. I roll up my sleeves, I come in, identify what has to be done, and I do it,” he told Cash Box recently. “Fortunately, I’ve worked for stations that are committed, and that’s something that I have to have before taking on the job. If you want to win as badly as I want to win, then we can get married and do a job together. Because if I want to win and the owners of the station only want to Top 5, then that’s not the right marriage.”

The rather public marriage of Michaels to Egmont Sonderling’s WBMX is apparently one of power, numbers, and money rather than one of convenience, as the high price tag at tests. With WGCQ holding a hearty three point lead in the Winter Airs (7.7-4.6), Michaels and his team at WBMX have their work cut out for them. Michaels foresees a battle of the jocks and former comrades as a difficult one that will not happen overnight, but he is confident of his ability to take WBMX back to its former glory. WBMX is a well-built radio station. I put a solid year of serious programming, marketing, and promotion into it, and they’re ready for the second round and go away. But,” he continues, “what I can do for WBMX is try to make it a better radio station and position it to the point where it can be competitive. I don’t think it’s impossible to beat WGCQ. I think any station is beatable - it’s just a matter of how much you’re willing to invest into your end of it in terms of time and money and commitment. I can tell you this - we want to win.”

Michaels does not see many differences inherent in programming for the Urban format as opposed to a Top 40 station. He has been successful at both, and feels that the basics are the same. “I think the fundamentals of programming a radio station don’t change that much from one format to another. The key difference is the music - the mix of your music, the balance of your music. When I went to San Francisco, I basically sat down with (Music Director) Keith Naftal and gave him the battle plan, explained to him the overall balance of the music that we were looking for to make it work. The same approach I basically use everywhere I go - how they present themselves will apply here. I don’t find it that different. If you’re a music oriented station, it doesn’t matter whether you’re playing Top 40, or whether you’re playing the latest Urban hits, the basics are the same. One discrepancy Michaels has noted is the tendency for Urban programmers to go out of the box on unknown artists to a greater degree than their Top 40 counterparts. A quick look at WBMX’s recent add list reveals such little-known acts as Mason, Cheryl Lynn and Alexander O’Neal. Michaels has always been a champion of up-and-coming artists, even when working the strictly formatted Hit Radio scene, but he bemoans the lack of creativity of some of today’s Pop programmers. “That’s just the unfortunate attitude of Top 40 programmers. I have cut problems going on good music. I don’t care if Joe Blow makes it or Madonna - what difference does it make? If your listeners appreciate a good tune, then I don’t think they really care. I don’t think it’s an obligation or a responsibility to expose new artists, but I think it’s a natural thing for radio stations to look for new talent. I don’t go out of my way to find new artists, but if they come along and they’re good I give them a shot.”

"I have no problems going on good music. I don’t care if Joe Blow makes it or Madonna - what difference does it make?"

Michaels’ contemporaries should do well to heed his words of warning about oh-so-tight playlists: “I think that by not playing new artists the other PD’s are only cutting off their nose to spite their face, hoping down on your variety, and the ability to keep your station fresh and not sounding like one artist, or three artists, or five artists. It’s impossible to keep the flavor of a station unless you have a lot of variety. I think you try to keep a balance of the present with a look toward the future, and that’s what we’re going to be doing at WBMX. I don’t think you can just play the hits and make up for it by playing the latest mixes. I think you have to have the music of the present together with the music of the future.”

Michaels foresees a battle of the jocks and former comrades as a difficult one that will not happen overnight, but he is confident of his ability to take WBMX back to its former glory. WBMX is a well-built radio station. I put a solid year of serious programming, marketing, and promotion into it, and they’re ready for the second round and go away. But,” he continues, "what I can do for WBMX is try to make it a better radio station and position it to the point where it can be competitive. I don’t think it’s impossible to beat WGCQ. I think any station is beatable - it’s just a matter of how much you’re willing to invest into your end of it in terms of time and money and commitment. I can tell you this - we want to win."
CASH BOX Top 100 Albums

The Cash Box Top 200 Albums Chart is based solely on actual pieces sold at retail stores.

Title, Artist, Label, Number, Distributor

- Platinum (RIAA Certified)
- Gold (RIAA Certified)

Cash Box Top 100 Albums Chart is based solely on actual pieces sold at retail stores.

MARKET AT A GLANCE

M ost Added Out Of A Possible 72 Stations

65 Stations Reported This Week

- Jump Start
  Natalie Cole—Manhattan/EMI
  21 Adds

- Let's Talk It Over
  Vaneeese Thomas—Geffen/Warner Bros.
  17 Adds

- Jam Tonight
  Freddie Jackson—Capitol
  18 Adds

- One Heartbeat
  Smokey Robinson—Motown
  16 Adds

BLACK CONTEMPORARY

An In Depth Analysis of the Markets

#1 Singles

65 Stations Reported This Week

- Jump Start
  Natalie Cole—Manhattan/EMI
  21 Adds

- Let's Talk It Over
  Vaneeese Thomas—Geffen/Warner Bros.
  17 Adds

- Jam Tonight
  Freddie Jackson—Capitol
  18 Adds

- One Heartbeat
  Smokey Robinson—Motown
  16 Adds

RETAIL

Head To Toe
Lisa Lisa And Cult Jam—Columbia

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

Rock Steady
Whispers—Solar/Capitol

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

REQUESTS

Head To Toe
Lisa Lisa And Cult Jam—Columbia

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

Diamonds
Herb Alpert—A&M

I'm Bad
L. L. Cool J—Def Jam/Columbia

ALBUM ALLEY

Crushin'—Fat Boys—Tin Pan Apple/Polydor
The heavyweight champs of Rap, The Fat Boys are back with their fourth album. It's their first, and the debut Album for the PolyGram distributed Tin Pan Apple Records, headed by their mentor Charles Settler. The Album contains their current B/C singles smash "Falling In Love" this week #40 bullet and headed up the charts. Also included is a song called "Protect Yourself" which extolls the use of condoms. The Beach Boys lend their vocal talents to "Wipeout" the old surf standard complete with a Fat Boys Rap. Overall the Fat Boys have been consistent strong sellers with all previous albums going either Gold or Platinum. Look for the Fat Boys Movie "Disorderlies" with a release date of late summer to further boost sales.

NEW AND HOT 45'S

Mercury Rising—Pointer Sisters—RCA
Circumstantial Evidence—Shalamar—Solar/Capitol
Come Back To Me Lover—Miki Howard—Atlantic
Respectable—Mel & Kim—Atlantic
Can We Do It Again—James Robinson—Tabu/Epic
You Know And I Know—Al Green—A&M
# BLACK CONTEMPORARY SCOREBOARD

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<td>K104, WBMX, WGGI, KPRS, WQFX, WALT, K104, WQPR</td>
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<td>Touch—Without YouSupertronic</td>
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<td>KQX, WPDL, WORL, WWIN-AM, WANO, WDJ, WNH, WANN</td>
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<td>Sybil—Let Yourself Go—Next Plateau</td>
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<td>WHUR, KDAY, WDKX, WJZ, WOKX, WENN, WPAL, JE94, WFXC</td>
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<td>L. J. Reynolds—Tell Me—Fantasy</td>
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<td>WOWI, WJZ, WENN, Z93, WWOI, WWWW, WBLK, WDAS, WDI</td>
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<td>Jesse James—I Can Do Bad By Myself—T.T.E.D.</td>
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<td>WPOM, WEDR, WEAS, WHEE, WHUR, WIK, WLYC, WXY, WWIN</td>
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<td>Doug E. Fresh—Play Only At Night—Danya/Fantasy</td>
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<td>WWIN, WATV, WKXI, WLOU, KDKS, WDAS, WZAK, KDKO</td>
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<td>Monet—My Heart Gets...—Ligosa/Warlock</td>
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<td>WVEE, WDI, WHRK, WERD, K94, WWOI, WTP, WBMX, WQCI</td>
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<td>Cyre—Last Chance—Fresh/Sleeping Bag</td>
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<td>WYLD, WHRK, WOKX, KQX, KOKY, KDKS, WKX, KWD, WZAZ</td>
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<td>Egyptian Lover—Freakaholic—Egyptian Empire</td>
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<td>WWIN, WKS, WQOK, WATV, WPEG, WWKS, KDD, KJLJ, KPCA</td>
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<td>Stetson—Faye—Tommy Boy</td>
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<td>Delany—Nice—Acklins</td>
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<td>KSOL, WTP, WZAK, KJAM, WNL, WHTC, WDIU</td>
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<td>Val Young—PrivateConversations—Amherst</td>
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<td>Joyce Sims—Lifeline—Sleeping Bag</td>
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<td>Debbie Deb—I Searchin—Jampedack</td>
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<td>WDI, WTP, KPRS, KMJ, WJZ, WHZ, WQIS, WZAZ, WANN</td>
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<td>Johnnie Taylor—Make Me Late—Malaco</td>
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<td>WDI, WFX, WCIN, Z103, WQPA, K104, WENN, WPAL, KOKY</td>
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<td>J. Blackfoot—Bad Weather—Edge</td>
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<td>KSOL, WQIS, WOKX, WENN, WQIS, WJY, KATZ, WLYL, WSIVH</td>
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<td>Ghetto Boys—Car Freak—Rap-A-Lot</td>
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<td>KDIA, WHRK, KMJQ, KDA, KHRN, KPRS, KZEH, WKIE, WPAK</td>
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### REGIONAL BREAKOUTS

#### 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
5. The Isley Brothers—Smooth Sailin' Tonight—Warner Bros.

Expanding in Baltimore/Washington area with Medium Rotation at WHUR. Nat King Cole's daughter is back in fine form with adds at WXYV & WHC. WKNK adds Lillo and solidifies East. In Heavy Rotation at WAMO, WDKX & WWIN.

#### 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
5. J. Blackfoot/Ann Hines—Tear Jerker—Edge

Heavy Rotation For the Purple one at WBMX, WENS, WPAL and elsewhere.

#### MIDWEST

1. Natalie Cole—Jump Start—Manhattan/EMI
2. J. Blackfoot/Ann Hines—Tear Jerker—Edge
3. LL Cool J—I'm Bad—Def Jam/Columbia

Last weeks added includes KATZ, KPRS, WBMX, WBLZ, WCIN & WCKX. Midwest adds include WJL & WZAK. Heavy Rotation at WZAK. This rapper gets deffer and badder with strong 12" Single and Album Sales. #1 at KATZ, in Solid Heavy Rotation in this region.

#### WEST

1. J. Blackfoot/Ann Hines—Tearjerker—RCA
2. Freddie Jackson—Jam Tonight—Capitol
3. Cheryl Lynn—If You Were Mine—Manhattan/EMI
4. Val Young—Private Conversations—Amherst
5. Herb Alpert—Diamonds—A&M

Quiet Storm Airplay In L. A. On KJLH & KACE, Medium Rotation At KMYX. Freddie's latest smash hit single is added by KDKO, KJLH & KKF. Last week's added include KKF, KSOL & KJLH. This Rick James protege is added at KDAY in Los Angeles.

On the 25th anniversary of A&M, the A of A&M goes to #1 bullet this week.
THE BEAT

LEANING GOLD - Club Nouveau's remake of Bill Withers' hit Lean On Me has been certified gold by the Recording Industry Association of America (RIAA). This is the first single to receive the RIAA's certification since Patti LaBelle and Michael McDonald's Own My Own a year ago.

Speaking of gold and remakes, Jay King, the confident young president of King Jay Records, is involved in a flurry of activity. He recently announced the signing of LaRue and Cachet (co-signed to Warner Bros.). King's all-female group New Choice will do a remake of Aretha Franklin's, Respect. Michael Cooper, ex-ConfunkShun member and the first male solo artist signed to King Jay Records (co-signed to Warner Bros.) does a fabulous rendition of You Got A Friend. LaRue will be doing a remake of Sly & The Family Stone's, Sing A Simple Song. David Agent, a group member of LaRue as well as an independent producer for King Jay Records, plays bass and guitar for Club Nouveau during live performances, will be doing a rendition of Sly's, Family Affair, for a well known outside group.

Cachet is slated to do a remake of Stevie Wonder's, I Was Made To Love Her. The new single by Theresa titled Last Time is being very well received by radio in its first week of active promotion (BRE PARIS).

Speaking of remakes, Cashbox spoke with Denzil Foster and Thomas McElroy (who are becoming giants and highly sought after producers under their company banner 2 Tuff-E-Nuff Productions) of Club Nouveau about doing a remake of The Staple Singers' 70's smash I'll Take You There. Imagine the 1980's treatment by these talented young producers on this tune. Sacramento has certainly become a musical hot bed in wake of the tremendous success of Club Nouveau with more to come. Look out world the King and his court has arrived!

BROFEEL EXPANDS-Kirk and Joanne Tyler president and executive vice president respectively of the Los Angeles based Brofeel Records expands. Currently enjoying the success of Khaliq's hit single You Go To My Head Kirk and Joanne have added some top named independent consultants. Handling the southeast promotion duties is Andre Montell, central south, Jackie Ward, west coast and midwest is anchored by Wendel Bates.

This dynamic husband and wife team spoke very enthusiastically about the forthcoming release by an incredibly talented self-contained seven member group called Wall Street and their new single titled The Animal. Expectations are high and rightfully so, because of the hit potential and the sensational team of professional consultants. Look for major activity from Brofeel (Brotherly Feeling) Records - SOON!

NEW FROM HAM-SEM-Bill Campbell president of Ham-Sem Records has rushed released the latest single titled Tight Pants by David Smith and Demetrius Nelson who teamed up to form the duo Control. These young men met in 1979 and started sharing their ideas about rap-music, thus began their writing and rapping careers which have resulted in their latest release on Ham-Sem Records. Major activity has already started in the St. Louis market and continues to spread. This looks like a big one.

BOB LONG

HIGH PRIORITY

A HIGH PRIORITY SALUTE TO
Slack Johnson
Vice President Black Music Promotions
EMI-America Records

This well liked industry veteran is currently enjoying a tremendous amount of success nationwide. That success is spearheaded by the top 5 hit from Nona Hendryx titled Why Should I Cry. Additional hitmakers for the label are Ray, Goodman and Brown, Najee, Nu Romance Crew and Foster Sylvers and Hy-Tech. Slack spent many years in radio before making the successful transition to record promotions. Congratulations to Slack Johnson and his dynamic team of professionals and best wishes for many more hit making success stories at EMI-America.
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 116 Stations

101 Stations Reported This Week
Nowhere Road
Steve Earle & The Dukes—MCA
31 Adds
This Crazy Love
The Oak Ridge Boys—MCA
29 Adds
Born To Boogie
Hank Williams, Jr.—Warner Bros./Curb
28 Adds
I'll Be The One
The Statler Brothers—Mercury
28 Adds
She's Too Good To Be True
Exile—Epic
26 Adds

#1 SINGLES
Randy Travis
Randy Travis/Sweethearts Of The Rodeo
Randy Travis/George Strait

RETAIL
All My Ex's Live In Texas
George Strait—(MCA)
Little Sister
Dwight Yoakam—(Warner Bros./Reprise)
It's Only For You
Tanya Tucker—(Capitol)
I Know Where I'm Going
The Judds—(RCA/Curb)
Another World
Crystal Gayle/Gary Morris—(Warner Bros.)
That Was A Close One
Earl Thomas Conley—(RCA)

REQUESTS
All My Ex's Live In Texas
George Strait—(MCA)
Little Sister
Dwight Yoakam—(Warner Bros./Reprise)
I Know Where I'm Going
The Judds—(RCA/Curb)
One Promise Too Late
Reba McEntire—(MCA)
Snap Your Fingers
Roni McAsap—(RCA)
The Weekend
Steve Wariner—(MCA)
Another World
Crystal Gayle/Gary Morris—(Warner Bros.)

HOT CUTS
Dwight Yoakam—Little Ways—(Hillbilly Deluxe)
Randy Travis—Good Intentions—(Always And Forever)
Steve Wariner—Hey Alarm Clock—(It's A Crazy World)
Dwight Yoakam—Please, Please Baby—(Hillbilly Deluxe)
Ricky Van Shelton—Ultimately Fine—(Wild Eyed Dream)

The Judds—Turn It Loose—(Rockin' With The Rhythm)
Randy Travis—Tonight We're Gonna Tear Down The Walls—
(Always And Forever)
Waylon Jennings—Chevy Van—(Hangin' Tough)
George Strait—Hot Burning Flames—(Ocean Front Property)
The Nitty Gritty Dirt Band—Fishin' In The Dark—(Hold On)
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<td>Randy Travis-Forever And Ever, Amen-Warner Bros.</td>
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<td>George Strait-All My Ex’s Live In Texas-MCA</td>
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<td>2</td>
<td>Hot</td>
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<td>N</td>
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<td>Sweethearts Of The Rodeo-Chains Of Gold-Columbia</td>
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<td>Eddy Raven-You’re Never Too Old...-RCA</td>
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<td>Tanya Tucker-It’s Only Over For You-Capitol</td>
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<td>Steve Wariner-The Weekend-MCA</td>
<td>11</td>
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<td>16</td>
<td>Y</td>
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<td>The Judds-I Know Where I’m Going-RCA/Curb</td>
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<td>Crystal Gayle/Gary Morris-Another World-WB</td>
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<td>The Nitty Gritty Band-Baby’s Got A Hold-WB</td>
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<td>Ricky Skaggs/Sharone White-Love Can’t Ever...-Epic</td>
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<td>Holly Dunn-Love Someone Like Me-MTM</td>
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<td>Ricky Van Shelton-Crime Of Passion-Columbia</td>
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<td>John Schneider-Love, You Ain’t Seen...-MCA</td>
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<td>Moe Bandy-Till I’m Too Old To Die Young-MCA/Curb</td>
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<td>John Wesley Ryles-Midnight Blue-Warner Bros.</td>
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<td>T.G. Sheppard-You’re My First Lady-Columbia</td>
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<td>Reba McEntire-One Promise Too Late-MCA</td>
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<td>Ronnie Milsap-Snap Your Fingers-RCA</td>
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<td>Larry Gatlin/Janie Friddle-From Time To Time-Col.</td>
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<td>Baillie And The Boys-Oh Heart-RCA</td>
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<td>Vince Gill-Cinderella-RCA</td>
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<td>George Jones-I Turn You To-Epic</td>
<td>32</td>
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<td>Charley Pride-Have I Got Some Blues...-16th Ave.</td>
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<td>Waylon Jennings-Falin’ Out-MCA</td>
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<td>49</td>
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<td>32</td>
<td>N</td>
<td>Y</td>
<td>37</td>
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<td>The Bellamy Brothers-Country Rap-MCA/Curb</td>
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<td>Highway 101- Whiskey, If You Were A Woman-WB</td>
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<td>K.T. Olson-80’s Ladies-RCA</td>
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<td>Anne Murray-You Still In Love With Me-Capitol</td>
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<td>Parton/Ronstadt/Harris-Telling Me Lies-WB</td>
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<td>Restless Heart-Why Does It Have To Be...-RCA</td>
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<td>Dan Seals-I Will Be There-EMI America</td>
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<td>Tom Wopat-Put Me Out Of My Misery-EMI</td>
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<td>Hank Williams, Jr.-Born To Boogie-WB/Curb</td>
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<td>Boogie Back To Texas</td>
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<td>Glen Campbell-The Hand That Rocks ...-MCA</td>
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<td>The Shooters-Till The Old Wears Off-Epic</td>
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<td>Clarence Nieman-Shadow's Of My Pride-Texas Soul</td>
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INDIE TOP 20

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<td>Liz Boardo-I Need To Be Loved Again-Master</td>
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Gary Hightower-Music Director
KFDI AM/FM-Wichita, KS

Wichita's KFDI is one of those rare stations that hasn't undergone a lot of changes throughout the years. Radio is such a changing medium, with many stations changing formats every few years. Not this station - KFDI is in it's 23rd year - same ownership, same format. Gary Hightower has been with the station for 15 of those years.

Hightower began his radio career in 1966 in Lebanon, MO at KLWT. It was a various formatted station, which was common at the time in small markets. He was a senior in high school and worked at the station part-time, mainly on weekends. Although the station was a 60-mile round-trip from his home, he didn't mind. He didn't care about the low pay either. "I made $1.25 an hour when I started," he says. "But I would have paid them to let me work there. That's how eager I was to get in radio."

After serving in the Army Reserve for eight months, he landed a job at KGBX in Springfield. The station played some country, but mostly big band/easy listening music. Hightower spent 1964 through 1970 with the station. From there he went with KWTO-FM in Springfield as Program Director and on the air, and then moved on to country station KTTS before joining KFDI as Program Director in 1973. He has held his 8am-noon airshift at KFDI-FM since 1979. In 1980 he became Music Director for both KFDI AM and FM.

Hightower is not one of those who decided to become involved with radio when faced with a career decision after high school. He made up his mind even before his high school years that he wanted to be in radio, when he received a transistor radio for Christmas one year. "I started listening to WLS in Chicago," he recalls. "It fascinated me and I just never got it out of my system. I always wanted to be in radio."

As Music Director, Hightower is responsible for deciding what songs are to be added to the station's playlist. In order to be a good Music Director, he feels a person needs to be on the air also. "You get a feel for the music and how you blend it together on the air as opposed to not being on the air and listening to somebody else do it," he says. "I think a good Music Director is somebody that needs to be on the air."

Along with his Music Director duties and on-air shift, Hightower also works in production. What he enjoys most though is listening to music before anybody else has a chance to, and talking to promotion people. "The whole overall aspect of the music business is fascinating," he says.

KFDI's music is a mixed currents/oldies format. The station also programs independents and locals, and is heavily involved in promotions throughout their listening area. Preparations are currently underway for their anniversary party in July, which features all-day activities and entertainment. Acts already lined up for the day include Leroy Van Dyke and newcomer Ricky Van Shelton.

With KFDI's successful format, this station is sure to have many more anniversary parties in the future, and you can bet that Gary Hightower will be there with KFDI all the way!

Sandy Daens

MIKE SIRLS
RCA

K.T. Oslin's '80s Ladies' continues to build at radio. So many stations are already Top 15 and moving into heavy rotation. Restless Heart's 'Why Does It Have To Be (Wrong Or Right)' is easily one of the most added records out. In just three weeks this song is almost locked and the responses are overwhelming. Our newest release is a powerful duet from Ronnie Milsap and Kenny Rogers, called "Make No Mistake She's Mine". Without a doubt this record is an event that will cause a great deal of excitement. These two superstars on the same records should result in the strongest pairing of the year. Guaranteed! Look for our first record from the duo Foster & Lloyd, called "Crazy Over You".
CASH BOX TOP ALBUMS/101 to 200

COUNTRY PLAY BY PLAY

NORTHWEST

KMMJ-Grand Island, NE Johnny Steele
#1 Randy Travis
ADDS: The Cannons, Lyle Lovett (P), Butch Baker, Larry Boone, The Wways
REQUESTS: 1. Reba McEntire 2. Randy Travis 3. George Strait

KFJR-Abana, OR H. David Allan
#1 Randy Travis
ADDS: Carlette (DH), Lisa Days, John Reaves, Jamie Lee Hart, Gail O'Diski, Lisa Ayre

NORTHEAST

WASP-Brooklyn, PA Dave Bridges
#1 Dan Seals
ADDS: Exile, Lyle Lovett, Jake McEntire, Don Williams, The Shooters, David Allan Cox (P), Ride The River (DH), Stetson, Troy Shondell, Victoria Hallman

WCVR-FM-Randolph, VT Jim Workman
#1 Earl Thomas Conley
REQUESTS: 1. David Allan Cox 2. Randy Travis 3. George Strait

WSCO-Cornell, NY Stan Edwards
#1 Earl Thomas Conley
ADDS: Gary Haney (DH), Shuren, Marcia Lynn, Wayne Kemp, Marie Lester, Bonnie Leigh, Victoria Hallman, Rodney Dillard

NORTH CENTRAL

KFDI-Wichita, KS Gary Hightower
#1 Randy Travis
ADDS: David Allan Cox, The Oak Ridge Boys, The Statler Brothers, Judy Rodman, Patty Lovelace (P), Razorback (DH), Jim & Jesse
REQUESTS: 1. Randy Travis 2. George Strait 3. Holly Dunn

KFXQ-Monroe, SD John A. Schreier
#1 Randy Travis
ADDS: Jake McEntire, Marie Lester, Dan Williams, Benji Wilt, Dolby Hart, Billy Rowe, Jimmy Smart, Tim Johnson, Shuren, Jake McEntire, Carlette Jesse Ochilhom, Fox Bros., Judy Rodman
REQUESTS: 1. Randy Travis 2. George Strait 3. Dwight Yoakam

KOLY-Abilene, TX John A. Schreier
#1 Randy Travis
ADDS: Boots Clements, Marie Lester, Dan Will, Benji Wilt, Dolby Hart, Billy Rowe, Jimmy Smart, Tim Johnson, Shuren, Jake McEntire, Carlette Jesse Ochilhom, Fox Bros., Judy Rodman
REQUESTS: 1. Randy Travis 2. George Strait 3. Dwight Yoakam

KTTTS-Springfield, MO Tony Michaels
#1 Randy Travis
ADDS: Patty Lovelace (P), Steve Earle & The Dukes, Judy Rodman, David Allan Cox, The Statler Brothers, Michael Johnson, Dana McFerrier, Rodney Crowell, Razorback, Rudy Budde (DH)
REQUESTS: 1. Randy Travis 2. Charley Pride 3. Tanya Tucker

WCCN-Nashville, TN Kevin Grap
#1 Charlie Pride
ADDS: Kathy Mathe, McDaniel, Rusty Budde, Tim Johnson (DH), Marcia Lynn, Dolby Hart, R.C. Cox, Lisa Days, Lisa Bozard, Don Malena, Bobbi Lace, Glen Campbell (DH)
REQUESTS: 1. Johnny Paycheck 2. Clarence Nixan

WKKN-Frankston, TX Ron Scott
#1 Sweethearts Of The Rodeo
ADDS: Don Williams, Lyle Lovett, The Oak Ridge Boys, Dolly Parton, Linda Ronstadt, Emmylou Harris, Jake McEntire (P), Kathy Mathe, Ray Stevens, Gary Lewis, Resistless Heart, Ogden Harrell, Ernie Cash, Stephen Hiles, Marie Lester, Freddy Bennett, Liz Bozard (DH), Bobbi Lace

WMU-Muskogee, OK Chris Roberts
#1 Randy Travis
ADDS: Anne Murray, The Oak Ridge Boys, (P) Exile Kathy Mathe

WHAPP-Portsmouth, OH Timothy Shepherd
#1 Randy Travis

WHFI-FM-Tampa Bay, FL Barry Kent
#1 T.G. Sheppard
ADDS: The Statler Brothers (P), Don Williams, The Shooters, Exile
REQUESTS: 1. Randy Travis 2. Dwight Yoakam 3. George Strait

SOUTHWEST

KFRD-FM-Las Vegas, NV J.C. Simon
#1 Randy Travis
ADDS: T. Graham Brown, Asleep At The Wheel, Hank Williams, Jr. (P), The Oak Ridge Boys

KINO-Walnut, AZ Tom Piper
#1 Charlie Pride
ADDS: Allen Pace, Gar Veach, Topaz & Wan, Boots Eлементs, Carlette, Randy Anderson (DH), Billy Walker, Steve Rainwater, Matthew Colvin Fyfe, Gary Baze, The Cannons, Johnny Paycheck (P), Lew DeWitt

SOUTHEAST

WFMY-Winston-Salem, NC Danny Abernathy
#1 Randy Travis
ADDS: Hank Williams, Jr. (P), Exile, Don Williams, Asleep At The Wheel, Jake McEntire, Lyle Lovett, Steve Earle & The Dukes, Larry Boone, R.C. Cox (DH)

WKM-Charleston, SC R. Scott
#1 Dan Seals
ADDS: Steve Earle & The Dukes, Lyle Lovett, The Early Years, Butch Baker
REQUESTS: 1. Moe Bandy O'Kane 2. The Nitty Gritty Dirt Band 3. Mickey Gilley

WIVV-Charleston, WV Bill Berg
#1 Randy Travis
ADDS: The Wards, Larry Boone, Patty Lovelace, Mel McDaniel, Asleep At The Wheel, Judy Rodman (P), Don Malena (DH), Mike Lord
REQUESTS: 1. Randy Travis 2. George Strait 3. The Judds

SOUTH CENTRAL

KASE-Austin, TX Steve Gary
#1 Randy Travis
ADDS: Exile, The Oak Ridge Boys, Don Williams (P), Hank Williams, Jr., Ricky Skaggs/Sharon White
REQUESTS: 1. Randy Travis 2. George Strait 3. Steve Wariner

KFBD-FM-Brownwood, TX Bill Ingram
#1 T.G. Sheppard
ADDS: Steve Earle & The Dukes (P), Ernie Cash, R.C. Cox, Topaz & Wan (DH), Surfline, Billy Rowe, Moe Bandy, Dobie Gil, Lyle Lovett
REQUESTS: 1. T.G. Sheppard 2. Randy Travis 3. Reba McEntire

KHOC-Lowell, MI Larry Byers
#1 Dan Seals
ADDS: The Statler Brothers, Shuren, Judy Rodman, Tony McGill, Marcia Lynn, Hank Williams, Jr. (P), Stetson, Johnny Paycheck, Mike Lord, Lee Richardson, The Cannons, Kim Grayson
REQUESTS: 1. Randy Travis 2. George Strait 3. Larry Gatlin/Jeanie Fickie

KWZD-FM-Abilene, TX Ben Robinson
#1 Randy Travis
ADDS: Lyle Lovett (P), Hank Williams, Jr., Steve Earle & The Dukes, Exile
REQUESTS: 1. Randy Travis 2. Steve Wariner 3. The Judds

WACO-Waco, TX Bob Kirby
#1 Dan Seals
ADDS: Pam Tillis, Tina Daniel, Sawyer Brown, Dolly Parton, Linda Ronstadt, Emmylou Harris, T. Graham Brown, Don Williams, Kim Grayson (DH), Hank Williams, Jr. (P)

KCLI-Lubbock, TX Steve Gary
#1 Randy Travis
ADDS: Exile, The Oak Ridge Boys, Don Williams (P), Hank Williams, Jr., Ricky Skaggs/Sharon White
REQUESTS: 1. Randy Travis 2. George Strait 3. Steve Wariner
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Title, Artist, Label, Number, Distributor

■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

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SIGNATURE ________________________ DATE ____________

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

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

Title, Artist, Label, Number, Distributor

- Platinum (RIA Certified)
- Gold (RIA Certified)

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

New 12" Releases

READY FOR THE WORLD (MCA 23758)

WANG CHUNG (GEFFEN 0-20661)
Hypnotize Me (6:46) (Chang adm. by WB/ASCAP) (Wang Chung) (Producer: P. Wolf)

LITTLE SHAWN (SELECT FMS62286)
Heartbreak Hotel (4:29) (Adra/BMI) (Little Shawn, Howie Tee, Chubb Rock) (Producers: H. Tee & Chubb Rock)

VAL YOUNG (Amherst AMHD-129)
Private Conversations (6:02) (Stone City/ASCAP/adm. by National League) (R. James) (Producer: R. James)

MIKI HOWARD (ATLANTIC DMD 1062)
Come Back To Me Lover (7:18) (Mardago/BMI) (M. Howard, K. Phillips, K. Harris) (Producer: LeMell Humes)

JUG E FRESH AND THE GET FRESH CREW (REALITY D-285)
She Was The Type Of A Girl (5:10) (Entertain/Danica/BMI) (D. E. Fresh) (Producers: D. Bell & O. Cotton)

MOST ACTIVE

Lisa Lisa & Cult Jam--Head To Toe--Columbia

STRONG ACTIVITY

Whitney Houston -- I Wanna Dance (With Somebody Who Loves Me) -- Arista
Janet Jackson--Peaceful Princely & A&M
LL Cool J--Bad--Def Jam/Columbia
HerbAlperl-Diamonds--A&M
Prince--I Was Your Girlfriend--Paisley Park/Warner Bros.

CLUB PICK

Mirage--Tell Me--Urban Street Records
DJ: Jugg Shelton
Club: Chahoot's
Location: Charlotte, N.C.
Comments: "Fresh groove and strong vocals make this a sure floor packer. Hope to be hearing more from this group very soon."

RETAILER'S PICK

Jonathan Butler--Lies--Jive
Webb's
Manager: Bruce Webb
Location: Philadelphia
Comments: "Great dance record, right tempo that everyone can appreciate. Must DJ's love the record itself. Should go top three.
**AUSIE TOPPER—Paramount Home Video is riding pretty high in the saddle these days. Earlier this year the label released boxed office bonanza Top Gun to home video under a first ever cross-promotion deal with Diet Pepsi — for the unbranded (for debuting top titles) price of $29.95. The tape has since broken all previous records with sales of 2.86 million units to date. As if that isn’t enough to keep the company in clover for at least a few more months, Paramount recently unveiled plans to release last year’s box office smash Crocodile Dundee starring Paul Hogan and Linda Kozlowski, slated to hit retail August 5 with a suggested retail price of $29.95. Unlike Top Gun, however, the release bears no promotional ties, and will not include a commercial introduction (as with Top Gun’s intro Diet Pepsi ad). Timing, according to reports, was off for this one, since the studio hoped the company would want to be extra careful about whatever cross-promotional ties it makes. The good news for retailers is that for every 15 cassettes of Crocodile Dundee they buy, Paramount will throw in a free copy of G’day Australia, a specially filmed (for the Crocodile Dundee promotion) one hour extra outside of Northern Australia and featuring Dundee-star Kozlowski. The tape has a $19.95 value, according to Paramount. However, whether Crocodile Dundee itself may not be peddled hand in hand with another product, a promotional contest is being sponsored by Paramount with Qantas, for those assailed the Queensland Tourist and Travel Corporation (producers of the promo tape), along with 20 U.S. major-market radio stations, in which Grand Prize winners get a trip to Northern Australia. Also scheduled from Paramount in August is Gator Bait, an adventure set in the swamps of Louisiana, retailing for a suggested $29.95.

**HAPPY HOUR—R.L.’s four-year-old The Cutting Edge returns to MTV June 25 following a 6-month hiatus. The show has been renamed The Cutting Edge: Happy Hour, and promises a new, more eclectic focus, with an ear not just for rock ‘n roll, but for a “world beat cornucopia” of styles, from blues to Latin. The show also gets a permanent set in the Revolving Lounge on the 23 floor of the Hollywood Holiday Inn. The new format, which producer Carl Goldsmith also likens to the pop-fizz of Hultaballoo, the intimacy of Playboy After Dark, the cosmic cool of Dean Martin and a bit of Green Acres charm,” will also include a “countdown” of significant new recordings. The show airs on the final Sunday and Thursday of every month at 10:00 EST and 7:30 PST.

**TRIPLE-STAR—From Lorimar Home Video in July comes Crimes Of The Heart, starring Diane Keaton, Sissy Spacek, and Jessica Lange.

**DRESS-UP—Tim Pope and The Cure have teamed once again to make music videos. Their first video from the band’s recent Elektra LP, “Kiss Me Kiss Me Kiss Me.” The tune is “Why Can’t I Be You!” and the video makes much of the art of dressing up (or down). Costumes, individuality and the notion of personal style are the order of the day. Here, be prepared for Robert Smith’s beard suit, which he casts off to reveal a form-fitting brocade dress and feather boa. Posing with all the glamour he can muster, he then trips and falls. Cute, huh? Pope’s direction gives the video meaning and fun.

**VISIONS—The word is out for all videomakers that Sony’s “Visions of U.S.” video competition has opened call for entries. The competition, which is sponsored by Sony and administered by the American Film Institute, is geared toward tapes made on home video systems, and features such judges as director Francis Coppola, actress Shelley Duvall, recording artist Laurie Anderson, actor LeVar Burton, actor Edward James Olmos and TV critic Tom Shales. Entries must be produced and submitted on 1/2 inch or 8mm videotape, with a running time of up to 30 minutes, and falling into one of four categories: fiction, non-fiction, experimental and music video. Winners receive state-of-the-art Sony home video equipment plus a lot of recognition. Deadline for entries is December 31, 1987. Tapes produced by the American Film Institute outlining the event can be rented at the institute. Entry forms and further info can be had by writing Sony Video (213) 856-7622, or by writing Visions of U.S., P.O. Box 200, Hollywood, CA 90078.

**THE RELEASE BEAT

From Warner Home Video in July come Emilio Estevez and Demi Moore in the action thriller Wisdom. The film is the first release under WHV’s recent 25-title acquisition from the Cannon Group for North American distribution. Suggested retail price is $79.95, closed captioned, digitally processed HiFi stereo VHS and Beta. From Lorimar Home Video in July comes the thrice Oscar-nominated comedy Crimes Of The Heart, starring Jessica Lange, Sissy Spacek and Diane Keaton. The suggested retail price is $99.95. Paramount Home Video has Eddie Murphy in The Golden Child for July. Suggested retail price is $79.95, stereo VHS and Beta. Walt Disney Home Video brings the popular St. Paul Minnesota-based radio program Prairie Home Companion to home video next month, starring creator and host Garrison Keillor. Suggested retail price is $29.95, stereo VHS and Beta.
**MUSIC VIDEO**

**MOST ADDED**

TV 69—Tom Zingale—Program Director—Central Florida
G. Estefan Miami & Sound Machine
R. Medlocke & Blackfoot
Danny Wilson
D. Fogelberg
W. Houston
Thompson Twins
R.M. Wall of Voodoo
J. Rush & E. John
D. Harry
Fatal Flowers
Mel & Kim
World Party
C. Simon
S. Campbell
Janet Jackson
Cutting Crew
W. Zevon
Art of Noise

**STRONG ADDS**

Whitney Houston—"I Wanna Dance—Arista"

Ace Frehley—"Into The Night—Atlantic
Atlantic Starr—"One Love At A Time—Warner Bros.
CC. Cool J—"I'm Bad—Def Jam
Diana Ross—Dirty Looks—RCA
Suzanne Vega—"Luka—A&M"

**PROGRAM ADDS**

VIDEO VIBRATIONS—Alvin Jones—Producer/Washington D.C.
Art of Noise
Atlantic Starr
N. Cole
W. Houston
C. Lynn
Mel & Kim
Ray, Goodman, and Brown
R. Ross
J. Rush/E. John
M. Scott

Top 40 Videos—Jeff Most—Producer/PD/Host—Los Angeles

W. Houston
J. Rush/E. John
Teen-Dream
LL Cool J
P. Smyth
A. Mayet
S. Jones
XTC
Poison
Survivor
Hoodoo Gurus
Company B
O. Osborne
Cutting Crew
Danny Wilson
J. Ashley
M. Ruffner

**CASH BOX TOP 40 MUSIC VIDEOS**

1. **HEATH TO TOE**
2. **DIAMONDS**
3. **STILL A THROTTLE**
4. **FASCINATED**
5. **DAY IN DAY OUT**
6. **DON'T DISTURB THIS GROOVE**
7. **DON'T GIVE UP**
8. **WITH OR WITHOUT YOU**
9. **SHOULD I SEE**
10. **CAN'T WAIT FOR THE NIGHT**
11. **I WANNA DANCE**
12. **ROCK THE NIGHT**
13. **INTO THE NIGHT**
14. **WHAT'S GOING ON**
15. **ONE LOVE AT A TIME**
16. **I JUST DIED IN YOUR ARMS**
17. **ALWAYS**
18. **DIRTY LOOKS**
19. **FUNKY TOWN**
20. **HEART AND SOUL**

**VIDEO PROGRAMMER'S PICK**

Program Director
Tom Zingale
TV 69

**VIDEOSOUL—Jeff Newman—Sr. Producer—Washington D.C.
W. Houston
Atlantic Starr
N. Cole
M. Scott
Ready For The World
Art of Noise
Janet Jackson
Mel & Kim
Ray, Goodman, and Brown

**VIDEO PROGRAMMER'S PICK**

Program Director
Tom Zingale
TV 69

**VIDEOSOUL—Jeff Newman—Sr. Producer—Washington D.C.
W. Houston
Atlantic Starr
N. Cole
M. Scott
Ready For The World
Art of Noise
Janet Jackson
Mel & Kim
Ray, Goodman, and Brown

**VIDEOSOUL—Jeff Newman—Sr. Producer—Washington D.C.
W. Houston
Atlantic Starr
N. Cole
M. Scott
Ready For The World
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Janet Jackson
Mel & Kim
Ray, Goodman, and Brown

**VIDEOSOUL—Jeff Newman—Sr. Producer—Washington D.C.
W. Houston
Atlantic Starr
N. Cole
M. Scott
Ready For The World
Art of Noise
Janet Jackson
Mel & Kim
Ray, Goodman, and Brown
If you enjoy them on TV, and statistics prove that millions do, you would love them in person. Lorianne Crook and Charlie Chase have found success doing what they love to do—reporting fresh entertainment news using a "magazine on a format." Their popular Crook and Chase TV series is taped and delivered nightly via satellite.

Terry Ann Kelly, a most gracious and convincing representative for Jim Owens Entertainment, called to invite me to be part of the first audience to ever view the taping of the show. I'm glad I accepted. Barbara Mardell was the special guest on the show. Any of you, who have seen Barbara in person, know the stage radiated with beauty, grace, and charm. She is a sincerely a warm and gracious lady. Next day, I was granted an interview with Lorianne Crook and Charlie Chase. I spent thirty fun-filled minutes with this "dynamic duo." They made me feel very comfortable during the interview. It seemed to be fun for all three of us.

Lorianne moved to Nashville, with her family, when she was five years old. They relocated here from Wichita, Kansas. Charlie quipped, "She still has a pair of ruby slippers, which she clicks together when she wants to return to Kansas."

"I consider Nashville my hometown. Being only five when we moved here, I don't remember much about Wichita. I grew up in Nashville and went to college here," said Lorianne. She earned herself quite an impressive record at Vanderbilt University. She graduated Magna Cum Laude, majoring in Russian and Chinese. When I quizzed her about those major studies, she explained, "I had plans to be a government interpreter. In fact, I had already interviewed with the CIA and another security agency, when I got an offer for a reporter's job in Wichita Falls, Texas."

Shortly after arriving in Wichita Falls, Lorianne was chosen as host for the station's "PM Magazine" program. She knew immediately what reporting for an entertainment feature program was the career she had been seeking. A year later, she learned of an opening in Nashville as the "PM Magazine" host. She was delighted to return home upon winning the position. WKRN-TV hired her as a host, but the station got an outstanding writer and producer in the bargain! While working there, Lorianne Crook co-wrote and co-produced two national award-winning specials. In addition, she was honored with the American Women In Radio And Television Award for Outstanding Feature Reporter Of The Year.

Charlie Chase is a native of Tennessee. He was born and grew up in Rogersville, Tennessee. Charlie never wanted to be in any profession other than radio and television. He apparently had a strong, radio-perfect voice at the age of thirteen. That's when he began his on-air career at the local radio station.

I asked Charlie why he never considered another career. "Fun! That's it. Being on the air has always been fun. And, even when I was thirteen, I realized how many people depend upon radio for information along with entertainment. Up in our area, the 'snow report' was very important in the winter. I have always enjoyed the challenge of reporting to those people who depend upon it."

Charlie parlayed his enthusiasm with a dedication to learn his craft, and advanced rapidly, working in the (continued on page 24)

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**ALBUM REVIEWS**

T. GRAHAM BROWN—Brilliant Conversationalist-Capitol ST-12552

The unique, country-blues style of T. Graham Brown was never more evident than on this product. The album features his new single release, "Brilliant Conversationalist," which is doing very well on the current charts. People who enjoy dancing will want to get a-hold of this LP. There are a lot of "moving" numbers on this one. Typically good, strong-beat tempos, in T. Graham Brown's style, roll along down to "Sittin' On The Dock Of The Bay."

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**CASH BOX COUNTRY ALBUMS**

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<th>Title, Artist, Label, Number, Distributor</th>
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<tr>
<td>1 ALWAYS AND FOREVER RANDY TRAVIS (Warner Bros. 25598-1)</td>
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<td>2 HILLBILLY DELUXE DOWNTOWN YOKAHAM (Reprise 25597-1)</td>
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<td>3 OCEAN FRONT/ PROPERTY GEORGE STRAIT (MCA 5193)</td>
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<td>4 TRIO # 14 D. PARMAN, L. RONSTADT, ELI JARSBERG (Warner Bros. 25597-1)</td>
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<td>5 HEARTLAND * = THE JUDDS (MCA/Curb 5916-1)</td>
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<td>6 HANK LIVIN' HANK WILLIAMS JR. (Warner Bros./ Curb 59235-1)</td>
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<td>10 SWEETHEARTS OF THE RODEO WILLY NELSON (Columbia FC 40601)</td>
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<td>12 GUITARS, CADILLACS, ETC., ETC., ETC. DOWNTOWN YOKAHAM (Warner Bros./ Reprise 25372-1)</td>
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<td>14 A PLACE CALLED LOVE RICKY VAN SHELTON (Columbia FC 40602)</td>
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<td>15 THE O'KANES THE O'KANES (Columbia FC 4059)</td>
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<td>16 WILLY EYED DREAM RICKY VAN SHELTON (Columbia FC 40602)</td>
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<td>17 WALK THE WAY THE WIND'S BLOW KATHY METTLE (Mercury 830-405-1)</td>
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<td>18 HOLD ON KATHY METTLE (Warner Bros. 25597-1)</td>
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<td>19 BORDERSIDE CONWAY, TAYLOR WITZ (MCA 50700)</td>
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<td>20 AMERICAN RACES JOHN CONLEE (MCA/Curb 50442)</td>
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<td>21 AFTER ALL THIS TIME THE RHINEYS (MCA/Curb 50457-1)</td>
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<td>22 THE TOUCH * = ALABAMA (MCA 5069)</td>
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<td>23 YOU HAVEN'T HEARD THE LAST OF ME JOE RANDEY (MCA 5014)</td>
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<td>24 TOO MANY TIMES * = TONY HALL (MCA/Curb 50457-1-B)</td>
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<td>25 LYLE LOVETT LYLE LOVETT (MCA/Curb 5748)</td>
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**THE KENDALLS—Break The Routine**

(The Routine-Step One SOR-0023)

Country music fans, rejoice! The Kendall's have released a great album, here! Of course, their first Tom One Records single, "Routine", is the backbone of the album. However, there are many fine songs on this one: "Dancin' With Myself Tonight", and "A Far Cry" are highlights. That Kendall's sound won't ever fade away. Excellent harmony and fine pickin' will have you snap-in' your fingers and rockin’ with Jeannie and Royce.

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**Cash Box** June 20, 1987

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23
COUNTRY
OUT OF THE BOX

THE FORESTER SISTERS
(Former Bros. 7-28368-A) You Again (3:17) (MCA Music, Don Schlitz-ASCAP, Writers Group, Scar-}

le Moon-BMI) (D. Schlitz, P. Over-

town-street) (Producers: B. Beckett, J. 

Sroud)

The Forester Sisters add another hit to a long line. The song, written by Don Schlitz and Paul Overstreet, has all the ingredients for success: beautifully simple melody, positive lyrics, and a chorus which makes the listener want to sing along. Of course, The Forester Sisters are perfect with the harmony again. We must give them credit in presenting material which is so adaptable to their talents. In this song, they sing "I'd choose you again". Well, girls, we have chosen you, too!

FEATURE PICKS

DONNA FARGO and BILLY JOE ROYAL (Mercury 888 680-7) Members Only (3:22) (Malaco-BMI) (L. Addison) (Producer: N. Larkin)

Two fine voices comin' at you with a song that has a good 'feel'. There's a strong touch of soul in this release, and it should appeal to a large listening audience. Royal's tenor blends well with Fargo's emotion-filled vocal. Good steel work in the 'ride'.

JOHNNY PAYCHECK (Mercury 888 651-7) I Grow Old Too Fast (3:45) (Buft-BMI) (J. Long) (Producer: S. Cornelius)

The unmistakable sound of Johnny Paycheck, filled with the hard-charg-
ing approach, is back with this one. Stan Cornelius has produced a laid-back song in the Paycheck style. Congratulations to all the musicians on this cut! It's country all the way in the way only Paycheck can sing it!


This intro leads us right in to this "boogie" number. The Cannons burst forth with fine harmonies blending with an outstanding fiddle "shadow" to their voices.

DARK HORSE CONSENSUS

TIM JOHNSON--Between The Sun And San Antone--Sundial SR 123

Don't say I didn't tell you about this young man's voice! He's a cross be-


teen stormy and Travis, and you can't do much better than that! This record has been getting phenomenal reports from stations everywhere. Just to name a few, WQTE, KAVV, WCCN, WATZ, KSJR, KBOE and WXCE all have all
given Tim Johnson the Dark Horse Pick this week!

Crook and Chase (continued from page 23)

Kingsport and Knoxville markets before arriving in Nashville to work, first, at WMAK radio and, then, at world-famous WSM radio. During his nine years with WSM, Charlie was twice a finalist for the Country Music Association's Disc Jockey Of The Year Award (1980 and 1982). In '82, the producers of WSM television thought he would be the ideal host for their new "Channel 4 Magazine" program. They were right! Charlie still serves as the popular host of that program today.

Jim Owens, Nashville's premier television producer, quickly recognized the talent of both Lorriane and Charlie. He first "teamed" them on his "This Week In Country Music" production, and then came "Crook and Chase". Both shows are still favorites with millions of viewers across the country. In fact, according to the Nielsen ratings in May of this year, "Crook and Chase" was viewed by more American households than "The Mike Douglas Show", "Good Morning America", "The Morning Show" et al. Lorriane Crook and Charlie Chase have a magic compatibility on the air, which may be even more present off the air. "There is nothing pretentious about the show", says Lorriane. "Charlie is funny, and I simply react naturally to his humor. Sometimes, I don't know how to react, and that shows, too."

They seem to be so much alike and, yet, through some "silly" questions I asked, I found them to be quite different. If Lorriane could invite three people (living or dead) to dinner, she would invite Hank Williams Jr., Merle Kilgore, and the leader of the Soviet Union. Charlie would invite Neil Armstrong, Art Linkletter, and ("for variety") Morgan Fairchild. "Then, I'd go invite all my neighbors to show my guests off to them!"

Lorriane works to relax, sometimes 16 to 18 hours per day. Charlie says he's like a piece of furniture. He enjoys sitting around the house. So different, and so much alike. The magic transends the airways. Lorriane Crook and Charlie Chase are expanding the horizons in Nashville television. The seed was planted, and the Crook and Chase show has grown into a strong tree with country roots and cultural branches.

NASHVILLE NOTE-ABLES

HE WILL BE MISSED. We, here at Cash Box, join the family and friends of Bruce D. Davidson in mourning his passing on May 25 in Nashville. Mr. Davidson had a lengthy career in recording, music, and radio. He began his career at WIP radio, in Philadelphia, in the early 1940's. He joined RCA Victor Records in 1947, as editor of publications. A 14-year term with Capitol Records began with his appointment as Philadelphia branch promotion manager, and culminated as national singles merchandise manager at the Capitol Tower in Hollywood. In 1970, Mr. Davidson moved to Nashville to be-

come executive vice president of the then forming Mega Records. He followed this as general manager of Starburst Records, and as vice president and national sales manager of Con Brio Records, both in Nashville. In semi-retirement, at the time of his death, Bruce Davidson operated his own music media firm and stayed active in many music associations and societies. Indeed, he will be missed.

Just Driftin'...As one life passes, three new ones begin. Fast on the heels of Tim Malchak's recent hit single, "Colorado Moon", his wife, Judy, gave birth to Tim's first child. Travis Ryan Malchak was born April 27th and checked in at 8 lbs. 9 oz. Both mother and child are doing fine... David Lynn Jones and his wife, Robin, are the proud parents of a daughter, LeAlison, born on May 5th... Kris Kristofferson and wife, Lisa, are celebrating the birth of John Robert Kristofferson on May 15th... Kathy Shepard and Lorna Greenwood, better known as Mon Reve, will be appearing in Nashville at the Ramada Inn on Music Valley Drive, two nights per week during June and July. The dates are set for June 3, 6, 19, 20 and July 3, 4, 10, 11, 17 and 18. If you haven't seen and heard them, take a tip and make the trip. These ladies are talented, and they present 4 hours of mostly original material, which they call "electric mountain music"... Jimmy Bowen, president of MCA/Nashville, has announced the promotion of Tony Brown to senior vice president of A and R for the label... A. J. Masters has entered into a production agreement with producer Nelson Larkin. Masters, a well-known artist on the Bermuda Dunes label out of California, already has seven nationally charted singles... The Jim Halsey Company has just announced the exclusive worldwide representation of Moe Bandy and The Girls Next Door. Moe's new single "I'll Too Old To Die Young", recently went #1 in the Cash Box chart. The Girls Next Door chalked up three Top 20 hits from their MRM Records debut album, and their new LP, "What A Girl Next Door Can Do", is shipping this month.

Joe Henderson

THE GIRLS NEXT TWO DOOR: A ROLLS ROYCE! The Girls Next Door received a rather nice signing bonus: a Rolls Royce (for all of thirty seconds) from Jim Halsey. Actually, after signing with the Jim Halsey Company for exclusive worldwide repre-

sentations rights, the girls were more than excited. Pictured (f to r) are Cindy Nix, Tammy Stephens, Doris King and Diane Williams, who are harmonizing it up with Halsey outside his Beverly Hills office after making it official.

THANKS,
CASH BOX RADIO REPORTERS,
FOR MY
25th Top 40 SINGLE...

"WHEN A MAN LOVES A WOMAN"

NARVEL FELTS

1021-16th Avenue South
Nashville, TN. 37212
(615) 327-3213

#38

ON CASH BOX CHART

for bookings:
JOHNNY ELGIN
(615) 824-8025
CASH BOX COUNTRY SINGLES

Title | Artist, Label, Number | W | O | L | C
--- | --- | --- | --- | --- | ---
1 | DEBUT | 1 | 9 | 1 | 9
2 | ALL MY EX'S LIVE IN TEXAS | 3 | 8 | 3 | 8
3 | CHAINS OF GOLD | 4 | 12 | 4 | 12
4 | THAT WAS A CLOSE ONE | 7 | 11 | 7 | 11
5 | LITTLE SISTER | 9 | 11 | 9 | 11
6 | YOU'VE NEVER too OLD FOR young LOVE | 6 | 13 | 6 | 13
7 | IT'S ONLY OVER FOR YOU | 8 | 12 | 8 | 12
8 | THE WEEKEND | 11 | 9 | 11 | 9
9 | I KNOW WHERE I'M GOING | 13 | 6 | 13 | 6
10 | ANOTHER WORLD | 12 | 8 | 12 | 8
11 | BABY'S GOT A HOLD ON ME | 2 | 12 | 2 | 12
12 | LOVE CAN'T EVER | 14 | 8 | 14 | 8
13 | LOVE SOMEONE LIKE ME | 19 | 8 | 19 | 8
14 | CRIME OF PASSION | 17 | 10 | 17 | 10
15 | LOVE, YOU AIN'T | 15 | 12 | 15 | 12
16 | SOMEONE | 20 | 6 | 20 | 6
17 | TILL I'M too OLD TO DIE young | 5 | 16 | 5 | 16
18 | AMERICAN ME | 21 | 10 | 21 | 10
19 | MIDNIGHT BLUE | 23 | 8 | 23 | 8
20 | YOU'RE My FIRST LADY | 10 | 14 | 10 | 14
21 | ONE PROMISE TOO LATE | 28 | 4 | 28 | 4
22 | SNAP YOUR FINGERS | 29 | 4 | 29 | 4
23 | FROM TIME TO TIME | 25 | 6 | 25 | 6
24 | OH HEART | 26 | 8 | 26 | 8
25 | CINDYLLA | 31 | 7 | 31 | 7
26 | I TURN TO YOU | 32 | 5 | 32 | 5
27 | HAVE I GOT some BLUES FOR you | 16 | 14 | 16 | 14
28 | FALLIN' OUT | 33 | 5 | 33 | 5
29 | COUNTRY RAP | 30 | 6 | 30 | 6
30 | WHISKEY, IF YOU were a woman | 37 | 4 | 37 | 4
31 | 80'S LADIES | 34 | 7 | 34 | 7
32 | A LONG LINE of LOVE | 39 | 4 | 39 | 4
33 | ARE YOU still IN love WITH me | 35 | 6 | 35 | 6
34 | TELLING ME LIES | 40 | 3 | 40 | 3
35 | WHY does IT HAVE to be (WARNING OR RIGHT) | 44 | 3 | 44 | 3
36 | TRAIN OF MEORIES | 41 | 4 | 41 | 4
37 | I will be THERE | 18 | 15 | 18 | 15
38 | WHEN a MAN LOVES a WOMAN | 42 | 6 | 42 | 6
39 | WEST END AVENUE | 24 | 10 | 24 | 10
40 | BRILLIANT CONVERSATIONALIST | 48 | 3 | 48 | 3
41 | ANGER AND TEARS | 47 | 5 | 47 | 5
42 | PUT me OUT of my MISERY | 46 | 6 | 46 | 6
43 | BORN TO BOOGIE | 53 | 2 | 53 | 2
44 | I'LL NEVER BE IN love AGAIN | 49 | 2 | 49 | 2
45 | HOUSE of BLUE LIGHTS | 50 | 4 | 50 | 4
46 | DOMESTIC LIFE | 22 | 16 | 22 | 16
47 | THE HAND THAT ROCKS | 52 | 3 | 52 | 3
48 | SHE'S TOO GOOD to be TRUE | 60 | 2 | 60 | 2
49 | WHY I DON'T KNOW | 62 | 2 | 62 | 2
50 | TOO OLD to GROW UP NOW | 61 | 2 | 61 | 2
51 | I TALKED about leaves LARRY BROWN | 57 | 3 | 57 | 3
52 | I'LL be THE one | 64 | 2 | 64 | 2
53 | THE SISTERS BROTHERS | 68 | 3 | 68 | 3
54 | YOU'RE my BABY TONIGHT | 63 | 2 | 63 | 2
55 | TOO MANY RIVERS | 27 | 16 | 27 | 16
56 | NOWHERE ROAD | 69 | 2 | 69 | 2
57 | THIS CRAZY LOVE | 68 | 2 | 68 | 2
58 | SAVIN' the HONEY for the HOMEMOON | 59 | 5 | 59 | 5
59 | DONT IT make You WANDER in YOUR OWN | 59 | 5 | 59 | 5
60 | TILL the OLD YEARS WANDER | 65 | 3 | 65 | 3
61 | SHADOWS of my PRIDE | 63 | 6 | 63 | 6
62 | EVERYBODY'S CRAZY 'bout my BABY | 36 | 10 | 36 | 10
63 | TAMING My MIND | 66 | 5 | 66 | 5
64 | MOON WALKIN' | 67 | 5 | 67 | 5
65 | FULL GROWN POOL | 38 | 13 | 38 | 13
66 | TWINES | 25 | 4 | 25 | 4
67 | TANYA MONTANA | 43 | 16 | 43 | 16
68 | I NEED to be LOVED again | 77 | 2 | 77 | 2
69 | SINGIN' on SUNDAY | 74 | 4 | 74 | 4
70 | SKIN DEEP | 72 | 6 | 72 | 6
71 | THE FIRST CUT is the Deepest | 75 | 4 | 75 | 4
72 | ALL THE RIGHT NOTES | 76 | 5 | 76 | 5
73 | BETWEEN the SUN and SAN ANTONIO | 79 | 3 | 79 | 3
74 | WHERE we BREAK UP | 81 | 3 | 81 | 3
75 | GARY THOMAS | 80 | 3 | 80 | 3
76 | STILL DANCING | 82 | 3 | 82 | 3
77 | LOOKING for a BRAND new HEAR- | 84 | 4 | 84 | 4
78 | YOU LAY a LOTTA love on me | 86 | 2 | 86 | 2
79 | I MAY NEVER GET this close | 87 | 3 | 87 | 3
80 | YOU WOULD CATCH me if I FALL for you | 90 | 3 | 90 | 3
81 | I WOULD make you cry (I love you) | 95 | 3 | 95 | 3
82 | HOW MANY more like me | 83 | 4 | 83 | 4
83 | IN LOVE (what a PLACE to BE) | 87 | 3 | 87 | 3
84 | IT'S not OVER (till the HEART lets go) | 89 | 3 | 89 | 3
85 | I always WILL | 92 | 3 | 92 | 3
86 | HARD LIVING | 51 | 14 | 51 | 14
87 | WOULD you WORSHIP a ROLEX | 45 | 6 | 45 | 6
88 | ROUTINE | 54 | 9 | 54 | 9
89 | BACK WHEN it REALLY | 55 | 5 | 55 | 5
90 | BEAM me up, SCOTTY | 96 | 1 | 96 | 1
91 | HAVE you HEARD the LATEST BLUES | 98 | 2 | 98 | 2
92 | STRAIGHT from my HEART | 56 | 4 | 56 | 4
93 | I REMEMBER MAMA'S ARMS | 73 | 3 | 73 | 3
94 | IT TAKES a LITTLE RAIN (to MAKE love GROW) | 70 | 8 | 70 | 8
95 | SAY HEY BABY | 98 | 2 | 98 | 2

ALPHABETICAL LISTING ON INSIDE BACK COVER
INDIE SPOTLIGHT

JEANNE PRUETT (MSR MSR 1849-A) Rented Room (2:55) (Jeanne Pruett-BMI) (J. Pruett) (Producer: L. C. Parsons)

"Rented Room" is penned, published, and vocally presented by Jeanne Pruett. Let us say that Jeanne is singing better than ever! This is a very strong country song. It will touch the same audience that loved "Satin Sheets", and that's quite an audience! This release will surely secure a lot of airplay for Jeanne, and it honestly has the potential to rival her biggest hit. Our review panel gave this record one of its strongest nods.

INFORMAL GATHERING AT CASH BOX OFFICES. Three good friends dropped by our Nashville offices to say "hello" last week. Pictured left to right are: John Wesley Ryles, A. J. Masters, and Don Goodman. Ryles' "Midnight Blue" is climbing up the charts. Masters was preparing to leave for the West Coast. And, Goodman is an outstanding writer/producer in Nashville. (Cash Box photo by Andy Fiduccia)

INDIE FEATURE PICKS

THE REEVES BROTHERS (Reeves U-18934 M) Poor Boy's Dream (2:51) (Reeves Bros.-BMI) (R. Reeves, W. Reeves, G. Reeves) (Producer: unlisted)

We were pleasantly surprised with this product. Song about a farm boy who succeeds in keeping his dreams alive, even in the face of belittling by his friends. Simple production is a change that felt refreshing. The story is given the needed emphasis.

CRAIG SOUTHERN (Royal Master RM 8705-A) Dance (2:56) (House of Manor, Jaymy-BMI) (D. Lee) (Producer: J. Eubanks)

Southern tells us a "memories of my girl" story on this release. The uniquely simple arrangement on the verses leads us into the harmony-filled chorus or bridge. Craig Southern makes for pleasant listening.

RANDY ANDERSON (Comstock COM 1849-A) I've Got A Thing For You (3:12) (Randy Anderson-BMI) (R. Anderson) (Producer: K. Vassy)

We liked this one. Randy is a fine addition to the Comstock label. The boy can sing. It's a positive song with a good feel. Listen for the banjo pickin' in the arrangement. This should get Randy some chart action.

ALLEN PACE (Art Pro AP-8703) Everybody I Know's Got An Ex (2:50) (Artpro-BMI) (A. Pace) (Producer: unlisted)

Allen Pace sings this song well. The tempo moves right along. It's one of those songs with a melancholy lyric and happy melody. This one works, too.

"Blues" harp sound stands out with lead picking.

Thanks to all the radio stations for your help on my first chart record.
"HAVE YOU HEARD THE LATEST BLUES"

Tamara for Richardson

INDIE REVIEW

L.B. TURNER

Thanks to all CASH BOX RADIO REPORTERS for making my single...

"IT COULD HAVE BEEN ME"

#82 DEBUT

TIM MALCHAK—Colorado Moon-Alpine APA-1001

Tim Malchak climbed the charts with his single, "Colorado Moon", the title cut on this album. Tim is adept at feeling a song. He gives us a range of emotional presentations from the hard-driving "Let Me Down Easy" to the sensitivity of "Colorado Moon", Tim Malchak does exceptional vocal jobs. This album has been on the market for a time, but you should wait no longer to get a copy. This is an excellent effort by Tim and Alpine Records.
CASH BOX PROUDLY ANNOUNCES ITS ANNUAL

SPOTLIGHT ON JAZZ

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

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**Valley’s Chuck Milhem Is The New BBIA President**

CHICAGO — Charles Milhem, president of The Valley Company (Bay City, MI), was elected president of the Billiard and Bowling Institute of America (BBIA) at the association’s 44th annual convention in San Diego last month.

Milhem, who serves as president of Valley National 8 Ball League and director of the Billiard Congress of America (BCA), has thirty years’ experience in the recreation industry.

Martin Bloom, The Bloom Co., (San Diego), was elected first vice president; Reed Thomas, Top-Line Bowling Supply, (Plant City, FL) became second vice president and David Maidment, World of Leisure Mfg. (Covina, CA) is the new secretary/treasurer.

The BBIA convention featured a presentation by SGM president Howard J. Bruns of a $16,920 check earned through the BBIA’s participation in the 1987 Atlanta Super Show.

One of Milhem’s priorities will be to head a task force established to spur billiard participation using the billiard industry’s $8,500 share of the Super Show funds.

The highlight of the convention was the presentation of the 1987 BBIA Industry Service Award to actor Paul Newman, whose performance as “Fast Eddie” Felsen in the hit film “The Color of Money” earned him an Academy Award for Best Actor.

Irving Axelrad, executive producer of “The Color of Money” accepted the honor on Newman’s behalf, and provided a banquet audience with numerous amusing anecdotes about the filming of the blockbuster film that marked Newman’s 45th starring role in a motion picture.

The Billiard and Bowling Institute of America is national trade association comprised of the leading billiard and bowling manufacturers and distributors. The BBIA seeks to promote the growth of billiards and bowling and effectively represent the common interests of its members. Membership eligibility extends to manufacturers, distributors and retailers, as well as publishers and other service-related activities in the bowling and billiard fields.

**Date East’s “Gondomania”**

“Gondomania” is a fast paced, 2-player, dedicated upright videogame in release from Date East and it portrays an exciting rescue mission involving airbikes.

The main characters fly their airbikes throughout the land of Gondo in an intense battle to free their girl who is being held captive. Various obstacles and adversaries provide the elements of challenge that make the game more exciting. Destroying The Gondo earns the players a “bounty which can be used to buy weapons, airbike weapons and other items.

Gondomania allows unique control of the main character. The airbike shoots in one direction while the pilot of the airbike can shoot in a complete circle. This is accomplished with the design of the new Date East/Wico rotary joystick.

The new model will be available through factory distributors. Further information can be obtained by contacting your local Date East representative.

**He Cooks, Too!**

Julia Child! Justin Wilson! Jean Banchet! Leonard Zeidman! Yes, if they ever publish a book on great chefs of the coin machine business, Leonard Zeidman will probably occupy a leading chapter. Leonard is more familiar, of course, as a serviceman in the Chicago area, who has logged about fifty years in the business, with companies like National Coin, Empire Distributing, Bally Distributing, and now, freelance. However, throughout most of those fifty years he has maintained a semi-secret sideline as chef in residence.

If we could trace the roots of this chefhood, we would probably hear back to the pre-Cambrian days of Empire Distributing at Milwaukee Ave., circa the 50’s. In a makeshift kitchen, the fornicia cutting board was once a shuffle alley playground, Leonard and his faithful assistant Russel Kotte (who doubled as the pool table refinisher and cabinet craftsman) created the daily lunches for the employees and owners. They created them from scratch. A thick brisket of beef sandwich with freshly scrubbed potatoes cost $3.00, and usually you were served two helpings per meal.

Then there was hot dog day. Not the anemic grocery store packages variety, but jumbo kosher and Polishies bought fresh and direct from a Chicago meat company.

**Rowe & Virgin Records Sign Licensing Pact**

CHICAGO—Rowe International, Inc. and Virgin Records-America, Inc. have entered into a licensing agreement by which Rowe will now have use of the Virgin music video catalog as part of its Video Jukebox programming. The license is subject to standard restrictions.

“While we are always looking for creative ways to improve our programming, music is still our key, and Virgin Records represents the most important addition to the American music scene in a long time,” stated Michael Reinert, Rowe’s director of video operations.

“When a label’s first release soars to number one as the Cutting Crew single did, you can be sure that it was the result of the efforts of the people behind the record, and that it is an indication of more good things to come.”

Reinert also pointed to other Virgin artists such as T’Pau, Heaven 17 and The Other Ones as making important contributions to the Rowe Video Jukebox library. “And don’t forget that Virgin recently signed Steve Winwood,” he added.

Rowe reportedly has over 1,000 Video Jukeboxes currently on location. Their programming includes a choice of rock/pop, country or urban contemporary reals, and the units can be found nationwide in bars, lounges, family restaurants and theme parks.

**Sega’s “Super Hang-On”**

In the popular tradition of motorcycle simulation games Sega has introduced another addition to the racing family, namely “Super Hang-On”, which continues the phenomenal racing style of the original “Hang-On” but with additional features.

Super Hang-On offers the player four course selections—Beginner, Junior Senior and Expert. Each course takes place in a different area of the world, so racing through Paris, Tokyo, or Rio are all possible during the process of play.

Among the most exciting features of this new model are the Turbocharger button which increases the player’s speed, and the vibration mechanism in the steering which incorporates the actual feel of the road.

Super Hang-On is available in two models, the unique new upright model and the space conscious ride-on mini cabinet.

The game will be available through Sega distributors.

**Directory Update**

The 1987-88 annual Cash Box Directory is currently in the works. If you have not as yet completed and submitted the form that was sent to you, please do so immediately, so that we can accurately list your company in this very important issue. The annual Cash Box Directory contains a wealth of pertinent reference data. Don’t be left out. For further information, contact our Chicago office at (312)-863-7440.

**Industry Calendar**

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.
15 YEARS AGO IN CASHBOX

Barry Felnblatt acquires sole ownership of United Amusement International (UAI) and moves to larger headquarters in Union, New Jersey. Music Operators of Minnesota donates a phonograph to the Minneapolis police community relations department, with MOM proxy Norman Pink officiating at the presentation. Virginia operator Bruce Thompson (Southern Amusements Co.) sponsors the largest table soccer tournament ever held in this country, at the Virginia Beach Dome, with 500 players competing during three days of elimination matches. Sanford (Sandy) Bettleman received his Bachelors Degree Economics from UCLA, which made C.A. Robinson proxy Al Bettleman extremely proud. Hy Lesnisk, president of Richmond Music Co. (Richmond, VA), died from a sudden heart attack. He is survived by his wife Charlene, who advised that she will assume management of the large music and games route. Tradesters in Pennsylvania (particularly Roth Novelty in Wilkes Barre, PA) and Western New York State are hard hit by floods in the area which caused extensive damage and destruction of locations, equipment, etc.

Rock-Ola announces the appointment of Victor Conte Sales Inc. as distributor of the factory's phonograph line in the central portion of the state of New York. American Shuffleboard president Mary Casano proudly announced that her son, Paul Jr., received his MD degree and has started his internship at St. Vincent's Hospital in New York City. The 1972 NAMA Convention in Atlantic City this fall can register without paying a fee, as part of NAMA's recently inaugurated experimental policy aimed at familiarizing non-member ops with the many services the association has to offer. Bob Sherwood, export manager at Chicago Dynamic Industries, was in Mexico City for the official grand opening of the first government-approved arcade set up there, which attracted 300 people (including government officials, celebrities and potential operators) who began forming lines at 8 a.m. just to get to the new arcade. The spring and summer of 1972 will be remembered by many in the coin-op industry for the series of surprise floods that hit areas which are normally unaccustomed to this type of destruction. Operations from Pennsylvania, Southern New York State and out to South Dakota have lost numerous stops, many of which will never be recovered. However, it was refreshing to note that the members of the trade banded together to help each other during this difficult situation.

Cooks (continued from page 28) packing plant. Far and wide they came from, for hot dog day! Some favored customers requested that they be notified in advance. Others gladly stayed from their diets on that red letter day. Hot dog day became an empire ritual.

"Why stop at lunch in the kitchen and a hot dog extravaganza?" thought the management (who were Morses), Bill Kuh and Joe Bianca. As the minutes ticked away, Chef Leonard became the holiday and special events cook, too (with the behind-the-scenes help of kitchen chief of police Lilyan, his wife). Why rent a hall for the company Christmas party or Thanksgiving dinner, when Leonard could put down his screwdriver and pick up his spatula (or turkey baster) and compose a sumptuous banquet.

So many remember the loaf and cream cheese canapes, the chopped liver hors d'oeuvres, the tray of thousand cheeses and delicatessen meats--and the taste that you would swear the cow had practiced aerobic exercises for six months at the Chicago Health Club. Speaking of health clubs--how about the chocolate cheese cake desserts?

And then there were the Empire and Bell-Venture company pies--culled by Leonard. He was an unforgettable picture, standing over the smoking grill, turning a hot dog or two and roasting the fresh corn, chewing a plug of cigar, and beckoning everyone like an ancient siren to have just one more sandwich.

Time passes, but are the parties over? Not quite. Leonard, still chug- ging along as a freelance repair man, has resurfaced as a chef. He was recently exercising his culinary talents at an Atlas Distributing of Chicago product showing, plying willing participants with his hand-supreme (center cut white tuna, no less) and, what else--kosher re-hots, of course and a variety of other sumptuous specialties. Care to indulge?

New Konami Officers

CHICAGO -- As announced at the recently held Konami, Inc. board of directors meeting, Mr. K. Kozuki has been elevated to chairman of the board. Effective June 1, 1987, the new officer positions at the company are as follows: Mr. K. Kozuki, chairman of the board; Mr. F. Hishikawa, president; and Mr. K. Mizumaki, executive vice president.

Konami, Inc. maintains headquarters at 815 Mittel Drive in Wood Dale, Illinois.

Advance-Carter Becomes American Amusements & Arcades

CHICAGO-Effective June 1, 1987, after 50 years of operating a coin machine route, Advance-Carter Company of Minneapolis, one of the trade's most respected firms, will be assimilated into a new venture called American Amusements and Arcades.

Joining Advance-Carter in this new venture will be Twin City Novelty, Minnesota's oldest and, likewise, one of the coin machine industry's most distinguished companies. The new organization will operate from facilities at 850 Decatur Avenue North in Golden Valley.

American Amusements and Arcades will be managed and operated by Norman Pink and Gene Winstead. Pink is a past president of AMOA and at one time served as president of MOM, the Minnesota state association. As both gentlemen stated, "We look forward to working with everyone in this new venture and continuing the fine relationships developed over these past many years in the coin machine business."

Vending Machine Exports

At Ten-Year Low In 1986

CHICAGO--The value of new vending machine exports by United States manufacturers dropped to a 10-year low of $17,435,000 in 1986, while the export of machine parts reached $21,633,000, reported Joann James, assistant secretary-treasurer of the National Amusement Merchandising Association.

Annual vending machine export volume had been above $20,000,000 in recent years, reaching over $39,000,000 in 1979, according to data compiled by the U.S. Department of Commerce. The figures cover merchandise vending machines, but not music and amusement machines, Ms. James said.

Imports of vending machines and parts last year totaled $33,805,000 with Japan accounting for $12,473,000, or nearly twice the value of shipments from Canada which amounted to $6,903,000. Canada was the second largest importer to the U.S., followed by the United Kingdom ($5,193,000).

By contrast, U.S. vending machine exports to Japan ranked near the bottom (30 units at $69,000), with Canada the best U.S. customer for vending machines, buying a total of 6,059 machines for $5,544,000, in 1986. Exports to the United Kingdom ranked second with $4,905,000, followed by the Netherlands ($1,054,000).

The shipment of used or reconditioned U.S. vending machines totaled $535,000, led by Mexico which imported $193,000 worth.

AMOA Issues Call For Board Nominations

CHICAGO--The AMOA Nominating Committee for directors is calling upon association members to submit names of qualified officer and distributor members for consideration as directors. Ten new directors will be elected at the association's annual meeting, which will be held during the 1987 AMOA Exposition in Chicago this coming November.

Criteria for board candidates is that members recommended be either operator or distributor members of AMOA. In addition, candidates names may be submitted to the Nominating Committee by any member, but they must be endorsed in writing by five other members and must be submitted to the Nominating Committee at least 90 days prior to the election.

The members recommended should be active in association affairs and must be able to attend and participate in all association board and conferences.

Letters of recommendation should include a brief summary of the candidate's involvement and achievements in state and local activities.

Deadline for submitting letters of recommendation to the AMOA Nominating Committee is July 30, 1987.

For further information contact the AMOA office at (312)-644-6610.
CLASSIFIED AD RATE 35 CENTS PER WORD

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GAME AUCTION—Jukeboxes, Pinballs, Video Games, Kits, etc. Consign your Game now. Call (513) 672-9922. Ask for Kevin or George. 955 North Main Street, Crete, Illinois 60417—25 miles south of Chicago! (Over 300 Games Sold Monthly). A.B.C.C. Commercial Auction Co.


WANTED: Old Gumball and Peanut Vending Machines, and parts. Send description and price to Don Ready 251 W. Patrick St., Fredericksburg, Va 22405.

SEEBOURG Jukeboxes and Used Amusement Games for Sale. Old Style Electric-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our Command. JUKEBOX and Games, Box 262, Hanover, Pennsylvania 17331—Telephone (717) 532-7205.

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WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skeeball, Lucky Cranes. For Sale: Shopped Regular Pac Man $395, Miss Pac Man $800, Frogger $295. Call Mike or Phil (717) 682-1546.

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