

# CASH BOX<sup>TM</sup>

FEBRUARY 28, 1987

NEWSPAPER \$3.50

T  
I  
N  
A



T  
U  
R  
N  
E  
R

000039C  
CASH BOX  
30 WEST  
APT. 5D  
NEW YORK  
58TH STREET  
NY  
10019  
2-NO-0  
2/27/87



**BLACK HISTORY MONTH  
1987  
A CASH BOX SPECIAL**

**FINALLY...**

# CASH BOX

INTERNATIONAL MUSIC/COIN MACHINE/HOME ENTERTAINMENT WEEKLY

VOLUME L—NUMBER 35—FEBRUARY 28, 1987

## CASH BOX

**GEORGE ALBERT**  
President and Publisher

**MARK ALBERT**  
Vice President and General Manager

**SPENCE BERLAND**  
Vice President

**J.B. CARMICLE**  
Vice President

**ROBERT LONG**  
Director Black/Urban Marketing

**STEPHEN PADGETT**  
Managing Editor

**GREGORY DOBRIN**  
Associate Managing Editor

**KEITH ALBERT**  
Manager, Charts and Research

**DEBI FRASE**  
Production Manager

**Radio Report**  
KRISTA WAITE, Manager, Pop  
ROB YARDUMIAN  
TOM DE SAVIA  
JUDIE HAYMES, Manager, Black Contemporary  
AMY LAVELLE, Manager, Country

**Research**  
CECIL HOLMES III  
TOM CHANG  
DEANNA CORBIT

**Los Angeles Editorial**  
GREGORY DOBRIN, Bureau Chief  
BRIAN KASSAN

**New York Editorial**  
LEE JESKE, Bureau Chief  
PAUL IORIO

**TOM McENTEE**  
Director Nashville Operations

**Nashville Editorial/Research**  
RICHARD F. D'ANTONIO  
AMY LAVELLE  
VALERIE HANSEN

**PUBLICATION OFFICES**

**NEW YORK**  
330 W. 58th Street (Suite 5D)  
New York, NY 10019  
Phone: (212) 586-2640  
Cable Address: Cash Box NY  
Circulation  
LINA TREGUB, Manager

**HOLLYWOOD**  
4863 Sunset Blvd. (Suite 930)  
Hollywood, CA 90028  
Phone: (213) 464-8241

**NASHVILLE**  
21 Music Circle East, Nashville TN 37203  
Phone: (615) 244-2898

**CHICAGO**  
CAMILLE COMPASIO, Coin Machine, Mgr.  
3442 S. 61st Ave., Cicero IL 60650  
Phone: (312) 863-7440

**WASHINGTON, D.C.**  
EARL B. ABRAMS  
3518 N. Utah St.  
Arlington VA 22207  
Phone: (703) 243-5664

**ARGENTINA** — MIGUEL SMIRNOFF  
Avenida 1569, Pico 4, Of. 405  
1048 Buenos Aires, Argentina  
Phone: 45-6948

**AUSTRALIA** — ALLAN WEBSTER  
37 Shelley Street  
Elwood, Australia  
Phone: 0305315026

**BRAZIL** — CHRISTOPHER PICKARD  
Av. Borges de Medeiros, 2475  
Apt. 503, Lagoa  
Rio de Janeiro, Brazil  
Phone: 294-8197

**CANADA** — GRANT LAWRENCE  
73 Alfred St.  
Kingston, Ontario  
Canada K7L 3R8  
Phone: (613) 549-2119

**ITALY** — MARIO DE LUIGI  
"Musica e Dischi" Via De Amicis 47  
20123 Milan, Italy  
Phone: (902) 839-18-37/832-79-37

**JAPAN** — Adv. Mgr., SACHIO SAITO  
Editorial Mgr., KOZO OTSUKA  
2-chome, 11-1, Shinbashi, Minato-ku  
Tokyo Japan, 105  
Phone: 504-1651

**UNITED KINGDOM** — CHRISSY ILEY  
Flat 3, St. Cleveland Street  
London W1P 8PQ England  
Phone: 01-631-1626

## Table Of Contents

|  |                       |                                   |           |
|--|-----------------------|-----------------------------------|-----------|
| Cover Story .....                        | 11                    | Top 100 Singles .....             | 4         |
| Executives On The Move .....             | 6                     | Top 200 LPs .....                 | 22-23     |
| New Faces To Watch .....                 | 10                    | Top 75 12" Dance Singles .....    | 14        |
| LP Releases .....                        | 8                     | Top 40 Music Videos .....         | 18        |
| Single Releases .....                    | 9                     | Top 15 Music Videocassettes ..... | 18        |
| Radio Report .....                       | <b>Center Pullout</b> | Top 40 Videocassettes .....       | 19        |
| Black History Month Special .....        | <b>26-34</b>          | Top 40 Compact Discs .....        | 21        |
| <b>Columns</b>                           |                       | Top 50 Country Albums .....       | 36        |
| Points West .....                        | 10                    | Top 100 Country Singles .....     | 37        |
| East Coastings .....                     | 11                    | Chart Index .....                 | 47        |
| On Jazz .....                            | 15                    | <b>Departments</b>                |           |
| Audio/Video .....                        | 19                    | News .....                        | 5-7,24,25 |
| Shop Talk (Retail) .....                 | 21                    | International .....               | 12        |
| Nashville Chatter .....                  | 38                    | Black Contemporary .....          | 16,17     |
| Gospel .....                             | 40                    | Dance .....                       | 14        |
| <b>Charts</b>                            |                       | Video .....                       | 18,19     |
| Top 40 Jazz Albums .....                 | 15                    | Country .....                     | 36-40     |
| Top 75 Black Contemporary Albums .....   | 16                    | Coin Machine .....                | 42        |
| Top 100 Black Contemporary Singles ..... | 17                    | Classifieds .....                 | 41        |

## TOP POP DEBUTS

|                |  |
|----------------|--|
| <b>SINGLES</b> | <b>68</b> COME AS YOU ARE—Peter Wolf—EMI America |
| <b>ALBUMS</b>  | <b>77</b> READY OR NOT—Lou Gramm—Atlantic        |

|  |  |  |
|--|--|--|
| <b>POP SINGLE</b>  | <b>WINNER'S CIRCLE</b><br>Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential. | <b>POP ALBUM</b>   |
| <b>#1</b> LIVIN' ON A PRAYER<br>Bon Jovi<br>Mercury/PolyGram |  | <b>#1</b> SLIPPERY WHEN WET<br>Bon Jovi<br>Mercury/PolyGram      |
| <b>B/C SINGLE</b>  |  | <b>B/C ALBUM</b>   |
| <b>#1</b> HAVE YOU EVER LOVED<br>Freddie Jackson<br>Capitol  |  | <b>#1</b> JUST LIKE THE FIRST TIME<br>Freddie Jackson<br>Capitol |
| <b>COUNTRY SINGLE</b>  |  | <b>COUNTRY ALBUM</b>   |
| <b>#1</b> NO PLACE LIKE HOME<br>Randy Travis<br>Warner Bros. | <b>#1</b> STORMS OF LIFE<br>Randy Travis<br>Warner Bros.   |  |
| <b>JAZZ</b>  | <b>MUSIC VIDEO</b>   |  |
| <b>#1</b> A NICE PLACE TO BE<br>George Howard<br>MCA         | <b>#1</b> KEEP YOUR HANDS ...<br>Georgia Satellites<br>Elektra   |  |
| <b>COMPACT DISC</b>  | <b>12" SINGLE</b>  |  |
| <b>#1</b> GRACELAND<br>Paul Simon<br>Warner Bros.            | <b>#1</b> SHOWING OUT<br>Mel & Kim<br>Atlantic   |  |



CASH BOX (ISSN 0008-7289) is published weekly by Cash Box, 330 W. 58th Street, New York, N.Y. 10019 for \$125.00 per year. Second class postage paid at New York, N.Y. and additional mailing offices. 2/3 Copyright 1986 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 330 W. 58th Street, New York, N.Y. 10019.

# CASH BOX TOP 100 SINGLES

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

February 28, 1987

| Title  | W  | W  | Title  | W  | W     |
|--|----|----|--|----|-------|
| Artist, Label, Number  | L  | O  | Artist, Label, Number  | L  | O     |
| Producer (Songwriter)  | W  | C  | Producer (Songwriter)  | W  | C     |
| <b>1 LIVIN' ON A PRAYER</b><br>BON JOVI (Mercury/PolyGram 888 184-7)<br>B. FAIRBAIN (J. BON JOVI, R. SAMBORA, D. CHILD)                              | 1  | 12 | <b>34 DON'T DREAM IT'S OVER</b><br>CROWDED HOUSE (Capitol B5614)<br>M. FROOM (N. FINN)   | 43 | 7     |
| <b>2 OPEN YOUR HEART</b><br>MADONNA (Sire/Warner Bros. 7-28508)<br>MADONNA, P. LEONARD (MADONNA, G. COLE, P. RAFELSON)                               | 2  | 13 | <b>35 THAT AIN'T LOVE</b><br>REO SPEEDWAGON (Epic 34-06656)<br>K. CROVIN, G. RICHATH, A. GRATZER, D. DeVORE (K. CROVIN)  | 39 | 5     |
| <b>3 JACOB'S LADDER</b><br>HUEY LEWIS AND THE NEWS (Chrysalis VS4 43097)<br>HUEY LEWIS AND THE NEWS (B. HORNSBY, J. HORNSBY)                         | 6  | 7  | <b>36 CANDY</b><br>CAMEO (Atlantic Artists/PolyGram 888 193-7)<br>L. BLACKMAN (BLACKMAN, L. JENKINS)   | 40 | 7     |
| <b>4 WILL YOU STILL LOVE ME?</b><br>CHICAGO (Warner Bros. 7-28512)<br>D. FOSTER (D. FOSTER, T. KEANE, R. BASKIN)                                     | 4  | 16 | <b>37 DONT' NEED A GUN</b><br>BILLY IDOL (Chrysalis VS4 43087)<br>K. FORESY (B. IDOL)  | 41 | 6     |
| <b>5 KEEP YOUR HANDS TO YOURSELF</b><br>GEORGIA SATELLITES (Elektra 7-69502)<br>J. GLIXMAN (D. BAIRD)  | 5  | 15 | <b>38 C'EST LA VIE</b><br>ROBBIE NEVIL (Manhattan B50047)<br>A. SADKIN, P. THORNALLEY (NEVIL, PAIN, HOLDING)   | 27 | 20    |
| <b>6 YOU GOT IT ALL</b><br>THE JETS (MCA 52968)<br>D. POWELL, D. RIVKIN (R. HOLMES)  | 8  | 16 | <b>39 MIDNIGHT BLUE</b><br>LOU GRAMM (Atlantic 7-89304)<br>P. MORAN, L. GRAMM (L. GRAMM, B. TURGON)  | 44 | 5     |
| <b>7 TOUCH ME (I WANT YOUR BODY)</b><br>SAMANTHA FOX (Jive/RCA 1006-7)<br>J. ASTROP, P. Q. HARRIS (M. SHREEVE, J. ASTROP, P. Q. HARRIS)              | 7  | 17 | <b>40 SOMEDAY</b><br>GLASS TIGER (Manhattan/EMI B-50048)<br>J. VALLANCE (GLASS TIGER, J. VALLANCE)   | 28 | 18    |
| <b>8 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)</b><br>BEASTIE BOYS (Def Jam/Columbia 38-0659S)<br>R. RUBIN, BEASTIE BOYS (BEASTIE BOYS, R. RUBIN) | 11 | 11 | <b>41 I KNEW YOU WERE WAITING (FOR ME)</b><br>ARETHA FRANKLIN (Arista AS1-9559)<br>N. M. WALDEN (CLIME, MORGAN)  | 52 | 2     |
| <b>9 BALLERINA GIRL</b><br>LIONEL RICHIE (Motown 1873-MF)<br>L. RICHIE, J.A. CARMICHAEL (L. RICHIE)  | 9  | 13 | <b>42 WHAT YOU GET IS WHAT YOU SEE</b><br>TINA TURNER (Capitol B-5668)<br>T. BRITTEN (T. BRITTEN, G. LYLE)   | 49 | 4     |
| <b>10 RESPECT YOURSELF</b><br>BRUCE WILLIS (Motown 1876-MF)<br>ROBERT KRAFT (M. RICE, L. INGRAM)   | 18 | 7  | <b>43 CONTROL</b><br>JANET JACKSON (A&M AM-2877)<br>J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)   | 29 | 18    |
| <b>11 BIG TIME</b><br>PETER GABRIEL (Geffen/Warner Bros. 7-28503)<br>D. LANOIS, P. GABRIEL (P. GABRIEL)  | 17 | 14 | <b>44 CAN'T HELP FALLING IN LOVE</b><br>COREY HART (EMI America B-8368)<br>P. CHAPMAN, C. HART (CREATORE, PERRITI, WEISS)                                      | 35 | 13    |
| <b>12 I'LL BE ALRIGHT WITHOUT YOU</b><br>JOURNEY (Columbia 38-06301)<br>S. PERRY (S. PERRY, J. CAIN, N. SCHON)                                       | 14 | 13 | <b>45 FIRE</b><br>BRUCE SPRINGSTEEN & THE E STREET BAND<br>(Columbia CS7 02639)<br>B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN (B. SPRINGSTEEN)                      | 46 | 5     |
| <b>13 AT THIS MOMENT</b><br>BILLY VERA & THE BEATERS (Rhino RNOR 74403)<br>J. BAXTER (B. VERA)   | 3  | 16 | <b>46 THE HONEYTHIEF</b><br>HIPSWAY (Columbia 38-06579)<br>G. LANGAN (A. McLEOD, J. McELHONE, G. SKINNER, H. TRAVERS)  | 54 | 6     |
| <b>14 SOMEWHERE OUT THERE</b><br>LINDA RONSTADT & JAMES INGRAM (MCA 52973)<br>P. ASHER (J. HORNER, B. MANN, C. WEIL)                                 | 19 | 11 | <b>47 WE CONNECT</b><br>STACEY Q (Atlantic 7-89331)<br>J. ST. JAMES, (W. WILCOX)   | 47 | 11    |
| <b>15 MANDOLIN RAIN</b><br>BRUCE HORNSBY AND THE RANGE (RCA 5087 RAA)<br>B. HORNSBY, E. SCHEINER (B. R. HORNSBY, J. HORNSBY)                         | 24 | 7  | <b>WINNER'S CIRCLE</b>   |    |       |
| <b>16 LOVE YOU DOWN</b><br>READY FOR THE WORLD (MCA-52947)<br>READY FOR THE WORLD, G. SPANIOLA (M. RILEY, JR.)                                       | 16 | 14 | <b>48 WALKING DOWN YOUR STREET</b><br>BANGLES (Columbia 38-06674)<br>D. KAHNE (S. HOFFS, L. GUTIERREZ, D. KHANE)   | 62 | 3     |
| <b>17 LET'S WAIT AWHILE</b><br>JANET JACKSON (A & M AM-2906)<br>J. JAM, T. LEWIS, J. JACKSON (J. HARRIS III, T. LEWIS, J. JACKSON, M. ANDREWS)       | 25 | 6  | <b>49 SKIN TRADE</b><br>DURAN DURAN (Capitol B 5670)<br>N. RODGERS, DURAN DURAN (TAYLOR, RHODES, LeBON)  | 50 | 5     |
| <b>18 I WANNA GO BACK</b><br>EDDIE MONEY (Columbia 38-06569)<br>R. ZITO, E. MONEY (D. CHAUNCEY, M. BYROM, I. WALKER)                                 | 21 | 12 | <b>50 THE FINER THINGS</b><br>STEVE WINWOOD (Island/Warner Bros. 7-28498)<br>R. TITELMAN, S. WINWOOD (S. WINWOOD, W. JENNINGS)                                 | 57 | 4     |
| <b>19 CHANGE OF HEART</b><br>CYNDI LAUPER (Portrait/CBS 37-06431)<br>C. LAUPER, L. PETZE (E. MOWHAWK, C. LAUPER)                                     | 10 | 14 | <b>51 CAUGHT UP IN THE RAPTURE</b><br>ANITA BAKER (Elektra 7-69511)<br>M. J. POWELL (G. GLENN, D. QUANDER)   | 42 | 12    |
| <b>20 NOTHING'S GONNA STOP US NOW</b><br>STARSHIP (Grunt/RCA 5109-7 GAA)<br>N. M. WALDEN (D. WARREN, A. HAMMOND)                                     | 30 | 5  | <b>52 CRY WOLF</b><br>A-HA (Warner Bros. 7-28500)<br>A. TARNEY (MAGS, P. WAAKTAAR)   | 53 | 6     |
| <b>21 STOP TO LOVE</b><br>LUTHER VANDROSS (Epic 34-06523)<br>L. VANDROSS, M. MILLER (L. VANDROSS, N. ADDERLY Jr.)                                    | 15 | 16 | <b>53 WALK LIKE AN EGYPTIAN</b><br>BANGLES (Columbia 38-06257)<br>D. KAHNE (L. STERNBERG)  | 31 | 23    |
| <b>22 WE'RE READY</b><br>BOSTON (MCA 52985)<br>T. SCHOLZ (T. SCHOLZ)   | 13 | 13 | <b>54 SHELTER</b><br>LONE JUSTICE (Geffen/Warner Bros. 7-28520)<br>L. STEVEN J. IOVINE, LONE JUSTICE (M. McKEE, S.V. ZANDT)                                    | 56 | 7     |
| <b>23 BRAND NEW LOVER</b><br>DEAD OR ALIVE (Epic 34-06374)<br>STOCK, AITKEN, WATERMAN (DEAD OR ALIVE)  | 26 | 11 | <b>55 DON'T LEAVE ME THIS WAY</b><br>COMMUNARDS (MCA 52928)<br>M. THORNE (GAMBLE, HUFF, GILBERT)   | 59 | 5     |
| <b>24 SHAKE YOU DOWN</b><br>GREGORY ABBOTT (Columbia 38-05894)<br>G. ABBOTT (G. ABBOTT)  | 12 | 20 | <b>56 AS WE LAY</b><br>SHIRLEY MURDOCK (Elektra 7-69518)<br>R. TROUTMAN (L. TROUTMAN, B. BECK)   | 60 | 6     |
| <b>25 NOBODY'S FOOL</b><br>CINDERELLA (Mercury/PolyGram 884 851-7)<br>A. JOHNS (T. KEIFER)   | 23 | 16 | <b>57 THIS IS THE TIME</b><br>BILLY JOEL (Columbia 38-06526)<br>P. RAMONE (B. JOEL)  | 37 | 16    |
| <b>26 LEAN ON ME</b><br>CLUB NOUVEAU (Warner Bros. 7-28430)<br>J. KING, T. McELROY, D. FOSTER (B. WITHERS)   | 45 | 3  | <b>58 WITHOUT YOUR LOVE</b><br>TOTO (Columbia 38-06570)<br>TOTO (D. PAICHK)  | 51 | 10    |
| <b>27 COME GO WITH ME</b><br>EXPOSE (Arista AS1-9555)<br>L. A. MARTINEE (L. A. MARTINEE)   | 33 | 6  | <b>59 DOMINOS</b><br>ROBBIE NEVIL (Manhattan/EMI B 50053)<br>A. SADKIN (R. NEVIL, EASTMAN, HART)   | 73 | 2     |
| <b>28 LET'S GO!</b><br>WANG CHUNG (Geffen 7-28531)<br>P. WOLF (WANG CHUNG)   | 32 | 6  | <b>60 LAND OF CONFUSION</b><br>GENESIS (Atlantic 7-89336)<br>GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD)   | 48 | 18    |
| <b>29 TONIGHT, TONIGHT, TONIGHT</b><br>GENESIS (Atlantic 7-89290)<br>GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD)                       | 38 | 3  | <b>61 AIN'T SO EASY</b><br>DAVID & DAVID (A&M AM-2905)<br>D. SIGERSON (D. BAERWALD, D. RICKETTS)   | 66 | 5     |
| <b>30 THE FINAL COUNTDOWN</b><br>EUROPE (Epic 34-06416)<br>K. ELSON (J. TEMPEST)   | 36 | 6  | <b>62 SOMEONE LIKE YOU</b><br>DARYL HALL (RCA 5105)<br>D. HALL, D. A. STEWART, "T-BONE" WOLK (D. HALL)   | 58 | 6     |
| <b>31 FACTS OF LOVE</b><br>JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 7-28588)<br>E. ROGERS, C. STURKEN, J. LORBER (C. STURKEN, E. ROGERS)      | 34 | 12 | <b>63 BIG MISTAKE</b><br>PETER CETERA (Full Moon/Warner Bros. 7-28507)<br>M. OMARTIAN (CETERA, GALPIN)   | 55 | 6     |
| <b>32 TALK TO ME</b><br>CHICO DeBARGE (Gordy/Motown 1858MF)<br>S. DRINKWATER (N. MUNDT, F. GOLDEE, P. FOX)   | 22 | 15 | <b>64 KISS YOU (WHEN IT'S DANGEROUS)</b><br>EIGHT SECONDS (Polydor/PolyGram 885-352-7)<br>ReHine (EIGHT SECONDS)   | 69 | 5     |
| <b>33 STAY THE NIGHT</b><br>BENJAMIN ORR (Elektra 7-69506)<br>M. SHIPLEY, B. ORR, L. KLEIN (B. ORR, D. GREY PAGE)                                    | 20 | 17 | <b>65 IS THIS LOVE</b><br>SURVIVOR (Scotti Bros./CBS Z54 06381)<br>R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN)   | 61 | 19    |
|  |    |    | <b>66 NOTORIOUS</b><br>DURAN DURAN (Capitol B-5648)<br>N. RODGERS (TAYLOR, RHODES, LeBON)  | 63 | 18    |
|  |    |    | <b>67 THE WAY IT IS</b><br>BRUCE HORNSBY AND THE RANGE (RCA 5023-7)<br>B. HORNSBY, E. SCHEINER (B. R. HORNSBY)   | 64 | 24    |
|  |    |    | <b>CHARTBREAKER</b>  |    |       |
|  |    |    | <b>68 COME AS YOU ARE</b><br>PETER WOLF (EMI America B 8350)<br>P. WOLF, E. "E.T." THORNGREN (P. WOLF, MEYER)  |    | DEBUT |
|  |    |    | <b>69 STONE LOVE</b><br>KOOL & THE GANG (Mercury/PolyGram 888 292-7)<br>K. BAYYAN, (R. BELL) I.B.M.C. & KOOL & THE GANG (C. SMITH, J. TAYLOR, KOOL & THE GANG) | 78 | 3     |
|  |    |    | <b>70 WINNER TAKES IT ALL</b><br>SAMMY HAGAR (Columbia 38-06647)<br>G. MORODER, S. HAGAR, E. VAN HALEN (G. MORODER, T. WHITLOCK)                               | 75 | 3     |
|  |    |    | <b>71 SERIOUS</b><br>DONNA ALLEN (21/Atco 7-99497)<br>L. PACE (L. PACE, D. ALLEN, BLITZ)   | 79 | 3     |
|  |    |    | <b>72 HOW MUCH LOVE</b><br>SURVIVOR (Scotti Bros./Epic Z54-06705)<br>R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN)   | 82 | 3     |
|  |    |    | <b>73 SMOKING GUN</b><br>THE ROBERT CRAY BAND (Mercury/PolyGram 888 343-7)<br>B. BROMBERG, D. WALKER (D. AMY, R. CRAY, R. COUSINS)                             | 80 | 2     |
|  |    |    | <b>74 LIGHT OF DAY</b><br>THE BARBUSTERS (JOAN JETT AND THE BLACKHEARTS) (Blackheart/CBS Associated Z54-06692)<br>J. IOVINE (B. SPRINGSTEEN)                   | 88 | 2     |
|  |    |    | <b>75 MY BABY</b><br>THE PRETENDERS (Sire/Warner Bros. 7-28496)<br>B. CLEARMOUNTAIN, J. IOVINE (C. HYNDE)  | 76 | 4     |
|  |    |    | <b>76 COMING UP CLOSE</b><br>'TIL TUESDAY (Epic 34-06571)<br>R. DAVIES (A. MANN)   | 74 | 7     |
|  |    |    | <b>77 HAVE YOU EVER LOVED SOMEONE</b><br>FREDDIE JACKSON (Capitol B-5661)<br>B. EASTMOND (B. EASTMOND, J. SKINNER)   | 77 | 4     |
|  |    |    | <b>78 DANCE</b><br>RATT (Atlantic 7 89354)<br>B. HILL (PEARCY, CROSBY, DeMARTINI, HILL)  | 90 | 2     |
|  |    |    | <b>79 NOTHING'S GONNA CHANGE MY LOVE</b><br>GLENN MEDEIROS (Amherst 311)<br>J. STONE, (M. MASSER, G. GOFFIN)   | 84 | 2     |
|  |    |    | <b>80 BOOM BOOM (LET'S GO TO MY ROOM)</b><br>PAUL LEKAKIS (ZYX 5571)<br>N. M. WALDEN (CLIME, MORGAN)   | 85 | 2     |
|  |    |    | <b>81 THE LADY IN RED</b><br>CHRIS De BURGH (A&M AM2848)<br>P. HARDIMAN (C. De BURGH)  | 87 | 2     |
|  |    |    | <b>82 I GOT THE FEELIN' (IT'S OVER)</b><br>GREGORY ABBOTT (Columbia 38-06632)<br>G. ABBOTT (G. ABBOTT)   | 89 | 2     |
|  |    |    | <b>83 EVERYBODY HAVE FUN TONIGHT</b><br>WANG CHUNG (Geffen 7-28562)<br>P. WOLF (WANG CHUNG, P. WOLF)   | 65 | 22    |
|  |    |    | <b>84 FOR TONIGHT</b><br>NANCY MARTINEZ (Atlantic 7-89371)<br>T. ALI, S. MUNZIBAI (P. GEORGE, D. PACIFICI)   | 72 | 20    |
|  |    |    | <b>85 I WILL BE THERE</b><br>GLASS TIGER (Manhattan/EMI B-50066)<br>J. VALLANCE (GLASS TIGER)  |    | DEBUT |
|  |    |    | <b>86 HOOKED ON YOU</b><br>SWEET SENSATION (Next Plateau NP 50046)<br>T. CURRIER, D. SANCHEZ (J. MALLOY, D. SANCHEZ)   | 86 | 5     |
|  |    |    | <b>87 KEEP YOUR EYE ON ME</b><br>HERB ALPERT (A&M AM-2915)<br>J. HARRIS III, T. LEWIS (J. JAM, T. LEWIS)   |    | DEBUT |
|  |    |    | <b>88 POWER</b><br>KANSAS (MCA S3027)<br>A. POWELL (S. MORSE, S. WALSH, R. GOODRUM)  |    | DEBUT |
|  |    |    | <b>89 IT'S TRICKY</b><br>RUN D.M.C. (Profile PRO-5131)<br>R. SIMMONS, R. RUBIN (J. SIMMONS, D. McDANIELS, J. MIZELL, R. RUBIN)                                 |    | DEBUT |
|  |    |    | <b>90 NEVER ENOUGH</b><br>PATTY SMYTH (Columbia 38-06643)<br>R. CHERTOFF, W. WITTMAN (R. HYMAN, D. KAGEN, E. BAZILIAN)   |    | DEBUT |
|  |    |    | <b>91 HOLD ME</b><br>SHEILA E. (Paisley Park/Warner Bros. 7-28580)<br>SHEILA E. (SHEILA E., C. GUZMAN, E. MINIFIELD)   | 83 | 4     |
|  |    |    | <b>92 JIMMY LEE</b><br>ARETHA FRANKLIN (Arista AS1-9546)<br>N. M. WALDEN (N.M. WALDEN, J. COHEN, P. GLASS, A.L. WALDEN)  | 67 | 13    |
|  |    |    | <b>93 DEEP RIVER WOMAN</b><br>LIONEL RICHIE (Motown 1873-MF)<br>J. A. CARMICHAEL (L. RICHIE)   | 91 | 6     |
|  |    |    | <b>94 VICTORY</b><br>KOOL & THE GANG (Mercury/PolyGram 885 358-7)<br>K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG (K. BAYYAN, R. BELL, J. TAYLOR)             | 68 | 18    |
|  |    |    | <b>95 STAND BY ME</b><br>BEN E. KING (Atlantic 7-89361)<br>NOT LISTED (B. E. KING, J. LEIBER, M. STOLLER)  | 70 | 22    |
|  |    |    | <b>96 MAKE IT MEAN SOMETHING</b><br>ROB JUNGKLAS (Manhattan/EMI B-50054)<br>W. WITTMAN (JUNGKLAS, HOLDER, CROMWELL)  | 81 | 4     |
|  |    |    | <b>97 YOU GIVE LOVE A BAD NAME</b><br>BON JOVI (Mercury/PolyGram 884953-7)<br>B. FAIRBAIN (J. BON JOVI, R. SAMBORA, D. CHILD)                                  | 71 | 26    |
|  |    |    | <b>98 SUMMERTIME, SUMMERTIME</b><br>NOCERA (Sleeping Bag 7LX-22)<br>F.M. FISHER (NOCERA, FISHER)   | 93 | 4     |
|  |    |    | <b>99 IF I SAY YES</b><br>FIVE STAR (RCA 5083-7)<br>B. PEARSON, M. JAY (M. JAY, M. MORROW)   | 94 | 7     |
|  |    |    | <b>100 ALL I WANT</b><br>HOWARD JONES (Elektra 7-69494)<br>A. MARDIN (H. JONES)  | 92 | 7     |

ALPHABETICAL LISTING ON INSIDE BACK COVER

## CD Video, CD Beatles, And Michael Jackson In Any Format Create Buzz At NARM

By Lee Jeske

NEW YORK—The news is still compact and digital. Heady from a blockbuster year—with CDs rolling out of stores in extraordinary numbers—the 1987 NARM Convention, held February 13-17 in Miami, was abuzz with CD news, as record merchants looked to manufacturers to keep the digital boom exploding. The record companies responded in kind, with the formal introduction of CD Video, and a few more tantalizing details about the long-awaited release of the Beatles catalogue on CD.

CD Video was unveiled by Jan Timmer, PolyGram International's chairman and ceo, at the opening meeting. CD Video, a joint venture of Philips and Sony, makes the compact disc a viewable, as well as listenable, product. A five-inch CD Video Single will allow for a maximum of five minutes of video and 20 minutes of audio, an eight-inch LaserVision EP will allow for up to 40 minutes of video and audio, and a 12-inch LaserVision LP will allow for up to two hours of video and audio. Timmer said that he expects limited supplies of hardware and software to be available in the U.S. before Christmas.

To spearhead the introduction of CD Video, PolyGram CD Video has been formed. Guenter Hensler, former PolyGram president, has been named president of PolyGram Video; Emiel Petrone, former PolyGram senior vice president, compact disc, has been named executive vice president. In addition, PolyGram announced a new Business Division—in part to coordinate the release of software for CD Video—with Michael Kuhn heading it as senior vice

president, reporting directly to Timmer.

The Beatles on CD seemed to be this year's answer to last year's Bruce Springsteen boxed set, with retailers privately expressing both great hopes for the Beatles catalogue and a fear that they may be forced, as they were on the Springsteen, to underprice the discs. Retailers generally expressed dismay at the diminished profits that their own competitive pricing allowed them to reap from the Springsteen. At its product presentation, Capitol/EMI America/Manhattan/Angel (or CEMA as its now known) announced that there would be 14 Beatles CDs available by Christmas: with this week's initial shipment of four titles to be followed by the April release on CD of "Rubber Soul," "Revolver" and "Help" and the 20th Anniversary release of "Sgt. Pepper's Lonely Hearts Club Band" in June. The remaining titles are due in August and October.

The CBS product presentation ended with two tantalizing snippets from the upcoming Michael Jackson album, still without a release date and still being described as a "work in progress." There was a snatch of a light romantic ballad with a slight new age feel and a clip of a video from a tough, uptempo number, apparently called "I'm Bad." The video clip featured Jackson in black leather and silver studs leading a familiar looking male chorus line through familiar looking choreography. The sound and the look displayed by the 1987 Michael Jackson was very much in line with the sound and look of the "Thriller" Michael  
*(continued on page 24)*



**VIRGIN HANDS**—Virgin Records, U.S., recently announced its domestic promotion staff. Managing directors Jeff Ayeroff (l) and Jordan Harris (r) are pictured with Phil Quartararo (kneeling, front, r) and his newly hired field staff.

## ASCAP 1986 Receipts Over 250 Million; Distributions Near 200 Million

LOS ANGELES—At its Los Angeles membership meeting February 18, The American Society of Composers, Authors and Publishers unveiled its treasurer's report. Receipts from licensees, including symphonic and concert, were \$207,652,000, receipts from interest on investments were \$3,711,000, and receipts from foreign societies were 40,196,000 resulting in total 1986 receipts of \$252,199,000.

The Society distributed to its members \$164,266,000 in addition to \$888,000 from

adjustments and interest. The total distribution of \$165,154,000 included a special distribution of \$4,254,000 received from ABC-TV for the period 1981-1985. Also, in June, it was announced, ASCAP distributed \$11,286,000 from foreign receipts. This was followed in December by an additional foreign distribution of \$21,594,000.

Total distributions for 1986, including both domestic and foreign distributions, were 198,034,000.

## NARM Elects Russ Solomon President, Gives Whitney Houston "Best-Selling Album" Award

By Lee Jeske

NEW YORK—Tower Records president Russ Solomon was elected as the new president of the NARM board of directors, succeeding Record World's Roy Lmber, at the NARM Convention held February 13-17 in Miami. Frank Hennessey, president of Handleman Company, was elected vice president; Patricia Moreland of Show Industries, a new board member, will serve as board secretary; and Bill Emerson of Dallas' Big State Distributing was re-elected treasurer. Camelot Enterprise's James Bonk was also elected to the NARM board.

The NARM Best Seller Awards, given to the albums and singles that flew out of the stores with the greatest alacrity and in the largest numbers, were awarded at the closing night banquet, with Whitney Houston's "Whitney Houston" copping Best Selling Album honors. The other Best Seller Awards were as follows:

**Album by a Group:** "Slippery When Wet," Bon Jovi.

**Album by a Female Artist:** "Whitney Houston."

*(continued on page 25)*

## AIM Names Barron VP; Wood

LOS ANGELES—American Interactive Media, Inc., a joint venture of PolyGram B.V. International and the Corporate Group Home Interactive Systems division of Philips International, has named Bernard Barron their new vice president in charge of production and operations. At the same time AIM also announced the appointment of Rodney E. Wood as digital design engineer. Both announcements were made by Gordon Stulberg, chairman and chief execu-

tive officer.

Barron will supervise the development of AIM's new compact disc interactive (CD-I) production studio and assist in all phases of the company's operations. Wood will assist in the creation of development tools for CD-I productions, the writing of diagnostic and test procedures for CD-I players, and the testing of CD-I prototype. CD-I integrates audio, visual and text data functions in a  
*(continued on page 12)*



**MCA SPILLS INK WITH GRP**—MCA Distributing Corp. recently signed a U.S. distribution deal with GRP Records. Pictured celebrating the pact are (l-r): Irving Azoff, president, MCA Entertainment Group; Zach Horowitz, senior vice president, legal affairs, MCA Records; Larry Rosen, president, GRP Records; Jheryl Busby, executive vice president talent acquisition and artist development, and president of the black music division, MCA Records; and John Burns, executive vice president, MCA Distributing and Manufacturing.

## EXECUTIVES ON THE MOVE



Whalley

Javitz

Glass

Perry

**Whalley Promoted** — Tom Whalley has been promoted to vice president, A&R in a restructuring of Capitol Records' A&R department, according to president Don Zimmerman. Whalley joined Capitol two years ago as A&R director, based in the label's Hollywood Tower headquarters. He'd previously served six years at Warner Bros. Records, the last half as A&R representative.

**Javitz Joins** — Barbara Javitz joins Embassy Home Entertainment as senior vice president, programming, according to Richard B. Childs, president, production and programming for the home video company. Javitz comes to EHE from Heron Communications where she was most recently vice president, acquisitions.

**Glass Rejoins** — Daniel Glass has rejoined Chrysalis Records as vice president of promotion and will continue his long term association with that label, according to Chris Wright, chairman, and Jack Craigo, president.

**Perry Appointed** — La'Verne Perry has been appointed associated director, publicity, East Coast, Epic/Portrait/CBS Associated Labels, CBS Records Division, according to Eliot Hubbard, vice president E/P/A. She has been manager, publicity, East Coast for E/P/A since 1984.

**WEA Appoints Three** — The Warner/Elektra/Atlantic Corporation has added a staff of three Black Music regional marketing managers to support Ornetta Barber, director of Black Music marketing for their national customer base. The three appointments include: Jeanne Irby White (Northeast Region); Joe Talley (Southeast Region); and Joey Quarles (Midwest Region). White joined WEA in 1983 as singles specialist/special projects coordinator for the Baltimore/Washington sales area. Talley had been the East Coast regional Black Music marketing Representative for WEA in New York prior to this new appointment. Quarles joined the WEA Cleveland Branch as a field merchandiser in 1981. In 1982, he was honored as WEA field merchandiser of the year for Black Music, and in 1985 as WEA field merchandiser of the year for Pop Music. He rejoins WEA after a brief stint at Atlantic Records as a promotion manager.

**Bole Named** — Larry Bole has been named Warner Bros. Records regional marketing manager for the Cleveland Branch Area. Bole began his tenure at Warner Bros. Records in 1979 when he was named promotion, marketing manager for the Cleveland area. Prior to that he was a store director for Peaches in Cleveland for two years, during which time he was also an air personality at station WMMS.

**Two Named At MTV** — Rene Garcia has been named supervising producer, special programming, MTV: MUSIC TELEVISION. Most recently, Garcia was senior producer, special programming. He joined MTV in 1981 as concert producer. Linda Corradina has been named news director, music news, MTV: MUSIC TELEVISION. Most recently, Corradina was managing producer, music news, MTV. Before that she was an associate producer at ABC News and a journalist with CNN in Atlanta.

**Livingston Appointed** — Jane Livingston has been appointed executive producer, VH-1/Video Hits One. She was most recently a producer on "A Current Affair" with Fox Television. Prior to that, she was executive producer of Tomlin Video Productions, Inc.

**Roberts Joins** — Cal Roberts has joined LaserVideo, Inc., a manufacturer of Compact Discs, as vice president of CD marketing. Roberts, formerly senior vice president of operations marketing for CBS Records, joins LaserVideo after 32 years with CBS. Recently, Roberts spear-headed the custom Compact Disc sales for DADC, the CBS/Sony joint venture.

**Tsai Elected** — Gerald Tsai, Jr. has been elected chairman of the board of directors of American Can Company, succeeding William S. Woodside, who retires January 31 at the age of 65. Tsai will also add the title of president effective March 1, upon the early retirement of president Frank J. Connor. Tsai, 57, has been vice chairman since Jun 1983, and CEO officer since April 1986.

**Smith Appointed** — Telisa Smith has been named to the newly created position of administrative coordinator for Command Records. She was most recently with Inner Light Records.

**Indigo Forms I.A.M. Productions** — Indigo Records has announced the formation of I.A.M. Products which will be the production arm of the company. Services rendered will range from development of press kits to production assistance for any kind of music project. Included in the organization is a full marketing staff as well as a fully staffed art department. For more information contact Richard Roberts or Thomas Surran at (516)473-0965 or write P.O.Box 611 Mt. Sinai N.Y. 11766.

**Hedron Entertainment Launched** — Leonard Rutkin, CEO, has announced the formation of Hedron Entertainment, Inc., a multi-faceted entertainment industry complex headquartered in Los Angeles (108800 Wilshire Boulevard, Suite #1812, L.A., CA 90024, 213-475-7171). The firm will include Hedron management for personal artist management and the Hedron Music Group, which consists of two music publishing companies.

## Virgin U.S. Names Promo Staff

LOS ANGELES — Virgin Records in America vice president, national promotion Phil Quarataro announced the appointment of nine regional promotion managers. Called the "Virgin Field Force," all nine will report directly to Quarataro in the Los Angeles label headquarters.

The nine and their regions are listed alphabetically: Tom Bobak, based in Washington, D.C., midatlantic; Jim Burruss,

based in San Francisco, northwest; Phil Costello, based in Chicago, midwest; Stan Gleason, based in Charlotte, NC, Carolinas and Tennessee; Jerre Hall, based in Cleveland, Great Lakes; Al Moinet, based in Atlanta, southeast; Mike Schaeffer, based in Atlanta, west coast southern; Bonnie Stacy, based in Dallas, southwest; and Cledra White, based in New York, northeast.



Bisson



Bobak



Hall



Pierson



Schaeffer



Moinet



Costello



White



Gleason



Burruss



Stacy

The Best Seafood In L.A.

A Real Cool Fall Treat

- HARD SHELL CRABS
- SOFT SHELL CRABS
- ICE COLD BEER



MARYLAND CRAB HOUSE

"The taste of the Chesapeake"

TWO LOCATIONS

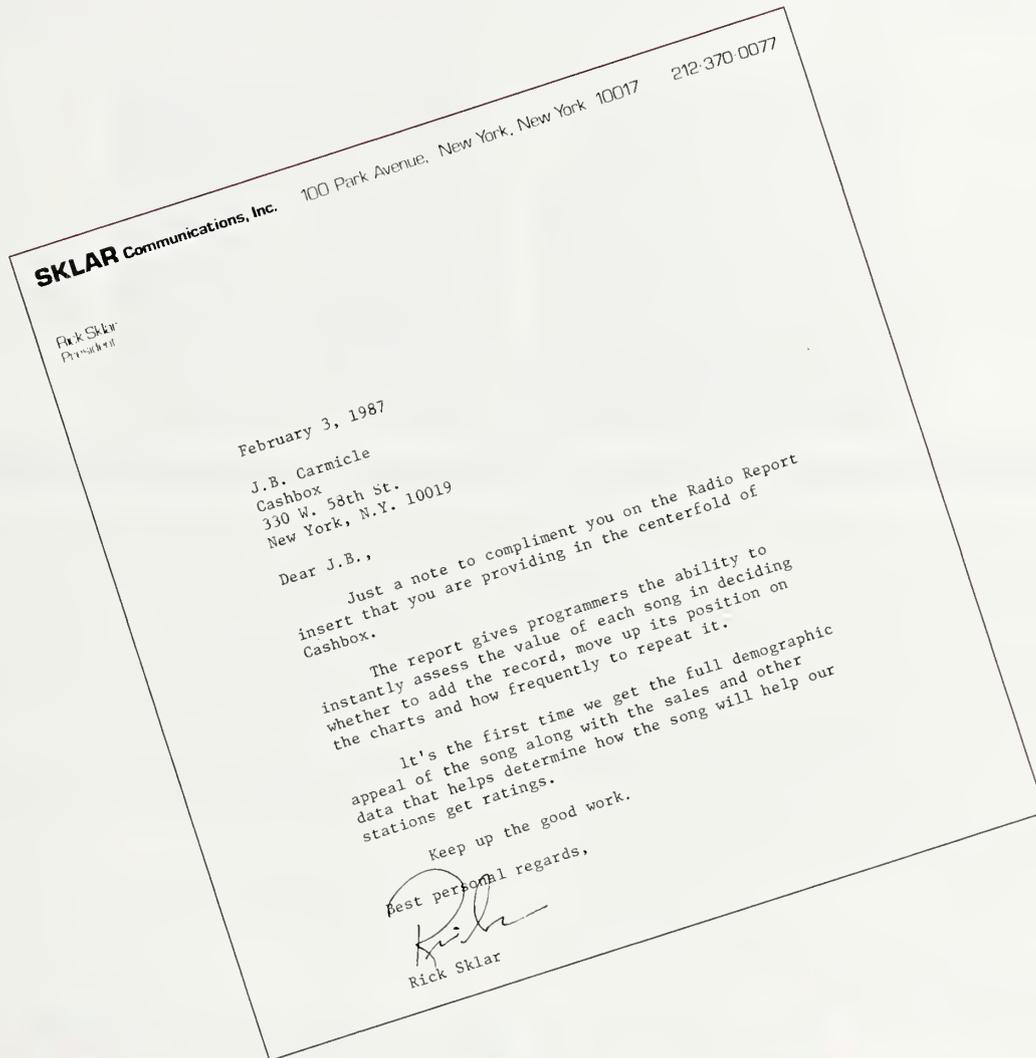
Lunch & Dinner  
Tues. thru Sun.  
Closed Monday

ENCINO  
17410 Ventura Blvd.  
Encino, CA  
818-783-CRAB

SANTA MONICA  
25th & Pico Blvd.  
Santa Monica, CA  
213-450-5555

# The CASH BOX<sup>®</sup> Radio Report

## This Competitors Edge



### SUBSCRIPTION ORDER:

PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

TITLE \_\_\_\_\_

ADDRESS \_\_\_\_\_

BUSINESS

HOME

APT NO \_\_\_\_\_

CITY \_\_\_\_\_

STATE/PROVINCE/COUNTRY \_\_\_\_\_

ZIP \_\_\_\_\_

NATURE OF BUSINESS \_\_\_\_\_

PAYMENT ENCLOSED

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

SUBSCRIBE NOW. SPECIAL INTRODUCTORY RATE ON  
CASH BOX **PLUS** **Radio Report** at \$150.00 PER  
YEAR FOR A LIMITED TIME ONLY

## CASH BOX<sup>™</sup>

## Radio Report

# CASH BOX<sup>™</sup>

330 WEST 58TH STREET • NEW YORK, NEW YORK 10019  
212 • 586-2640

# ALBUM RELEASES

## OUT OF THE BOX

## OUT OF THE BOX

**REO SPEEDWAGON—Life As We Know It—Epic FE 40444—Producers: Kevin Cronin-Gary Richrath-Alan Gratzler-David DeVore—No List—Bar Coded**

REO unleashes its latest edition of energy-infused pop rock with its decidedly Midwestern appeal. Plenty of Kevin Cronin-penned and sung romantic songs with the group's signature sound, like "That Ain't Love," "In My Dreams" and "Can't Get You Out Of My Heart."



**HUGH MASEKELA—Tomorrow—Warner Bros. 25566—Producers: Geoff Haslam-Don Freeman-Hugh Masekela—List: 8.98—Bar Coded**

The South African trumpet genius of Masekela has never sounded better. Rich in traditional African rhythm and melody, but yet accessible to Western ears, especially on the winning cuts, "Bring Him Back Home" and "Ke Bale." This jazz/tribal roots celebration is infectious from the first strains to the last. Don't miss it.

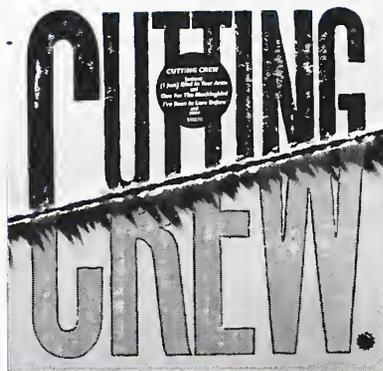


## NEW AND DEVELOPING

## NEW AND DEVELOPING

**CUTTING CREW—Broadcast—Virgin 90573—Producers: Terry Brown-Cutting Crew—List: 8.98—Bar Coded**

Virgin In America's first pop entry is this quartet's debut. Combines a modern pop/rock sensibility with quality songwriting full of energy and sizzle. At moments there is a Spandau Ballet-like sophisticated dance/rock feel, while at others there is a rich, traditional pop direction.



**THE BIG DISH—Swimmer—Warner Bros. 25519—Producer: Ian Ritchie—List: 8.98—Bar Coded**

Highly touted British band makes its U.S. debut here. Steven Lindsay's wispy voice and story-based songwriting recommend the group to a wide audience. The band is at its best on heartfelt, melody-rich songs like their first U.K. hit "Prospect Street" and the current U.S. single, "Slide."



## FEATURE PICKS

**PETE TOWNSHEND—Another Scoop—Atco 90539—Producers: Peter Townshend-Spike—List: 11.98—Bar Coded**

Townshend serves up another generous serving of his musical genius as seen through a "sketch book" look at his personal demos—some very rough—done over the years for the Who and for his own pleasure.

**MARK O'CONNOR—Stone From Which The Arch Was Made—Warner Bros. 25539—List: 8.98—Bar Coded**

The virtuoso brilliance of multi-instrumentalist O'Connor is evident again on his second Warner Bros. LP. So many bases are covered—jazz, country, new age, rock—and all to a perfection.

**CHRIS ISAAK—Warner Bros. 25536—Producer: Erik Jacobsen—List: 8.98—Bar Coded**

These penetrating ruminations cut to the bone, utilizing a Roy Orbisonesque dark rockabilly vision. Particularly effective are his remake of the Yardbird's "Heart Full Of Soul," "Lie To Me," "This Love Will Last" and "Cryin'."

**KILLING JOKE—Brighter Than A Thousand Suns—Virgin 90568—Producer: Chris Kimsey—List: 8.98—Bar Coded**

One of the leading art rock/dark rock proponents through the eighties, Killing Joke has consistently produced challenging, if at times difficult, music. Here, they have divested themselves somewhat of the horrific elements of their music, and have released a compelling, visionary record that is both a challenge and accessible.

**FROZEN GHOST—Atlantic 81736—Producer: Arnold Lanni—List: 8.98—Bar Coded**

Frozen Ghost is a synth-based duo with strong rock and roll instincts. Sophisticated, intelligent writing combines with a modern and aggressive musical sensibility.

**ANDY WHITE—Rave On Andy White—MCA 5946—Producers: Rod McVey-Andy White—List: 8.98—Bar Coded**

A Celtic soul brother rich in the tradition of Van Morrison, Bob Dylan, folk music and a modern nod to The Waterboys.

**JOHN PHILIP—Wait For The Night—Atlantic 81733—Producers: Dana Cornock-John Philip Kurzweg—List: 8.98—Bar Coded**

Good-time rollicking rock delivered with conviction. Philip has a classic rock voice and should score with AOR here.

**LIGHT OF DAY—Music From The Original Motion Picture Soundtrack—CBS Associated/Blackheart SZ 40654—Producers: Various—No List—Bar Coded**

Blockbuster lineup includes Joan Jett, Michael J. Fox, Bon Jovi and others in what looks to be a huge soundtrack.

**INTIMATE STRANGERS—Charm—I.R.S. 5734—Producers: Spellman-Lyons-Peter Hammond—List: 8.98—Bar Coded**

Crafty and appealing pop from duo formerly known as Raise The Dragon. They have a good shot with this set.

**HAROLD BUDD-ELIZABETH FRASER-ROBIN GUTHRIE-SIMON RAY-MONDE—The Moon And The Melodies—Relativity 8143—Producers: Budd-Fraser-Guthrie-Raymonde—List: 8.98—Bar Coded**

Avant gardeist Harold Budd teams up with Cocteau Twins members for this far-reaching, visionary collaboration. Spacious, abstract and compelling.

## RECORDS TO WATCH

**FRANK TOVEY—The Fad Gadget Singles—Sire 25549—Producers: Various—List: 8.98—Bar Coded**

**MARTEE LE BOW—Love's A Liar—Atlantic 81729—Producer: John Jansen—List: 8.98—Bar Coded**

**MANOWAR—Fighting The World—Atco 90563—Producer: Manowar—List: 8.98—Bar Coded**

**KID CURRY—In America—Round Trip/JEM—Producers: Mark Smith-Chris Curry—List: 5.98**

**D.O.A.—True (North) Strong & Free—Profile PRO-1228—Producers: D.O.A.-Cecil English—List: 8.98—Bar Coded**

**EL GRUPPO SEXO—Mom's Home—Dr. Dream DDLP8603—Producers: Sexo-Bob Brown—List: 8.98**

**BOILED IN LEAD—Hotheads—Atomic Theory TTA 8687—Producer: Amos Box—List: 8.98**

**DEEP 6—Coyote TTC 8692—Producers: Dan Braun-Josh Braun-Phil Kline—List: 8.98**

**GUT BANK—The Dark Ages—Coyote TTC 8693—Producers: Roger Miller-Gut Bank—List: 8.98**

# SINGLE RELEASES

## OUT OF THE BOX

**PRINCE** (Paisley Park 7-28399)  
**Sign 'O' The Times** (3:44) (Controversy/ASCAP) (Prince) (Producer: Prince)  
 Prince keeps up his near-maniac output with perhaps the finest music of the decade. While last year's concept/soundtrack LP "Parade" yielded little except the brilliant "Kiss," Prince sounds like he's got a real winner here. He has returned to his 1999 methods by dropping The Revolution and doing all the studio and production work himself. This buoyant, funky, socially relevant and controversial track is keeping with Prince's status as one of our leading musical figures.



## OUT OF THE BOX



**ANITA BAKER** (Elektra 7-69484)  
**Same Ole Love (365 Days A Year)** (4:02) (Jobete/ASCAP) (Marilyn McLeod-Darryl K. Roberts) (Producer: Michael J. Powell)  
 This woman avoids all the current female R&B singer clichés. She consistently has delivered goo, soulful performances without ridiculous posturing. Here's another example. A rhythmic ballad that Baker graces with her expressive, warm and gifted voice.

## OUT OF THE BOX

**EL DE BARGE** (MCA 53041)  
**Starlight Express** (3:44) (pub pend) (A.L. Webber-R. Stilgoe) (Producer: Jay Graydon)  
 El's clear, rangey voice is wonderfully suited to this big, emotion-packed title ballad from the motion picture. The richly textured, dramatic production strikes the same popular chord that Ronstadt and Ingram's "Somewhere Out There" is currently doing. This record has the potential to do the same.



## OUT OF THE BOX



**SAMANTHA FOX** (Jive 1031-7-JAA)  
**Do Ya Do Ya (Wanna Please Me)** (3:48) (Zomba Enterprises/ASCAP) (M. Bissell G. Richardson) (Producers: Steve Lovell-Steve Power)  
 One of the dance/CHR sensations of the year, "Touch Me (I Want Your Body)" was Fox' debut U.S. single and she's back with another serving sexy, sensual rhythm. A sassy, teasing vocal combines with an insistent and appealing dance rock beat. Looks like a solid follow up.

## FEATURE PICKS

**KLYMAXX** (Constellation MCA-53028)  
**I'd Still Say Yes** (4:13) (Hip Trip—Klymaxx—Hip Chic—Midstar/ASCAP—BMI) (K. Edmonds-G. Scelsa-Fenderella) (Producer: Fenderella)  
 The all-woman band known for its sexual exploitation and pouty outrage, backs off the stimulating, dance-orientation of its past hits for this beautiful soul ballad. Romantic, lilting and melodic, this is a potential multi-format hit.

**CUTTING CREW** (Virgin 7-99481)  
**Just Died In Your Arms** (4:23) (Virgin-Nymph/BMI) (Nick Eede) (Producers: John Hansen-Terry Brown-Cutting Crew)  
 A substantial debut from Virgin In America. This single from new quartet has all the earmarks of a ground breaking cut—watch for initial acceptance at college and alternative outlets, spreading to CHR and AOR.

**HUGH MASEKELA** (Warner Bros. 7-28419)  
**Bring Him Back Home** (3:51) (Kalahari—Anxious/PRS adm by Warner-Tamerlane/EMI) (M. Timothy-T. Daly-H. Masekela) (Producers: Geoff Haslam-Don Freeman-Hugh Masekela)  
 The exiled South African trumpeter is back with an effervescent world beat effort that calls for Nelson Mandela's release. Maybe a bit too third worldish for most CHRs (unfortunately), but a beautiful, inspired track nonetheless.

**ERIC MARTIN** (Capitol B-5679)  
**Everytime I Think Of You** (4:03) (Colgems-EMI—Arista—Red Label/ASCAP—BMI) (Mullen-Cesario-Jones) (Producer: Richie Zito)  
 Martin's first single from his new LP is an instantly appealing robust pop song. The song was a recent hit for Anne Murray, though Martin's version has a decidedly rock edge that should connect with CHR and rock radio.

**BIG AUDIO DYNAMITE** (Columbia 38-06708)  
**Badrock City** (4:15) (Big Audio Dynamics/BMI) (Jones-Letts) (Producers: Mick Jones-Joe Strummer)  
 Another musical collage from BAD, tied together with an infectious hip hop beat.

**MILES DAVIS** (Warner Bros. 7-28406)  
**Full Nelson** (3:50) (Thriller Miller—MCA/ASCAP) (Marcus Miller) (Producers: Tommy Lipuma-Marcus Miller)

The legendary jazz trumpeter continues to confound and startle. This single from the remarkable "Tutu" is a grooving, R&B-flavored feel laced with the master's instantly recognizable horn, blowing in tempered, controlled blasts.

**JOHN EDDIE** (Columbia 38-06666)  
**Pretty Little Rebel** (3:13) (John Eddie/not listed) (J. Eddie) (Producer: Bill Drescher)  
 A potent Springsteen-esque rocker with a heavy back beat and roots feel.

**PAULI CARMAN** (Columbia 38-06589)  
**Flashback** (4:15) (Mighty Groove—Music Corporation of America/ASCAP) (A. East-P. Carman) (Producers: David Frank Mic Murphy)  
 Former Champagne singer struts through this heated dance/BC cut.

**FARRENHEIT** (Warner Bros. 7-28427)  
**Fool In Love** (3:50) (not listed/ASCAP) (C. Farron-D. Heit) (Producer: Keith Olsen)  
 A good, ringing commercial pop/rock effort. The rock trio scores with its Lionel Richie-meets-Huey Lewis sound.

**SIMPLY RED** (Elektra 7-69487)  
**The Right Thing** (4:04) (April/ASCAP) (Hucknall) (Producer: Alex Sadkin)

The long-awaited new music from British act that burst onto the U.S. scene last year a couple of hit singles and the gold-plus LP, "Picture Book." Singer/writer Mick Hucknall forges his Aretha Franklin-inspired vocal style into a solid, uplifting and soulful R&B.

**JOHN PHILIP** (Atlantic 7-89291)  
**What's It Gonna Be** (3:49) (Just Like In The Movies/ASCAP) (John Philip Kurzweg) (Producers: Dana Cornock-John Philip Kurzweg)

A strong contender for a place in the rock wars. A powerful cut with a new melodic rock edge.

**MENAGE** (Profile PRO-5134)  
**At This Moment** (3:29) (WB—Vera-Cruz/ASCAP) (Billy Vera) (Producers: Warren Schatz-Eric Matthew)  
 A meritorious dance version of the Billy Vera hit.

## RECORDS TO WATCH

**CHICO DE BARGE** (Motown 1875MF)  
**The Girl Next Door** (4:08) (Music Corporation of America—Bayjun Beat/BMI) (C. Sturken-E. Rogers) (Producer: Skip Drinkwater)

**NORWOOD** (Magnolia Sound MCA-52929)  
**Can't Let You Go** (4:20) (Magnolia—Aruba/BMI—ASCAP) (Norwood-D.R. Robinson) (Producer: Donald R. Robinson)

**LIVING PROOF** (Fantasy 977)  
**Hold On To Your Dreams** (3:48) (Mafundi/BMI—Probe II/ASCAP) (Bullock-Hunter) (Producer: Elrom)

**HEAVY TRAFFIC** (Atlantic 7-89286)  
**The Fire Is Gone** (4:18) (Pierponte/BMI) (B. Holland E. Holland) (Producer: Brian Holland)

**GEORGIO** (Motown 1882MF)  
**Sexappeal** (3:40) (Georgio/BMI) (Georgio Allentini) (Producer: Georgio Allentini)

**BARBARA ROY** (RCA 5097-7-RAA)  
**Gonna Put Up A Fight** (3:58) (Paul Simpson/BMI) (P. Simpson-A. Storey, Jr.) (Producer: Paul Simpson)

**KOOL MOE DEE** (Jive 1035-7-JAA)  
**Go See The Doctor** (4:00) (Willesden/BMI) (M. DeWese) (Producers: M. DeWese-LaVaba-Teddy Riley)

**NEWCITY ROCKERS** (Critique CR 728)  
**Black Dog** (3:58) (SuperHype/ASCAP) (J. Page-R. Plant-J.P. Jones) (Producers: Bob Rivers Cliff Goodwin)

**AL GREEN** (A&M AM-2919)  
**Everything's Gonna Be Alright** (4:00) (Pop Spiritual—Al Green adm by Irving, BMI) (Eban Kelly-Jimi Randolph) (Producers: Eban Kelly-Jimi Randolph)

**BRENDA K. STARR** (MCA 53047)  
**What You See Is What You Get** (4:11) (Perfect Punch—Pet Me/BMI) (S.B. Lunt-A. Stead) (Producer: Stephen Broughton Lunt)

**OVERCROWDING**—Perhaps it's a side-effect of the fact that THERE ARE SO FEW CLUBS to go to these days, but police in L.A. have been cracking down on fire laws here regarding occupancy at local venues. The latest example was last week's Saturday night cattle prodding of some 260 patrons - double the legal amount - of the fabled **Al's Bar** in downtown L.A., smack dab in the middle of a set by **Love Tractor** (who followed **The Balancing Act's** opener).



**PARTY POOPERS**—L.A. police have been busy breaking up the area's overcrowded (for lack of) clubs.

A hand-cuffed **Mark Kreisel**, owner of the night spot, was seen being led away by police as disgruntled fans were shooed out onto the sidewalk. Good God, y'all! And there they stood, these fans, kinda' wondering what to do next, you know? I mean, the evening was just shot all to hell. Said Love Tractor bassist, **Armistead Wellford**, "It was a great crowd and they were having a lot of fun. Looked like it would be a great show." The band was about four or five tunes into their set when they were told to stop playing, and a voice came over the p.a. system telling everyone they had to leave. "We were just getting cookin', too," drawled guitarist **Mark Cline**. Similar reports have been filtering in from the precious FEW clubs we've got, including **Club Lingerie**, which now operates as if *under siege* from the local militia (with a capacity of 205, the club reportedly used to enjoy the company of as many as 600 patrons on a given night).

**BUDDIES**—"The Moon and the Melodies," recently out on the **Relativity/Important** label, is a collaborative effort between L.A. avante garde pianist **Harold Budd** and England's favorite underground neo-psychedelic combo, the **Cocteau Twins**. The pairing was one of those unlikely arrangements that seem to fall out of the blue and wind up being devastatingly perfect. Budd (known for his **Brian Eno** recordings) explained to the genesis of the album this way: "A while ago I got a call from a friend of mine who handles my business overseas, who told me that the Cocteau Twins had called him up and said 'Do you think that Harold Budd would want to collaborate on an album?' I had sort of heard their name a lot, but wasn't terribly familiar with their music. I said it sounded like a great idea . . . Well, of course I immediately got on the phone with a friend at **Jem Records** and asked him to send me some Cocteau Twins albums so I could find out what's up! I was completely

taken with them - really enthralled. When they came through L.A. they invited me to their show at **The Palace**, and asked me if I was free the month of April to record in London." And so it goes.

**MORE DUBROW DEVELOPMENTS**—In the wake of that nasty little business of singer **Kevin DuBrow's** sudden *departure* from **Quiet Riot** (let's just say his former bandmates no longer require his involvement), late word from his publicists informs us of his forthcoming projects now that he's *decided* (their words) to pursue a solo career. First up on the agenda is to produce an album for Tampa-based rockers **Juliet** for his new production company, **Kamikaze Productions**. A solo album is also in the writing stages, for which recording and touring plans will later be announced.



**CITY GIRLS**—Monday (February 23) is "Bangles Day" in L.A., according to Mayor Tom Bradley.

**IN PARTING**—L.A.'s **The Bangles** recently passed the two-million units mark with their **Columbia** LP "A Different Light," and the achievement hasn't been lost on L.A. Mayor **Tom Bradley**. On Monday of this week (February 23) Mayor Tom - as we like to call him - proclaims "Bangles Day" in the humble berg of Los Angeles. The proclamation will be presented during a Double Platinum celebration thrown for the band by the record company . . . **Warner Bros.** recording artist **Eric Clapton** will make a swing through North America with his ongoing tour (which recently completed its European leg) in support of his most recent LP, "August," making it to the West Coast April 11 (Oakland Coliseum), with dates at the **Pacific Amphitheatre** in Costa Mesa (4/13) and L.A.'s **Forum** (4/14) . . . **Frank Zappa** and **Jello Biafra** have been tagged for the "Rock Music's Influence On Our Society" panel at **Music Business Symposium 3**, April 3 at 5 pm (the Symposium runs April 2-5 at the Ambassador Hotel). The panel will deal with censorship, artistic freedom, and the effect of rock'n'roll on society's values . . . **Eliza Gilkyson**, sister of **X** guitarist **Tony Gilkyson**, has a string of acoustic L.A. dates this week and next. Catch her show at the **Anti-Club** February 25, **Raji's** February 26, and **At My Place** March second. Brother Tony joins her for the **Raji's** date . . . and, Rockabilly singer/songwriter **Jimmy Angel** recently signed a recording and producing deal with producer **George Motola**. Ciao.

Gregory Dobrin

Billy Branigan's debut album, "Make A Move" (PolyGram), is tailor-made for AOR airplay. In fact, the other morning Branigan turned on a local FM station and heard the first single, "Maybe Tonight," blasting from the speakers. "I lost it," says Branigan. "Then I sat back, and reflected on what I had to go through to get to this point."

And what did he have to go through? Playing in cover bands in Westchester, working various jobs at minimum wage, struggling in New York, and finally getting his own band together after much error and trial.

Some of the songs are undeniably catchy and hooky for the genre, and "Written in Stone" (written with Jack Ponti) and "Hold On" are two stand-outs. "I was talking with a friend of mine who was going through some really hard times," he says. "And I told him, hey hold on. And it kind of stuck in my head. And then I changed it more into a love tune and used some of the memories I had of saying some of the same things to a girlfriend."

Most of it smacks of late seventies power-pop, with song structures reminiscent of the Cars first album. Branigan use to play Cars songs when he was in cover bands, and admits that this is what he was trying for. "I used to play Cars songs with bands when I was playing around so I guess it just rubbed off."

But some of the tracks include less mainstream influences as well, and on "I Can Never Tell," Branigan uses a reggae beat for the bridge. "I went through a period when I got totally into reggae," he says. "It was after a trip to Jamaica and this guy gave me 'The Harder They



BILLY BRANIGAN

Come' album."

"We originally had that bridge as very serious, kind of metal dramatic, and the song really isn't that way. And I can remember saying this is a bit too much. So I said how about a reggae thing?" he says.

There is also a certain rebellious quality to Branigan's persona that is the result of rather difficult growing-up experiences in upstate New York. He came of age in a not-so-affluent neighborhood in the otherwise affluent Armonk, N.Y., which is surrounded by beautiful lakes and rolling country. "I grew up in a fairly affluent town but we weren't," he says. "As a teenager I was rebellious. Kind of had to be."

"I used to play rock 'n' roll as a kid. I used to break vases from the vibrations. The vases would vibrate off the table," he says. "But my mother wouldn't mind it as much as me being outside and getting into trouble."

"As a kid, we would always push it a little too far on a Friday night," he says. "I'm doing the same thing now - just with the music."

Paul Iorio.

## Columbia Hoping Soundtrack Sales Will Go 'Over The Top'

By Peter Berk

LOS ANGELES—If you've wondered recently whether the fever over film 'pop-tracks' may have finally broken, you're hardly alone. Too many greed-induced misuses of the genre have arguably stripped away some of its vitality, and left more than a few people understandably wary of new releases. Still, there are exceptions; soundtracks which manage to be both commercially sound and artistically compelling. Last year, *Top Gun* and *Ruthless People* achieved just such a balance; and this year, Columbia's soundtrack to *Over The Top* may do the same.

Obviously, there is no more effective promotional vehicle for a soundtrack than the film it comes from. And on that score, Columbia is undeniably in good shape, since *Over The Top* (the Cannon film opened February 13) is the latest effort by Sylvester Stallone. Even if the picture garners the worst reviews in the history of the American cinema, we're still talking high visibility and big-time box-office grosses. In addition, the *Over The Top* soundtrack features a decidedly healthy line-up of artists, including Sammy Hagar, Kenny Loggins, Robbie Zander (Cheap Trick), Asia, Big Trouble (a new Columbia act), Frank Stallone (his brother), Larry Greene and Giorgio Moroder (who wrote most of the songs - with lyricist Tom Whitlock - as well as the film's complete score).

In a recent interview with *Cash Box*, Rob-

(and vice president of music at Disney), discussed his latest musical collaboration with Stallone. In the past, Garb oversaw the music to five other Stallone pictures, including the second, third and fourth installments of the *Rocky* series; *Stayin' Alive*, and *Cobra*. Based on this 'track' record, he's understandably optimistic about *Over The Top*, as he first commented. "We're very enthused about the album's potential. The music is particularly well featured in the film. In writing the songs and the score, Giorgio has given the music a definite sense of continuity. He's a brilliant writer and did a wonderful job. Without question, he enhanced the film and musically captured its attitude. Because of this, we were able to attract the artists we did, because the songs were carefully provided for right from the pre-production stage. We wanted to utilize the material so it would mean something to the picture."

Asked when Columbia literally and figuratively entered into the picture, Garb said, "We of course had a very successful relationship with CBS on previous projects, including *Rocky IV*, which was through CBS on Scotti Bros. The company always has an eye open for Stallone projects as a result; they know how important music is in his films because he genuinely understands and cares about music and is very careful where songs are placed. Columbia knows it will get all the support it needs as a record company because we all share the mutual objective of

(continued on page 25)



## A Rocker With Black Music Roots, Tina Turner Rides High With A New "Earthiness"

By Gregory Dobrin

LOS ANGELES—Tina Turner's explosive rise to superstardom in the 1980's is the stuff of music industry legend. For this enduring recording artist, the road to international multi-Platinum solo success was one of the most arduous, impossibly hellish show business experiences ever—a physical and spiritual nightmare exposed in chilling detail in her recently published autobiography.

Known as much for her riveting stage shows and ageless, disarmingly attractive face and body as she is for her recordings, Turner has become one of the largest selling female singers of all time. But the Tina Turner of 1987 is a pop/rock singer, which are separate (albeit beholden) genres from the various labels ("urban," "r&b," et. al.) falling under the heading of black music today. So why, you might ask, does *Cash Box* feature a rock singer on the cover of an issue saluting Black History Month, and black music in particular?

Because, while Turner has redefined female pop and rock vocals with her inimitable style and energy (with a special affinity for the English rockers), much of her career has been devoted to black music—sounds that are the backbone to popular American music, sounds that revolutionized music the world over in just this century. Turner may have tackled—and conquered—rock music later in life, but her early days were spent tossing the traditionally black audience on its ear.

Born Anna Mae Bullock in Nut Bush, Tennessee on November 26, 1939, Turner grew up in a section of this country that was officially segregated. As she relates in her official autobiography, written with Kurt Loder of *Rolling Stone*, her earliest recollections of music was the backwoods country sort played at picnics, where a collection of musicians would entertain, and Tina, always energetic, would sing and cheer on the band. And there was also church music—holy-rolling southern Pentecostal music that purged the soul as well as the sweat glands. These church services, which the young Tina experienced for the first time with a friend of her parents while living in Knoxville, Tennessee, were uproariously musical, unlike the Baptist church she attended in Nut Bush.

It wasn't until she was 18 years old and

living with her mother and sister in St. Louis that Tina discovered the raw, barroom r&b music of East St. Louis, and the band that could fill just about any club, any night of the week—Ike Turner and the Kings of Rhythm (who recorded, in 1951, a tune called "Rocket 88," credited by the legendary Memphis blues producer who produced it, Sam Phillips, as being the first rock'n'roll record. The song is also said to have influenced Little Richard and his "Good Golly, Miss Molly").

Tina's vocal introduction to Ike Turner was a matter of happenstance in which she literally wound up grabbing the microphone and singing, after a band member carried one from the stage into the audience one night. The tune was B.B. King's "You Know I Love You," and from then on, Tina became the Kings featured singer. But, as has been much recounted since her rise to the pinnacle of commercial success as a solo artist in recent years, her tenure with Ike Turner and his revolving door of "lkettes" and back-up musicians was to be largely painful, though not devoid of hit records by any means.

Their first chart success came in 1960, with "A Fool In Love" on Sue Records, which, in October, went to #2 on the r&b charts and rested for two weeks at #19 on the *Cash Box* pop singles chart, staying on the chart for 16 weeks (a reference to the pop chart success of this tune in the Turner biography erroneously peaks the single at #27). The song is a rough, crudely recorded r&b shouter, showcasing a throaty, barely recognizable Turner vocal—sounding more like Big Mama Thornton than the soulfully electrifying voice heard on such singles as "Proud Mary" and "River Deep, Mountain High" with which Turner later became identified.

The early '60's were a good period for Ike and Tina Turner (the name Tina, incidentally, is credited to Ike Turner in the biography, who apparently arrived at the moniker while imagining the jungle goddesses of the movies he admired as a child, women with names like Nyoka and Sheena. The name was adopted with the release of "A Fool In Love"). The band had numerous hit singles on both the pop and r&b charts—such tunes as "I Idolize You," ('60), "I'm

(continued on page 34)

MTV VIEWERS tuned in last week to find the station's name changed to MTVski, the Soviets taking over *Wheel of Fortune*, **Jon Bon Jovi** exiled to Outer Mongolia, "Fight For Your Right To Join The Party" topping the charts, and 'politically correct' videos on heavy rotation. It was all part of a three-day series of MTV promos and skits spoofing *Amerika*, the ABC-TV maxi-series. The witty send-up was coordinated by MTV vp and creative director **Judith McGrath** who says that "we set out to have fun with the whole idea of what was going on with *Amerika*." And what a deserving target. The America in *Amerika* looks more like the U.S. after a PMRC takeover than a Soviet occupation. The book burning, the record banning: isn't this what Tipper's people have been trying to do? But what hurts is that the usually progressive Kris Kristofferson lent himself to this thing, and he should explain.



**FIREHOSE**—Firehose plays the Ritz March 13 on a quadruple bill headlined by D.O.A. Pictured (l-r): George Hurley, Mike Watt, and on top, Ed Fromohio.

**GREGG ALLMAN** has finally gotten his act together. He took a hiatus, kicked the booze, the drugs, and the celebrity-go-round, and came up with a new album, "I'm No Angel" (Epic), that he believes is as good as anything he's ever done.

"It's the finest musical experience I've ever had anything to do with—bar none," he says. "It's tied for first with the Fillmore album, and that was a gas."

"I had to get the Beverly Hills out of my system," he says. "I'm sure more than half the time with the Allmans we thought it would never end, it would be raining platinum records forever. Then all of a sudden you wake up and you're broke. And you're also really sick."

Allman seems to have rediscovered his roots on this album, returning to the southern blues and soul of the early **Allman Brothers Band** and even remarking "It's Not My Cross To Bear," from the first Allman LP. "My foundation is really basic rhythm and blues," he says. "I've always idolized these cats like **Sonny Boy Williamson**, **Buddy Guy**, **Muddy Waters**. I've had myself around that music because I feel it."

Still, the album has a distinctly eighties feel, particularly on cuts like the title track and "Evidence Of Love," which features a vocal by longtime pal Don Johnson. "The phone rings in the studio and it was Don. He said, 'you need

some help with that record?' I said, 'C'mon, get your Miami ass down here and let's do it,'" says Allman.

"Anytime someone calls me now to talk about anything, it's about music—not about my brother's death, it's not drugs, it's not Cher, it's music," he says. "That's what I do and that's really all anybody has a right to know."

**REASON TO BE CHEERFUL**—**The Replacements** have completed recording their second album for Sire, slated for release April 6. The as-yet unnamed LP was produced by **Jim Dickinson** at Ardent Studios, in Memphis, and it reportedly features eleven original tunes selected from the more than twenty they recorded. Titles include "Nightclub Jitters," "Can't Hardly Wait," "Alex Chilton," "IOU," "The Ledge," and "I Don't Know." The LP also features the band's new guitarist, ex-Curtis A axeman **Bob Dunlap**.

**IN BRIEF**—**Peter Stampfel and The Bottlecaps's** Valentines Day set at Speakeasy featured a mix of originals and covers, and a blast-out encore of "96 Tears" that had Stampfel rhyming 'tears' with anything that wasn't nailed down ("I want to live 96 years," he sang). And "Oh What A Night For Love" ("Peter Stampfel and The Bottlecaps"/Rounder) matched the V-Day mood perfectly, and got some of the sit-down crowd up and dancing. Missing in action though were faves "Everything Must



**RED BOX**—East Coastings's pick of the week is "The Circle and The Square" (Sire) by Red Box's **Simon Toulson Clarke** and **Julian Close**.

Go" and "Random Violence," but when you're talking "Be True To Your School" and "Drink American" no one's complaining. Opening was **Eric Wood**, who played a set of folk tunes in the **Steve Forbert** mode, though with a harder edge. Several of his songs were interesting, but one clearly stood out: "Victim," about a shut-in who has the world pumped into his bedroom through a television set. Also, his Springsteen-esque story about hitchhiking through the south was more effective than most of his songs, and he should do more of this....Greenpeace has a new benefactor: Tom Scholz. Boston's main man has contributed approximately \$250,000 in royalties to the environmental organization, saying that "I would like to stop those greedy SOB's who randomly butcher for profit."

Paul Iorio

## UK BUZZ

If the Inland Revenue has its way with the new "withholding tax," up to 75 million pounds a year could be sucked out of the music business.

Lawyers and accountants who have studied the draft regulations for the tax, which is aimed at penalizing foreign performers coming into the UK, predict that the live circuit could be dealt a mortal blow.

Some recording studios could most definitely be put out of business. The levy on earnings of foreign entertainers and sportsmen, introduced in the Finance Act of 1986, brings the UK into line with many other countries. But most industry observers believe these regulations are far more punitive than those applied anywhere else.

Foreign musicians who visit Britain even just for one hour's work will have to pay the UK tax on record royalties for any records sold after that date.

The new law, due to come into force on April 6, will also affect artists who tour. Promoters will be obliged by law to withhold 29% of the fee at source if they fail to submit a budget to the tax authorities 30 days before the first concert.

Considering that most tours, even by major acts, suffer a loss and are designed merely to increase record sales and to raise an act's profile, this could discourage major new foreign artists from playing in the UK.

If, for instance **Bruce Springsteen** came in for a TV chat show after April 6, and did nothing else before flying home, then his considerable royalties on UK record sales from that date would immediately be subject to UK tax.

Details of the new levy were outlined at Midem. Music business lawyers and accountants forgot their rivalry and have been holding a series of meetings to see how they can counter the proposals, which will become law unless they can change the Government's mind at the last minute.

According to the chancellor, **Nigel Lawson**, the taxes will bring us into line with the USA and EEC. But **Larry Christfield**, of top showbiz accountants, **Arthur Young**, says, "That's not true. Nigel Lawson has gone much further. The US does not tax merchandising and royalty income, they just tax box office receipts.

"It is going to hurt the UK economy because people just won't come here to record and they'll put off touring."

The very brilliant Irish band **Microdisney** is beginning a UK tour with their "Crooked Mile" album on Virgin. The poetic lyrics cover such topics as childhood, hell, and religion. Says vocalist **Cathal Coughlan**, "You can't escape religion in Ireland, it's everywhere. You get it in school, on the TV, you can't ignore it, you might as well use it.

"When I was 18, I thought it was intensely alienating and aggravating, but you get to the point where you have to laugh at it. Nobody is ever going to

change the place, all life is in the mid-19th century.

"I don't think our album is about being part of Ireland, it's more about not being part of anywhere. I feel a stranger in the town I grew up in."

In full Irish tradition, Cathal admits to collecting pictures of the **Pope**, but only the most humorous and kitsch ones he can find.



**MICRODISNEY'S  
CATHAL COUGHLAN**

Microdisney have face the obvious criticism of selling-out, since they moved from indie label Rough Trade. Says guitarist **Sean O'Hagan**, "We changed from Rough Trade, basically, because we wanted to sell some records. It is a fact of life that no matter what you did at Rough Trade, you could not sell records. Actually, we've taken more risks on this album. We are playing exactly what we want to, rather than what we thought our audiences would want to hear. We got some Arabs from a restaurant in the Edgware Road to play on it."

And Cathal explains how his lyrics have changed. "Previously my lyrics were all autobiographical. But I think I found myself more absorbing when I was shaking off my adolescence. It's not that I think I have to be miserable to write good songs, but there has to be a certain tension and contradiction. This time I have found those things in other people's lives and political situations."

The album is rich in its poetic ironies and deeply cynical. Says Sean, "Most people don't understand what I am talking about most of the time. This is self-regimented cynicism. I keep saying things that I think are really funny and no one else is amused."

**David Puttnam's** son **Sacha** has formed **Midnight** with friend **Gavin Rossdale**. Their first single, "Run With You," was released recently by CBS/Epic.

Says Gavin, "It is inspired by **Jim Morrison's** tombstone. I went to visit it in Paris and all the gravestones have been daubed with, 'This way to Jim.' Suddenly I came across one which said, 'Jim, run with us.' The phrase attached itself to me and I used it to write a song about escapism. It's about how two people can only survive a relationship if they run away together to avoid everyone else appearing."

Midnight's members are well-known on the London club scene.

*Chrissy Iley*

## AIM (continued from page 5)

real-time interactive format.

Baron will report directly to Dr. Bernard Luskin, president and COO while Wood will report to Mark Dillon, vice president, technical and creative services.

The appointments come on the heels of a flurry of announcements at last week's National Association of Recording Merchandisers (NARM) Convention (see story p.5) concerning PolyGram's launch of PolyGram CD Video—a division which will oversee the consumer launch of CD-Video. The related developments underscore PolyGram's bullish venture into compact disc technology, which they pioneered.

PolyGram's CD-Video interest was unveiled at last week's NARM confab by Jan Timmer, chairman and CEO of PolyGram International. "CD Video merges the unsurpassed digital audio of the compact disc with the top-quality analog video of LaserVision to create an exciting new mass-market entertainment system," said Timmer. CD-Video

was created in a joint venture of N.V. Philips and Sony Corp., which also last week announced the introduction of two new consumer products utilizing the new technology. CD with Video (a five-inch disc) will allow five minutes of video and 20 minutes of sound, while the Optical Disc (in eight- and 12-inch disc formats) will allow longer play of video information, including concerts, opera and ballet, video clip compilations and film.



**DEUTSCHLAND PLATINUM**—Leeds Levy, president of MCA Music Publishing (l) recently received a Whitney Houston Platinum album from MCA Music Germany. Pictured (l-r) are: Levy; Gaby Werth, MCA Music Germany; Rick Shoemaker, vice president, MCA Music L.A.; and Joachim Neubauer, MCA Music Germany.

## WEA Music France Names New President

NEW YORK — WEA Europe president, Siegfried E. Loch, last week named Luigi Theo Calabrese as president of WEA Music S.A., WEA's affiliate in France. Calabrese will assume his responsibilities beginning April 1, 1987.

Calabrese was most recently president of Polydor, France, a position he held since 1985. He began his career in the record

business in 1973 spending six years with EMI in various positions. He joined WEA Belgium in 1981 as marketing director and was promoted to general manager the following year. In 1984 he was transferred to WEA Italy, where he held the position of general manager until his appointment to Polydor France.



**LONDON CONFABBERS**—Leeds Levy, president of MCA Music Publishing (seated, c) is joined by executives from the company's London, Munich, Paris, Sydney, New York and Nashville offices for MCA's European confab held in London.

## England's Top Ten

### Top Ten 45

- 1. I Knew You Were Waiting (For Me)**—Aretha Franklin & George Michael—Epic
- 2. Heartache**—Pepsi & Shirlie—Polydor
- 3. Alimaz**—Randy Crawford—Warner Bros.
- 4. Down To Earth**—Curiosity Killed The Cat—Mercury
- 5. It Doesn't Have To Be That Way**—The Blow Monkeys—RCA
- 6. Jack Your Body**—Steve "Silk" Hurley/London
- 7. I Love My Radio**—Taffy—Transglobal
- 8. Shoplifters Of The World Unite**—The Smiths—Rough Trade
- 9. Surrender**—Swing Out Sister—Mercury
- 10. C'est La Vie**—Robbie Nevil/Manhattan

### Top Ten LPs

- 1. Graceland**—Paul Simon—Warner Bros.
- 2. The Whole Story**—Kate Bush—EMI
- 3. Different Light**—Bangles—CBS
- 4. Sweet Freedom**—Michael McDonald/
- 5. The Cost Of Loving**—Style Council—Polydor
- 6. August**—Eric Clapton—Duck
- 7. Live Magic**—Queen—EMI
- 8. Get Close**—Pretenders—Real
- 9. Rapture**—Anita Baker—Elektra
- 10. True Blue**—Madonna—Sire

### Melody Maker Chart

# TALENT ON STAGE



**THEY CAME A-KNOCKIN'**—Columbia Records executives greeted Dave Edmunds after a recent show at the Ritz in New York, where he played in support of his "I Hear You Rockin'" album. Pictured (l-r): Paul Rappaport, VP nat'l album promotion; Linda Kirishjian, mgr., nat'l album promotion; Amy Strauss, mgr., prod mkt'g; Bob Kranes, music dir., WXRK; Joe McEwen, dir. A&R; Jerry Lembo, local promo mgr.; Mickey Eichner, Sr. VP, A&R; Edmunds; Marvin Cohn, Sr. VP business affairs and admin., CBS Records; John Scher, Edmunds' manager.

## Rage To Live

THE PALLADIUM, NYC — Rage To Live's self-titled album on Bar None Records was one of the overlooked indie gems of 1986. The LP's integrity and adventurousness was the perfect antidote for a year that produced too little of both.

But the album doesn't quite prepare you for how well this band plays live. Rage To Live's recent show here captured the LP's spirit better than the record did, and suggested that they could well break out of the alternative circuit if they made an album that sounded like this show.

"Don't Worry Man," for example, was almost a throwaway on vinyl, but in concert it soared as vocalist Glenn Morrow harmonized with bassist Rich Grula on a chorus that sounded like the Byrds in their prime. Likewise, "Cause and Effect" — which on record comes off like an arena-rock miniature — took on an Aerosmith/Zeppelin ganticism, while other songs were given texture and depth by background singer Elly Brown.

But Rage To Live is not really about jangly prettiness at all; it's about grown-up garage rock, at once knowing and innocent, urban but not urbane. They have a charisma not unlike the Replacements, the organic let-the-song-emerge-from-the-chaos feel of the Feelies, and a strong guitar sound reminiscent of the early Jim Carroll Band.

Vocally, Morrow even sounds a bit like Carroll, though without the insistently accusatory tone and self-seriousness. At one point they even filled this over-sized disco with disco, playing the Hues Corporation's "Rock The Boat" in a send-up that was so double-edged that — get this — someone even asked me to dance (I tried to explain to her that the band was just joking).

Morrow is not afraid to take chances either, whether stretching for the falsetto note in "Rain" or throwing in a risky cover tune. Only on the set-closing "Enough Is Never Enough" did the band fail to meet

their own high standard, which is unfortunate because it's the best song they have and a potential knock-out in concert.

This was Morrow's first NY appearance in years and he played with the urgency of someone making up for lost time. Rage to Live is shaping the club-rock that Morrow's former band, The Individuals, helped define in the early eighties. But whether it can go overground and to the charts probably depends on how well they can capture their live sound on vinyl.

Paul Iorio

## Dirty Dozen Brass Band/Allan Toussaint

BOTTOM LINE, N.Y.C. — Nothing could be finer, smack dab in the middle of a nasty New York City winter, than a musical taste of New Orleans. The Bottom Line served up a heaping plate of it, right before Mardi Gras, by double-billing The Dirty Dozen Brass Band with Allan Toussaint. You know the joint was jumping.

Allan Toussaint led things off with a snappy set of New Orleans r&b — most of it consisting of standards written, *naturalmente*, by Allan Toussaint. Toussaint's New York appearances are usually solo piano gigs, where he rambles through a bit of this and a bit of that — "and then I wrote this for so-and-so," "and then I wrote this for so-and-so" — but, at the Bottom Line, he was fronting a crackerjack septet, pinned down by the serious r&b rhythm combination of Bernard Purdie on drums and Wilbur Bascomb on electric bass. Toussaint — dressed to the nines in a glittering, Liberace-ish dinner jacket — was in good voice, good spirits, and ready to flash his Professor Longhair-drenched New Orleans piano. "Southern Nights" was done, of course, as were "Yes I Can, Can," "Mother-in Law," "Don't You Leave Me No More," and numerous other Toussaint chestnuts — a trumpet and saxophone adding a little oomph to the proceedings. A rocking good set, highlighted by a rollicking version of a non-Toussaint New

Orleans gem, "Rockin' Pneumonia and the Boogie-Woogie Flu."

The Dirty Dozen Brass Band was typically ebullient: playing their usual unusual blend of New Orleans marching band music, r&b, and bebop. Opening with Professor Longhair's "Mardi Gras in New Orleans" and closing with their medley of "The Theme from *The Flintstones*" and "The Star Spangled Banner" (and one or two others), the Dirty Dozen were as sassy as ever — sending a trumpeter out into the audience to play some wah-wah into several specially-picked women's crotches, doing their shake-the-walls "Feet Don't Fail Me Now," slithering through "Caravan." The set had panache, but the Dirty Dozen's material is beginning to wear a bit thin: they need to add a little lagniappe to their sets, dig up some new songs to bring north with them.

But, hey, is that a complaint? Not a chance. Not since Paul Prudhomme set up shop on Columbus Avenue has so big a slice of the Big Easy been available in New York at one sitting. No crawfish were dished up, no Dixie longnecks were chilling in the cooler, no big white oysters were being shucked, but, nonetheless, one could almost feel the heat of the swamp, smell the bayou. Just the kind of February treat that makes stomping into a knee-high pile of slush no big deal.

Lee Jeske

## They Might Be Giants

CBGB, NYC — The first time I saw They Might Be Giants was a couple of years ago at an east Village dive called Neither/Nor, and my initial impression was that they were so talented they would probably never work again. Fortunately, I was wrong on the second count and right on the first; sheer talent has brought them a large enthusiastic cult following that may soon put them on the charts.

Guitarist John Flansburgh was amazed at the turnout. "We've been around for four years and this (he points to the front row) is usually our whole audience." But the crowd for this show (2/7) was packed far beyond the front tables and down along the aisle along the bar, to the pool tables in back

where people stood on benches to catch a glimpse.

Coming off a southern tour, this was They Might Be Giants' homecoming gig and the lower east side treated them like favorite sons. The Giants returned the favor by turning in a song-packed, tuned-up performance that showed real development over their earlier, more flamboyant shows. Gone were the over-size cue cards and puppet props that they used in early gigs to capture the attention of indifferent audiences who really didn't have a clue. Instead, they did a tight and loose set of great songs — songs within songs, genres within genres, songs without genres, and all of it spiced by endearingly eccentric stage patter that urged us to scream on cue and 'wave our purple toupees.'

"We're keeping southern rock alive at CBGB's," quipped Flansburgh, the main quipper of the evening. "We've just come off a southern rock tour and everybody shouted for 'Whipping Post.' So here's 'Whipping Post, in parentheses, (She's An Angel)," he said introducing "She's An Angel," a song that is about as far from the Allmans as imaginable.

Their sound is often quite close to the Kinks, which is partly due to John Linnell's voice and partly due to the structure of some of their songs. But the Giants take from a wide variety of sources. Their self-titled debut album on Bar/None Records is the "Pure Pop For Now People" of the '80's, every bit as packed with the witty, deceptively accessible multi-genre irony that made that album such a landmark. This is Nick Lowe if he had lived in the east Village, or Ray Davies if he had discovered tape loops twenty years ago, or Elvis Costello with a happy sex life, or Laurie Anderson gone CHR.

In short, they're like no one else, and eclecticism helps keep them that way. One of their best songs, "Hide Away Folk Family," started off like the theme to a spaghetti western, and gradually came to an impossibly fragile melodic peak before dissolving into the chaos just beneath the surface of most of their songs. "Youth Culture Killed My Dog" was a blast of updated '60's British-invasion pop that could pass for an "Argy Bargy" outtake, while "The World's Address" bordered on jazz cacophony. All of it though was done with a wit, intelligence, and sense of play that is sure to make these guys real musical giants — no might about it.

Paul Iorio



**NO-NUKE DEMONSTRATORS**—The KBC Band continued in the political activist tradition of members Paul Kantner, Marty Balin and Jack Casady by performing at a recent anti-nuclear demonstration in Mercury, Nevada. The demonstration, which resulted in 400 arrests, was held to protest the first U.S. nuclear test of 1987. Concern was voiced by the organizers of the protest that the test would trigger Soviet resumption of its own testing after an 18-month moratorium. The KBC Band, led by the three former members of Jefferson Airplane, performed songs from their current debut album on Arista Records.

## CASH BOX TOP 12" DANCE SINGLES

| W  |    | L     |    | W     |    | L  |    | W |   | L |   |
|----|----|-------|----|-------|----|----|----|---|---|---|---|
| O  | C  | O     | C  | O     | C  | O  | C  | O | C | O | C |
| 3  | 13 | 13    | 18 | 63    | 2  | 47 | 7  |   |   |   |   |
| 1  | 11 | 28    | 4  | 30    | 24 | 51 | 11 |   |   |   |   |
| 4  | 14 | 25    | 10 | 31    | 26 | 48 | 11 |   |   |   |   |
| 2  | 14 | 18    | 20 | 49    | 3  | 55 | 21 |   |   |   |   |
| 6  | 7  | 23    | 16 | DEBUT |    | 56 | 29 |   |   |   |   |
| 8  | 10 | 21    | 25 | DEBUT |    | 57 | 17 |   |   |   |   |
| 5  | 13 | 40    | 2  | DEBUT |    | 54 | 21 |   |   |   |   |
| 9  | 7  | 19    | 17 | 59    | 2  | 58 | 21 |   |   |   |   |
| 16 | 10 | 37    | 3  | 41    | 6  | 60 | 22 |   |   |   |   |
| 12 | 4  | 20    | 19 | 53    | 14 | 62 | 7  |   |   |   |   |
| 10 | 20 | 22    | 27 | DEBUT |    | 61 | 16 |   |   |   |   |
| 17 | 11 | 45    | 2  | 34    | 14 | 64 | 14 |   |   |   |   |
| 7  | 16 | 26    | 19 | 38    | 19 | 69 | 11 |   |   |   |   |
| 35 | 3  | 27    | 26 | 44    | 11 | 72 | 10 |   |   |   |   |
| 24 | 6  | 52    | 2  | 39    | 31 | 66 | 17 |   |   |   |   |
| 14 | 17 | 50    | 2  | DEBUT |    | 67 | 6  |   |   |   |   |
| 15 | 17 | 42    | 6  | 32    | 15 | 74 | 6  |   |   |   |   |
| 11 | 15 | 46    | 4  | 32    | 15 | 68 | 11 |   |   |   |   |
| 29 | 3  | DEBUT |    | 43    | 20 | 73 | 17 |   |   |   |   |
|    |    | 36    | 13 | 43    | 20 | 68 | 13 |   |   |   |   |

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

### New 12" Releases

- ANITA BAKER** (Elektra ED 5213)  
**Same Ole Love (365 Days A Year)** (4:02) (Jobete—ASCAP)(M. Mclod, D. Roberts)  
 (Producer: M.J. Powell)  
**MYSTICS KREWE** (JJ Records 100-12)  
**We Made It** (5:15) (J & J—BMI) (L. Hancock) (Producers:M. Jones)
- L.A. DREAM TEAM** (MCA 23726)  
**Hollywood Boulevard** (4:59) (Warner-Tamerlane/Wallet—BMI) (S. Dorff, M. Brown) (Producer: S. Dorff)
- ROSE ROYCE** (Omni/Atlantic DMD 1015)  
**Lonely Road** (5:53) (Sloopus/Gold Horizon—BMI) (T. Price, B. Williams)  
 (Producers: T. Price, B. Williams)
- GENERAL PUBLIC** (IRS/MCA IRS-23734)  
**In Conversation** (5:58) (IRS/Publishers In General—ASCAP/adm. by Criterion) (General Public) (Producers: D. Leonard, D. Wakeling, R. Roger)
- KRYSTOL** (Epic EAS 2662)  
**I Might Fall In Love With You** (4:43) (Innerthought—BMI) (D. Johnson)  
 (Producers: P. Henderson)

### MOST ACTIVE



Boy Toy—Tia—RCA

### STRONG ACTIVITY

- Mel & Kim—Showing Out—Atlantic**  
**Donna Allen—Serious—21 Records/Atco**  
**Brenda K. Starr—What You See Is What You Get—MCA**  
**New Order—Bizarre Love Triangle—Qwest/Warner Bros.**

### CLUB PICK

**Born To Be Alive—Patric Hernandez—Columbia**  
**D.J.: Mike Zito**  
**Club: Secrets**  
**Location: Selden, New York**

**Comments:**  
 "Very high energy, a song that pushes you right on the dance floor."

### RETAILER'S PICK

**Ego Maniac—Jocelyn Brown—Warner Bros.**  
**Store: 12" Dance Records**  
**Manager: Wresch Dawidjan**  
**Location: Washington D.C.**

**Comments:**  
 "Good alive dance tune."

## CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

|  | L     | W  | W | W | L | W | W | W |
|--|-------|----|---|---|---|---|---|---|
|  | W     | O  | C | C | O | C | C | C |
| <b>1</b> A NICE PLACE TO BE<br>GEORGE HOWARD (MCA 5855)  | 1     | 12 |   |   |   |   |   |   |
| <b>2</b> STANDARDS VOLUME #1<br>STANLEY JORDAN (Blue Note BT 85130)                                | 4     | 12 |   |   |   |   |   |   |
| <b>3</b> ROUND MIDNIGHT<br>VARIOUS ARTISTS (Columbia SC 40464)                                     | 3     | 18 |   |   |   |   |   |   |
| <b>4</b> A CHANGE OF HEART<br>DAVID SANDBORN (Warner Bros. 27479-1)                                | 10    | 3  |   |   |   |   |   |   |
| <b>5</b> THE OTHER SIDE OF<br>ROUND MIDNIGHT<br>FEATURING DEXTER<br>GORDON<br>(Blue Note BT 85135) | 5     | 10 |   |   |   |   |   |   |
| <b>6</b> TUTU<br>MILES DAVIS (Warner Bros. 9 25490-1)  | 2     | 20 |   |   |   |   |   |   |
| <b>7</b> NAJEE'S THEME<br>NAJEE (EMI ST 17241)   | 8     | 11 |   |   |   |   |   |   |
| <b>8</b> THE GOOD AND BAD<br>TIMES<br>THE CRUSADERS (MCA 5781)                                     | 6     | 12 |   |   |   |   |   |   |
| <b>9</b> OBSESSION<br>BOB JAMES (Warner Bros. 1-25495)   | 7     | 16 |   |   |   |   |   |   |
| <b>10</b> ROYAL GARDEN BLUES<br>BRANFORD MARSALIS (Columbia FC 40363)                              | 9     | 18 |   |   |   |   |   |   |
| <b>11</b> DOWN TO THE MOON<br>Andreas Vollenweider (CBS<br>Masterworks FM4225S)                    | 11    | 28 |   |   |   |   |   |   |
| <b>12</b> L IS FOR LOVER<br>AL JARREAU (Warner Bros. 25477-1)                                      | 12    | 22 |   |   |   |   |   |   |
| <b>13</b> J MOOD<br>WYNTON MARSALIS (Columbia FC 40308)  | 13    | 23 |   |   |   |   |   |   |
| <b>14</b> DUOTONES<br>KENNY G (Arista AL8 8427)  | 16    | 26 |   |   |   |   |   |   |
| <b>15</b> LAST NITE<br>LARRY CARLTON (MCA 5866)  | 19    | 3  |   |   |   |   |   |   |
| <b>16</b> ONE NIGHT/ONE DAY<br>TOM SCOTT (Soundwings SW2102)                                       | 18    | 10 |   |   |   |   |   |   |
| <b>17</b> LADY FROM BRAZIL<br>TANIA MARIA (Manhattan ST 53045)                                     | 14    | 11 |   |   |   |   |   |   |
| <b>18</b> SPONTANEOUS<br>INVENTIONS<br>BOBBY McFERRIN (Blue Note BT-85110)                         | 15    | 26 |   |   |   |   |   |   |
| <b>19</b> ILLUMINATION<br>FREE FLIGHT (CBS Records BFM 42143)                                      | 21    | 4  |   |   |   |   |   |   |
| <b>20</b> MOONLIGHTING<br>THE RIPPINGTONS (Passport PJ 88019)                                      | 25    | 3  |   |   |   |   |   |   |
| <b>21</b> DOUBLE VISION<br>BOB JAMES/DAVID SANBORN<br>(Warner Bros. 25393)                         | 17    | 38 |   |   |   |   |   |   |
| <b>22</b> PHANTOM NAVIGATOR<br>WAYNE SHORTER (Columbia FC 40373)                                   | 27    | 2  |   |   |   |   |   |   |
| <b>23</b> TONIGHT SHOW BAND<br>WITH DOC SEVERINSEN<br>(Amherst 3611)                               | 20    | 15 |   |   |   |   |   |   |
| <b>24</b> RAPTURE<br>ANITA BAKER (Elektra 9-60444)   | 28    | 3  |   |   |   |   |   |   |
| <b>25</b> GOOD MORNING KISS<br>CARMEN LUNDY (Blackhawk BKH 523)                                    | 29    | 3  |   |   |   |   |   |   |
| <b>26</b> PRIVATE PASSION<br>JEFF LORBER (Warner Bros. 1-25492)                                    | 26    | 12 |   |   |   |   |   |   |
| <b>27</b> DON'T LOOK BACK<br>DAMON RENTE (TBA 218/Palo Alto)                                       | 22    | 5  |   |   |   |   |   |   |
| <b>28</b> ENCOUNTERS<br>GEORGE SHAW (TBA 218/Palo Alto)  | 23    | 5  |   |   |   |   |   |   |
| <b>29</b> TWO HEARTS<br>PETER KATER (Optimism/P.D.K. 4001)   | DEBUT |    |   |   |   |   |   |   |
| <b>30</b> KIND OF BLUE<br>MILES DAVIS (Columbia/Jazz<br>Masterpieces CJ 40579)                     | DEBUT |    |   |   |   |   |   |   |
| <b>31</b> HEADS UP<br>DAVID NEWMAN (Atlantic 817256-1)   | 35    | 2  |   |   |   |   |   |   |
| <b>32</b> POWER OF THREE<br>MICHELE PETRUCCIANI (Blue Note BJ 85133)                               | DEBUT |    |   |   |   |   |   |   |
| <b>33</b> THE DRIFTER<br>MAX BENNET (TBA/Palo Alto 216)  | DEBUT |    |   |   |   |   |   |   |
| <b>34</b> LOVE FANTASY<br>ALPHONSE MOUZON (Optimism MPC 6001)                                      | DEBUT |    |   |   |   |   |   |   |
| <b>35</b> BROTHER'S KEEPERS<br>BOB THOMPSON (Intima SJ-73238)                                      | DEBUT |    |   |   |   |   |   |   |
| <b>36</b> THINK AGAIN<br>WISHFUL THINKING (Pausa 7205)   | DEBUT |    |   |   |   |   |   |   |
| <b>37</b> MUDFOOT<br>THE LEADERS (Black Hawk/Aspen<br>BKH 52001)                                   | 24    | 10 |   |   |   |   |   |   |
| <b>38</b> HIDEAWAY<br>STANLEY CLARKE (Epic FE 40275)   | 31    | 21 |   |   |   |   |   |   |
| <b>39</b> WHILE THE CITY SLEEPS<br>GEORGE BENSON (Warner Bros.<br>25475-1)                         | 38    | 23 |   |   |   |   |   |   |
| <b>40</b> TIMELESS<br>DIANNE SCHUUR (GRP-A-1030)   | 37    | 18 |   |   |   |   |   |   |

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

## JAZZ FEATURE PICKS

**VOODOO**—The Sonny Clark Memorial Quartet—Black Saint BSR 0109 (dist. by PSI)—Producer: Giovanni Bonandrini

The SCMQ is pianist Wayne Horvitz, alto saxophonist John Zorn, bassist Ray Drummond, and drummer Bobby Previte, and "Voodoo" is an extraordinary album. Utilizing the compositions of pianist Sonny Clark, who died in '63, Horvitz and company deliver the incisive, swinging, free-bop goods—paying homage to Clark as they update him.

**ROMANCE AND REVOLUTION**—James Newton—Blue Note BT-85134—Producer: Mike Berniker

Another strong outing from jazz's premiere contemporary flutist. The exceptional two-trombone (Robin Eubanks, Steve Turre) band gets to stretch-out nicely on four lengthy pieces, including Charles Mingus's "Meditations on Integration" and Ornette Coleman's "Peace."

**OTHER ASPECTS**—Eric Dolphy—Blue Note BT-85131—

Producer: James Newton

James Newton has unearthed a treasure trove of unreleased material by the late Eric Dolphy. This welcome issue includes a pair of solo flute improvisations, a duet with Ron Carter, and two unusual pieces: one with modern classical overtones and one based on Indian classical music. Strong stuff.

**SERENDIPITY**—Michael Garson—Reference CD RR-20—Producers: Michael Garson, J. Tamblin Henderson

Free Flight pianist in a variety of acoustic jazz settings that display his sensitive, romantic approach to the piano. Stanley Clarke is along for much of the way in a rare acoustic bass turn. Fellow Free Flyers Jim Walker and Jim Lacey put in guest appearances.

**VISAGE**—Ken Wiley—Passport Jazz PJ 88020—Producer: Ken Riley

This could be a first: a fusion album, with new age leanings, from a french horn player. A gentle blend.

## ON JAZZ

**GRAMMY BROUHAHA**—I have never been an admirer of the Grammy Awards, that is no secret. I think when it comes to jazz, NARAS displays a general lack of understanding. The best jazz albums, it seems to me, rarely get nominated—indeed, many of them never even show up on the first ballot. So I wouldn't expect "Song X," the collaboration between Pat Metheny and Ornette Coleman that I think was easily the best jazz album released last year, to win a Grammy, I wouldn't even expect it to be nominated. But, as it turns out, "Song X" had even less of a chance: due to a problem with the balloting it, along with several other albums, was inadvertently omitted from the initial ballot. Now Ted Kurland, who manages Metheny, got very upset about all of this and he wrote to NARAS president Michael Greene to request that the album, along with the other albums that fell prey to the original glitch, be listed in the final nominations. Greene, according to Kurland, ignored his letter and a number of subsequent phone calls. Look, I don't think "Song X" had a snowball's chance in hell of getting a Grammy—it's too adventurous, in many ways it's too good—but I think all of this just points out how jazz needs some sort of independent organization to fairly recognize and reward the highest jazz achievements of the year.



**STAN "THE MAN" MUSICAL**—Stanley Clarke recently gigged at N.Y.'s Town Hall. Here, backstage after the concert, are (l-r) Dan Beck, vp, product development, E/P/A; Clarke; LaVerne Perry, associate director, publicity, east coast, E/P/A; and Eliot Hubbard, vp, press and public information, E/P/A.

**SPEAKING OF AWARDS**—When it was announced that Dexter Gordon had signed to play the leading role in Bertrand Tavernier's film about the relationship between Bud Powell and Francis Paudras, the reaction was one of surprise. Dexter, who hasn't played his saxophone in public in years, is one of the world's slowest-talking, slowest-moving individuals; he's a completely unique personality and, although he had done some acting before (he's had small roles in a couple of films, mainly playing himself, and he acted in the original West Coast version of Jack Gelber's *The Connection*), it was wondered whether Dexter could carry an entire film. Well, as is now well-known, Dexter Gordon not only carried *Round Midnight* on his enormous shoulders, but he has been nominated for the Best Actor Oscar. I don't think Dexter will win—I think the perception among the Academy voters will be that he was playing himself, something which is only partially true—but I sure hope he

wins. I just want to see his acceptance speech, which will no doubt be one of the slowest in Academy history (not to mention his walk to the podium, which will probably take a dozen minutes or so).

**ENCYCLOPEDIAS OF MUSICAL KNOWLEDGE**—Last week, in reviewing Leonard Feather's autobiography, I complained that nobody was willing to come up with the dough for Feather (and Ira Gitler) to undertake an *Encyclopedia of Jazz in the '80s*. Well, fortunately, there is a new book where one can look up the likes of Bobby McFerrin, Stanley Jordan, and Branford Marsalis, as well as find reasonably up-to-date information on any number of jazz musicians past and present. *The Harmony Illustrated Encyclopedia of Jazz* (\$13.95, Harmony Books) by Brian Case and Stan Britt, originally published in 1978, has been revised and updated by Chrissie Murray. Now the book isn't a patch of Feather's three *Encyclopedias*—it is not nearly as complete or authoritative—but it is a neat, handsome package and one that will do...until the real thing comes along.

In fact, while we're on the subject, the H.W. Wilson Company has just published *American Songwriters* by the late David Ewen (\$50), an encyclopedia-style volume that covers, surprise, American songwriters. Now, despite the inclusion of Duke Ellington and Fats Waller, both of whom wrote a bevy of standards, this is, of course, not a jazz book; it mainly covers the Great American Songwriters and, as such, is invaluable. Not only is the biographical information succinct and informed, but the book conveniently indexes over 5,500 popular songs. Now this is not definitive (no Lieber and Stoller, for example), and some of its choices are odd (Fats Domino is included, Buddy Holly is not), but this is a wonderfully helpful volume and one that any buff of American music will want.

**MOSCOW NIGHTS**—This weekend (February 26-28), the Lionel Hampton Chevron Jazz Festival will have things swinging like mad at the University of Idaho, in Moscow, Idaho (Moscow, Idaho??). Hampton will be on hand to perform, of course, and to witness the dedication of the school's new Lionel Hampton College of Music. Student jazz competitions are the *raison d'etre* of the festival, but joining Hampton in the pro corner will be Joe Williams, Clark Terry, Ray Brown, James Moody, Stanley Turrentine, Al Grey, Carl Fontana, Benny Powell, and Curtis Fuller.

**LIVE PERFORMANCE DAYS**—Dick Hyman, that most eclectic of jazz pianists, will offer an interesting pair of Sunday afternoon concert/lectures at New York's 92nd St. Y: "Stride Piano and Other Delights" (March 8) and "The Improvising Keyboard: Faking It Through the Ages" (March 15).

Lee Jeske

# BLACK CONTEMPORARY



**RAPPERS UNITE**—Fellow rappers Run-D.M.C. joined the Beastie Boys on stage recently at the Hollywood Palladium for the Beastie's performance of their Columbia single, "Fight For Your Right (To Party)." Pictured (l-r) are: **Back Row:** Jammaster Jay (with Run-D.M.C.); B Boy Mike D; B Boy MCA; Hurricane (B Boy's DJ); Erik Nuri, director black music a&r, CBS Records; Bob Garland, promotion manager, West Coast, Columbia Records **Front Row:** B Boy King Ad Rock; Sean Casarov (road manager); George Chaltas, Columbia director national promotion, West Coast; Peter Fletcher, marketing director, West Coast, Columbia Records **Kneeling:** Leor Cohen (Rush Management)



**RELAXING IN ANAHEIM**—Little Richard and Marie Osmond, who represented honoree Loretta Lynn, are pictured relaxing backstage at Yamaha International Corp.'s 3rd annual Music Awards, held January 16 at the Anaheim Marriott.



**COMMEMORATING DR. KING**—Al Bell, president of Edge Records, L.A., recently purchased a commemorative bronze bust of Dr. Martin Luther King, Jr., and donated it to the Center For Nonviolent Social Change in Atlanta, where King's widow and Nobel Peace Prize winner, Coretta Scott King, personally accepted the gift.

## CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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

| Rank | Title, Artist, Label, Number, Distributor  | Last Week |    | This Week |    |
|------|--|-----------|----|-----------|----|
|      |  | L         | O  | L         | O  |
| 1    | <b>JUST LIKE THE FIRST TIME</b> □<br>FREDDIE JACKSON (Capitol ST 1249S)            | 2         | 17 | 20        | 11 |
| 2    | <b>GIVE ME THE REASON</b> ■<br>LUTHER VANDROSS (Epic FE 4041S)                     | 1         | 20 | 21        | 10 |
| 3    | <b>LICENSED TO ILL</b><br>BEASTIE BOYS (Def Jam/Columbia BFL 40238)                | 3         | 14 | 22        | 22 |
| 4    | <b>RAPTURE</b> ■<br>ANITA BAKER (Elektra 9-60444-1)                                | 4         | 48 | 23        | 7  |
| 5    | <b>WORD UP</b> ■<br>CAMEO (Atlanta Artists 83026S)                                 | 5         | 24 | 24        | 6  |
| 6    | <b>LONG TIME COMING</b><br>READY FOR THE WORLD (MCA 5829)                          | 6         | 13 | 25        | 29 |
| 7    | <b>LIFE, LOVE &amp; PAIN</b><br>CLUB NOUVEAU (Warner Bros. 9 2531-1)               | 7         | 11 | 26        | 15 |
| 8    | <b>CONTROL</b> ■<br>JANET JACKSON (A&M SP 390S)                                    | 8         | 54 | 27        | 12 |
| 9    | <b>SHIRLEY MURDOCK!</b><br>SHIRLEY MURDOCK (Elektra 9 60433)                       | 12        | 14 | 28        | 5  |
| 10   | <b>ARETHA</b> □<br>ARETHA FRANKLIN (Arista AL-8442)                                | 10        | 16 | 29        | 5  |
| 11   | <b>A LOT OF LOVE</b><br>MELBA MOORE (Capitol ST-1247)                              | 16        | 26 | 30        | 15 |
| 12   | <b>SHAKE YOU DOWN</b><br>GREGORY ABBOTT (Columbia BFC 40437)                       | 9         | 21 | 31        | 24 |
| 13   | <b>VICTORY</b><br>KOOL & THE GANG (Mercury/PolyGram 830 398-1)                     | 13        | 13 | 31        | 5  |
| 14   | <b>ZAGORA</b><br>LOOSE ENDS (MCA-574S)   | 19        | 21 | 32        | 7  |
| 15   | <b>UNDER THE BLUE MOON</b><br>NEW EDITION (MCA 5912)                               | 11        | 12 | 33        | 19 |
| 16   | <b>DANCING ON THE CEILING</b> ■<br>LIONEL RICHIE (Motown 6158 ML)                  | 14        | 25 | 34        | 23 |
| 17   | <b>LIVING ALL ALONE</b><br>PHYLLIS HYMAN (Manhattan STS3029)                       | 18        | 23 | 35        | 14 |
| 18   | <b>KING OF STAGE</b><br>BOBBY BROWN (MCA 5827)                                     | 17        | 14 | 36        | 7  |
| 19   | <b>RAISING HELL</b> ■<br>RUN D.M.C. (Profile PRO-1217)                             | 15        | 39 | 37        | 25 |
| 20   | <b>OH, MY GOD!</b><br>DOUG E. FRESH & THE GET FRESH CREW (Reality S 9649)          | 20        | 11 | 38        | 7  |
| 21   | <b>GAP BAND 8</b><br>THE GAP BAND (Total Experience/RCA 2700-1)                    | 21        | 10 | 39        | 5  |
| 22   | <b>BREAKING EVERY RULE</b> ■<br>TINA TURNER (Capitol PJ 12530)                     | 22        | 22 | 40        | 1  |
| 23   | <b>TAKE IT TO THE LIMIT</b><br>RAY, GOODMAN & BROWN (EMI-America ST 1723S)         | 27        | 7  | 41        | 14 |
| 24   | <b>COME SHARE MY LOVE</b><br>MIKI HOWARD (Atlantic 81688)                          | 24        | 6  | 42        | 19 |
| 25   | <b>TO BE CONTINUED...</b><br>THE TEMPTATIONS (Gordy/Motown 6207GL)                 | 25        | 29 | 43        | 12 |
| 26   | <b>UNITED</b><br>COMMODORES (Polydor/PolyGram 831 194-1)                           | 23        | 15 | 44        | 14 |
| 27   | <b>DR. C.C.</b><br>CLARENCE CARTER (Ichiban 1003)                                  | 28        | 12 | 45        | 3  |
| 28   | <b>MUSIC MADNESS</b><br>MANTRONIX (Sleeping Bag TLX 8)                             | 39        | 5  | 46        | 12 |
| 29   | <b>AN IMITATION OF LOVE</b><br>MILLIE JACKSON (Jive/RCA 1016106-J)                 | 33        | 15 | 47        | 18 |
| 30   | <b>I COMMIT TO LOVE</b><br>HOWARD HEWETT (Elektra 60487)                           | 30        | 24 | 48        | 1  |
| 31   | <b>STRONG PERSUADER</b><br>ROBERT CRAY (Mercury/PolyGram 830 568-1)                | 41        | 5  | 49        | 7  |
| 32   | <b>NAJEE'S THEME</b><br>NAJEE (EMI-America ST 1724)                                | 34        | 7  | 50        | 4  |
| 33   | <b>SHOCKADELICA</b><br>JESSE JOHNSON (A & M SPS122)                                | 26        | 19 | 51        | 13 |
| 34   | <b>WHILE THE CITY SLEEPS...</b><br>GEORGE BENSON (Warner Bros. 1-2547)             | 31        | 23 | 52        | 4  |
| 35   | <b>ONE WAY XI</b><br>ONE WAY (MCA 5823)  | 32        | 14 | 53        | 3  |
| 36   | <b>A NICE PLACE TO BE</b><br>GEORGE HOWARD (MCA 585S)                              | 38        | 7  | 54        | 25 |
| 37   | <b>JUICE</b><br>ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)                    | 35        | 25 | 55        | 3  |
| 38   | <b>LOVE ZONE</b> ■<br>BILLY OCEAN (Jive/Arista JL8 8409)                           | 29        | 42 | DEBUT     |    |
| 39   | <b>LIVE IN LOS ANGELES</b><br>MAZE FEATURING FRANKIE BEVERLY (Capitol SWBB-12479)  | 36        | 23 | 51        | 13 |
| 40   | <b>ROBBIE NEVIL</b><br>ROBBIE NEVIL (Manhattan/EMI ST S3006)                       | 46        | 3  | 52        | 4  |
| 41   | <b>PRIVATE PASSION</b><br>JEFF LORBER (Warner Bros. 1-25492)                       | 37        | 14 | 53        | 3  |
| 42   | <b>GRAVITY</b><br>JAMES BROWN (Scotti Bros./CBS F240380 CBS)                       | 43        | 19 | 54        | 25 |
| 43   | <b>HOT TOGETHER</b><br>POINTER SISTERS (RCA 5609-1)                                | 40        | 12 | 55        | 3  |
| 44   | <b>VESTA</b><br>VESTA WILLIAMS (A&M AM SP-5016)                                    | 44        | 14 | DEBUT     |    |
| 45   | <b>PERFECT TIMING</b><br>DONNA ALLEN (21 Records/Atco 90548-1)                     | 53        | 3  | 51        | 13 |
| 46   | <b>KLYMAXX</b><br>(MCA 5832)   | 47        | 12 | 52        | 4  |
| 47   | <b>KINGDOM BLOW</b><br>KURTIS BLOW (Mercury/PolyGram 830 21S1M-1)                  | 48        | 18 | 53        | 3  |
| 48   | <b>U-TURN</b><br>J. BLACKFOOT (Edge EDLP 001)                                      | 50        | 4  | 54        | 25 |
| 49   | <b>THE GOOD AND BAD TIMES</b><br>THE CRUSADERS (MCA 5781)                          | 49        | 7  | 55        | 3  |
| 50   | <b>THE JETS</b><br>(MCA 5867)  | DEBUT     |    | DEBUT     |    |
| 51   | <b>U-TURN</b><br>ISSAC HAYES (Columbia FC 40316)                                   | 45        | 13 | 51        | 13 |
| 52   | <b>EVERYTHING'S COMING UP ROSES</b><br>ROSE BROTHERS (MSS 2202)                    | 52        | 4  | 52        | 4  |
| 53   | <b>MUTAL ATTRACTION</b><br>SYLVESTER (Megatone/Warner Bros. 25527)                 | 54        | 3  | 53        | 3  |
| 54   | <b>REAL LOVE</b><br>ASHFORD & SIMPSON (Capitol ST-12649)                           | 42        | 25 | 54        | 25 |
| 55   | <b>VISCIOUS RUMORS...THE ALBUM</b><br>TIMEX SOCIAL CLUB (Dayna/Fantasy F964S)      | 55        | 3  | 55        | 3  |
| 56   | <b>FULL FORCE GET BUSY 1 TIME</b><br>FULL-FORCE (Columbia BFC 40395)               | 51        | 30 | 56        | 42 |
| 57   | <b>ROCK THE HOUSE</b><br>D. J. JAZZY JEFF AND THE FRESH PRINCE (Jive/RCA 1026-1-J) | 62        | 2  | 57        | 77 |
| 58   | <b>WINNER IN YOU</b> ■<br>PATTI LABELLE (MCA S2770)                                | 56        | 42 | 58        | 30 |
| 59   | <b>ONE TRACK MIND</b><br>EGYPTIAN LOVER (Macola PMSR 00773)                        | DEBUT     |    | 59        | 23 |
| 60   | <b>LISA LISA AND CULT JAM WITH FULL FORCE</b> □<br>(Columbia BFC 4013S)            | 57        | 77 | 60        | 30 |
| 61   | <b>ALWAYS IN THE MOOD</b><br>SHIRLEY JONES (Philadelphia Int'l. ST S3031)          | 58        | 30 | 61        | 29 |
| 62   | <b>MIRACLES OF THE HEART</b><br>JAMES (D-TRAIN) WILLIAMS (Columbia BFC 40465)      | 63        | 2  | 62        | 30 |
| 63   | <b>FRESH CUT</b><br>ROSE ROYCE (Omni/Atlantic 90557-1)                             | DEBUT     |    | 63        | 2  |
| 64   | <b>DUOTONES</b><br>KENNY G (Arista AL8-8227)                                       | 59        | 23 | 64        | 12 |
| 65   | <b>WOMAGIC</b><br>BOBBY WOMACK (MCA 5899)  | 65        | 2  | 65        | 2  |
| 66   | <b>BLOODLINE</b><br>LEVERT (Atlantic 81668)  | 60        | 30 | 66        | 22 |
| 67   | <b>DESTINY</b><br>CHAKA KHAN (Warner Bros. 25425-1)                                | 61        | 29 | 67        | 23 |
| 68   | <b>WHITNEY HOUSTON</b> ■<br>(Arista AL1-8212)                                      | 71        | 95 | 68        | 13 |
| 69   | <b>AFTER ALL</b><br>BOBBY BLAND (Malaco 7439)                                      | 64        | 12 | 69        | 12 |
| 70   | <b>INSIDE STORY</b><br>GRACE JONES (Manhattan ST-53038)                            | 68        | 13 | 70        | 13 |
| 71   | <b>L IS FOR LOVER</b><br>AL JARREAU (Warner Bros. 9-254771)                        | 66        | 22 | 71        | 22 |
| 72   | <b>SILK AND STEEL</b><br>FIVE STAR (RCA AFL-1 9501)                                | 67        | 23 | 72        | 23 |
| 73   | <b>HEADLINES</b><br>MIDNIGHT STAR (Solar/Elektra 9 60454)                          | 69        | 40 | 73        | 40 |
| 74   | <b>QUIET STORM</b><br>PEABO BRYSON (Elektra 60484)                                 | 70        | 17 | 74        | 17 |
| 75   | <b>CLOSER THAN CLOSE</b><br>JEAN CARNE (Omni/Atlantic 90492)                       | 72        | 32 | 75        | 32 |

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

# CASH BOX TOP BLACK CONTEMPORARY SINGLES

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

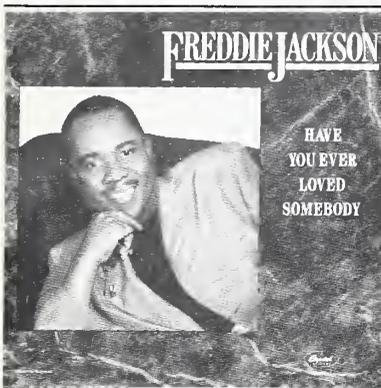
February 28, 1987

| Title     | Artist, Label, Number   | W  | O  | C | Title               | Artist, Label, Number   | W  | O  | C     |
|-----------|---|----|----|---|---------------------|---|----|----|-------|
| <b>1</b>  | <b>HAVE YOU EVER LOVED SOMEBODY</b><br>FREDDIE JACKSON (Capitol B 5661)<br>B. EASTMOND (B. EASTMOND, J. SKINNER)  | 1  | 11 |   | <b>34</b>           | <b>HE WANTS MY BODY</b><br>STARPOINT (Elektra 7-69489)<br>L. JOBE, P. GLASS (P. GLASS)  | 38 | 3  |       |
| <b>2</b>  | <b>FALLING</b><br>MELBA MOORE (Capitol B 5651)<br>F. GOLDE, G. McFADDEN (G. McFADDEN)   | 2  | 14 |   | <b>35</b>           | <b>STOP TO LOVE</b><br>LUTHER VANDROSS (Epic 34-06523)<br>L. VANDROSS, M. MILLER (L. VANDROSS, N. ADDERLY JR.)  | 19 | 17 |       |
| <b>3</b>  | <b>SLOW DOWN</b><br>LOOSE ENDS (MCA 52976)<br>N. MARTINELLI (McINTOSH, NICHOL, EUGENE)  | 4  | 14 |   | <b>34</b>           | <b>LOWDOWN SO &amp; SO</b><br>RAINY DAVIS (Columbia 38-06598)<br>P. WARNER, R. DAVIS (P. WARNER, R. DAVIS, T. WELLS)  | 41 | 4  |       |
| <b>4</b>  | <b>CANDY</b><br>CAMEO (Atlanta Artists/PolyGram 888 193-7)<br>T. JENKINS, L. BLACKMAN (L. BLACKMAN)   | 3  | 14 |   | <b>37</b>           | <b>EVERY LITTLE BIT</b><br>MILLIE SCOTT (4th & B'WAY/Island 7432)<br>B. NAZARIAN, D. BRADLEY (B. NAZARIAN, R. MATLOCK)  | 43 | 4  |       |
| <b>5</b>  | <b>YOU GOT IT ALL</b><br>THE JETS (MCA 52968)<br>D. POWELL, D. RIVKIN (R. HOLMES)   | 15 | 14 |   | <b>38</b>           | <b>SAVE THE BEST FOR ME (BEST OF YOUR LOVIN')</b><br>BUNNY DeBARGE (Gordy/Motown 1869GF)<br>J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)   | 45 | 4  |       |
| <b>6</b>  | <b>SITUATION #9</b><br>CLUB NOUVEAU (Warner Bros. 7-28494)<br>J. KING, T. McELROY, D. FOSTER (J. KING, T. McELROY, D. FOSTER)                               | 5  | 12 |   | <b>39</b>           | <b>KEEP YOUR EYE ON ME</b><br>HERB ALPERT (A&M AM 2915)<br>J. HARRIS III, T. LEWIS, J. JAM, T. LEWIS  | 50 | 3  |       |
| <b>7</b>  | <b>SERIOUS</b><br>DONNA ALLEN (21 Records/Atco 7-999497)<br>L. PACE (L. PACE, D. ALLEN, BLITZ)  | 7  | 16 |   | <b>40</b>           | <b>TEARS ON MY PILLOW</b><br>NEW EDITION (MCA 53019)<br>F. PEEREN (S. BRADFORD, A. LEWIS)   | 44 | 5  |       |
| <b>8</b>  | <b>TAKE IT TO THE LIMIT</b><br>RAY, GOODMAN & BROWN (EMI America SPRO-9903)<br>RAHNI SONG (M. HARRIS, R. HARRIS)  | 8  | 13 |   | <b>41</b>           | <b>IF I SAY YES</b><br>FIVE STAR (RCA 5083-7 RAA)<br>B. PEARSON, M. JAY (M. JAY, M. MORROW)   | 14 | 12 |       |
| <b>9</b>  | <b>BALLERINA GIRL</b><br>LIONEL RICHELIE (Motown 1873-MF)<br>L. RICHELIE, J. A. CARMICHAEL (L. RICHELIE)  | 9  | 12 |   | <b>42</b>           | <b>FASCINATION</b><br>LEVERT (Atlantic 89311)<br>J. MTUME (G. LEVERT, M. GORDON, J. MTUME)  | 56 | 4  |       |
| <b>10</b> | <b>SEND IT TO ME</b><br>GLADYS KNIGHT & THE PIPS (MCA 53022)<br>M. VERDICK, S. BRAY, J. RICE (A. WILLIS, L. WOOD)   | 11 | 11 |   | <b>43</b>           | <b>TAKE IT FROM ME</b><br>COMMODORES (Polydor/PolyGram 885-538-7)<br>D. LAMBERT (D. LAMBERT, S. REYNOLDS, F. GOLDE)   | 47 | 6  |       |
| <b>11</b> | <b>STAY</b><br>HOWARD HEWETT (Elektra 7-69499)<br>LALA (LALA)   | 12 | 13 |   | <b>44</b>           | <b>DON'T HAVE TO BE THIS WAY</b><br>ROSE ROYCE (Omni/Atlantic 7-99488)<br>N. MARTINELLI (S. LIRONI, D. McLINTYRE, R. FELDMAN)   | 18 | 13 |       |
| <b>12</b> | <b>LET'S WAIT AWHILE</b><br>JANET JACKSON (A & M AM-2906)<br>J. JAM, T. LEWIS, J. JACKSON (J. HARRIS III, J. JACKSON, M. ANDREWS)                           | 16 | 6  |   | <b>45</b>           | <b>DON'T DISTURB THIS GROVE</b><br>THE SYSTEM (Atlantic 7-89320)<br>THE SYSTEM (M. MURPHY, D. FRANK)  | 61 | 3  |       |
| <b>13</b> | <b>ENGINE NO. 9</b><br>MIDNIGHT STAR (Solar/Elektra 7-69501)<br>R. CALLOWAY, MIDNIGHT STAR (GENTRY, LOVEFACE, GENTRY)                                       | 13 | 10 |   | <b>46</b>           | <b>TOGETHER</b><br>GENOBIA, JETER AND GLEN JONES (RCA 5098-7 RAA)<br>R. BYRON (J. LIND, M. PAGE/KOOL & THE GANG)  | 59 | 4  |       |
| <b>14</b> | <b>AS WE LAY</b><br>SHIRLEY MURDOCK (Elektra 7-69518)<br>R. TROUTMAN (L. TROUTMAN, B. BECK)   | 6  | 23 |   | <b>47</b>           | <b>SOMETHING ABOUT YOU</b><br>VESTA WILLIAMS (A&M AM 2903)<br>B. LOREN, B. VALENTINE (B. LOREN)   | 60 | 3  |       |
| <b>15</b> | <b>LOOKING FOR A NEW LOVE</b><br>JODY WHATLEY (MCA 52956)<br>A. CYYMONE (A. CYYMONE, J. WATLEY)   | 20 | 6  |   | <b>48</b>           | <b>SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT)</b><br>PATTI LABELLE (MCA 52876-A)<br>H. RICE, B. ELLISON (A. D. RICH, H. RICE)  | 55 | 5  |       |
| <b>16</b> | <b>LOVE IS A DANGEROUS GAME</b><br>MILLIE JACKSON (Jive/RCA 1009-7-JAA)<br>B. C. NEW, J. SKINNER J. BUTLER (W. BRATHWAITE, J. BUTLER, B. OCEAN, J. SKINNER) | 23 | 7  |   | <b>49</b>           | <b>BIG FUN</b><br>THE GAP BAND (Total Experience/RCA 2700-7-TAB)<br>L. SIMMONS, R. "IN THE PM" TAYLOR (L. SIMMONS, R. TAYLOR)   | 25 | 16 |       |
| <b>17</b> | <b>HOLD ON</b><br>R.J.'S LATEST ARRIVAL (Manhattan/EMI B 56012)<br>THE WIZ (THE WIZ, D. LEITTA)   | 17 | 14 |   | <b>50</b>           | <b>CAUGHT IN THE RAPTURE</b><br>ANITA BAKER (Elektra 7-69511)<br>M. J. POWELL (G. GLENN, D. QUANDER)  | 36 | 20 |       |
| <b>18</b> | <b>LIVING ALL ALONE</b><br>PHYLLIS HYMAN (Philadelphia International/Manhattan B-50059)<br>D. WANSEL (WANSEL, GAMBLE, BIGGS)                                | 30 | 11 |   | <b>51</b>           | <b>I KNEW YOU WERE WAITING (FOR ME)</b><br>ARETHA FRANKLIN AND GEORGE MICHAEL (Arista AS1959)<br>N. M. WALDEN (CLIME, MORGAN)   | 63 | 2  |       |
| <b>19</b> | <b>JIMMY LEE</b><br>ARETHA FRANKLIN (Arista AS1-9546)<br>N. M. WALDEN (N. M. WALDEN, J. COHEN, P. GLASS, A. L. WALDEN)                                      | 10 | 15 |   | <b>52</b>           | <b>BRENDA</b><br>O. C. SMITH (Rendezvous 103B)<br>C. WALLERT (C. WALLERT)   | 52 | 5  |       |
| <b>20</b> | <b>HOLD ME</b><br>SHEILA E. (Paisley Park/Warner Bros. 7-28580-A)<br>SHEILA E. (SHEILA E., C. GÜZMAN, E. MINIFIELD)   | 26 | 5  |   | <b>53</b>           | <b>DEEPER LOVE</b><br>MELI'SA MORGAN (Capitol 7-PRO 9949)<br>D. LAMBERT, J. SMITH (D. WARREN)   | 53 | 5  |       |
| <b>21</b> | <b>SOMEONE LIKE YOU</b><br>SYLVESTER (Warner Bros. 7-28572)<br>K. KESSIE, M. GOLDSTEIN (M. HORTON, L. BARRY)  | 21 | 13 |   | <b>54</b>           | <b>OLD FLAMES NEVER DIE</b><br>FULL FORCE (Columbia 38-06600)<br>FULL FORCE, J. B. MOORE, R. FORD (FULL FORCE)  | 64 | 3  |       |
| <b>22</b> | <b>THINKIN' ABOUT YA</b><br>TIMEX SOCIAL CLUB (Danya/Fantasy D-275)<br>J. LOGAN, M. MARRSHALL (M. MARRSHALL)  | 22 | 10 |   | <b>55</b>           | <b>DELANCEY STREET</b><br>DANA DANE (Profile 5124)<br>H. AZOR (D. McCLEESE, H. AZOR)  | 68 | 3  |       |
| <b>23</b> | <b>RESPECT YOURSELF</b><br>BRUCE WILLIS (Motown 1876-MF)<br>R. KRAFT (M. RICE, L. INGRAM)   | 27 | 6  |   | <b>56</b>           | <b>ALL I KNOW IS THE WAY I FEEL</b><br>POINTER SISTERS (RCA 5112-7-RAA)<br>R. PERRY (J. RAGOVY, E. LEVITT)  | 62 | 2  |       |
| <b>24</b> | <b>SHE (I CAN'T RESIST)</b><br>JESSE JOHNSON (A & M AM 2901)<br>J. JOHNSON (J. JOHNSON)   | 24 | 11 |   | <b>57</b>           | <b>ZERO IN JULY</b><br>FOCUS (EMI America B8366)<br>J. ALEXANDER, M. BYNUM, D. L. ALEXANDER (M. BYNUM, H. REDMOND, Jr.)   | 58 | 7  |       |
| <b>25</b> | <b>HOW DO YOU STOP</b><br>JAMES BROWN (Scotti Bros./Epic Z5406568)<br>D. HARTMAN (D. HARTMAN, C. MIDNIGH)   | 29 | 6  |   | <b>58</b>           | <b>MARY GOES ROUND</b><br>READY FOR THE WORLD (MCA 53004)<br>READY FOR THE WORLD, G. SPANIOLA (M. RILEY JR., J. EATON)  | 66 | 3  |       |
| <b>26</b> | <b>JUMP INTO MY LIFE</b><br>STACY LATTISAW (Motown 18746-MF)<br>KASHIF (P. HURVITZ, KASHIF)   | 31 | 6  |   | <b>59</b>           | <b>GIRL NEXT DOOR</b><br>BOBBY BROWN (MCA-53022)<br>L. BLACKMON (M. WELLS)  | 67 | 3  |       |
| <b>27</b> | <b>SHOWING OUT (GET FRESH AT THE WEEKEND)</b><br>MEL & KIM (Atlantic 7-89329)<br>A. AITKEN (ASTOC, AITKEN, WATERMAN)  | 33 | 6  |   | <b>60</b>           | <b>INCREDIBLE</b><br>SCHERRIE PAYNE AND PHILIP INGRAM (Superstar International SS-50-12)<br>W. HENSON (P. INGRAM)   | 65 | 5  |       |
| <b>28</b> | <b>EASY LOVE</b><br>ROSE BROTHERS (Muscle Shoals MSS 3003)<br>R. CASON, J. LEWIS (C. CASSON)  | 28 | 11 |   | <b>61</b>           | <b>SEXY GIRL</b><br>LILO THOMAS (Capitol B-5656)<br>P. LAURENCE (P. LAURENCE, T. ALLEN)   | 73 | 2  |       |
| <b>29</b> | <b>YOU BETTER QUIT</b><br>ONE WAY (MCA 6538)<br>E. DEODATO (A. HUDSON, V. BRANTLEY, I. PERKINS, C. GREGORY, M. GREGORY)                                     | 32 | 5  |   | <b>62</b>           | <b>IT'S THE NEW STYLE</b><br>BEASTIE BOYS (Def Jam/Columbia 38-06341)<br>R. RUBIN (A. HOROVITZ, R. RUBIN)   | 54 | 15 |       |
| <b>30</b> | <b>STONE LOVE</b><br>KOOL & THE GANG (Mercury/PolyGram 888 292-7)<br>K. BAYYAN, I. B.M.C., KOOL & THE GANG (C. SMITH, J. TAYLOR, KOOL & THE GANG)           | 34 | 4  |   | <b>63</b>           | <b>THING FOR YOU</b><br>ISSAC HAYES (Columbia 38-06655)<br>I. HAYES (I. HAYES)  | 74 | 3  |       |
| <b>31</b> | <b>COME GO WITH ME</b><br>EXPOSE (Arista AS1-9555)<br>L.A. MARTINEE (L.A. MARTINEE)   | 46 | 4  |   | <b>64</b>           | <b>CONTROL</b><br>JANET JACKSON (A & M AM 2877)<br>J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)   | 37 | 17 |       |
| <b>32</b> | <b>LEAN ON ME</b><br>CLUB NOUVEAU (Warner Bros. 7-28430)<br>J. KING, T. McELROY, D. FOSTER (B. WITHERS)   | 49 | 3  |   | <b>65</b>           | <b>I GOT THE FEELIN' (IT'S OVER)</b><br>GREGORY ABBOTT (Columbia 38-06632)<br>G. ABBOTT (G. ABBOTT)   | 76 | 2  |       |
| <b>33</b> | <b>6</b><br>MADHOUSE (Paisley Park/Warner Bros. 7-28485)<br>(MADHOUSE)  | 42 | 5  |   | <b>66</b>           | <b>NO LIES</b><br>S.O.S. BAND (Tabu/CBS Z54 06649)<br>J. JAM, T. LEWIS (T. LEWIS, J. HARRIS III)  | 75 | 2  |       |
|           |   |    |    |   | <b>CHARTBREAKER</b> |   |    |    |       |
|           |   |    |    |   | <b>67</b>           | <b>JUST TO SEE HER</b><br>SMOKEY ROBINSON (Motown 1877-MF)<br>P. BUNETTA, R. CHUDACOFF (J. GEORGE, L. PARDINI)  |    |    | DEBUT |
|           |   |    |    |   | <b>68</b>           | <b>NEW DRESS</b><br>CHERYL LYNN (Manhattan/EMI B-50056)<br>C. LYNN, B. COOPER (B. COOPER, R. JOHNSON)   | 78 | 2  |       |
|           |   |    |    |   | <b>69</b>           | <b>HERE NOW</b><br>SANDRA FEVA (Catawba/Macola 0961)<br>T. CAMILLO, B. BLANK (T. CAMILLO)   | 69 | 7  |       |
|           |   |    |    |   | <b>70</b>           | <b>TIME OUT FOR THE BURGLAR</b><br>THE JACKSONS (MCA-53032)<br>B. EDWARDS, THE JACKSONS (P. PHILLIPS OLAND, R. JACKSON, J. JACKSON, B. EDWARDS, R. HART, T. THOMPSON, E. MARTINEZ, J. BOVA) | 70 | 4  |       |
|           |   |    |    |   | <b>71</b>           | <b>(HEY LONG TO BE) CLOSE TO YOU</b><br>GWEN GUTHRIE (Polydor/PolyGram 885 S29-7)<br>G. GUTHRIE, D. CONLEY (B. BACHARACH, H. DAVID)   | 77 | 3  |       |
|           |   |    |    |   | <b>72</b>           | <b>U-TURN</b><br>J. BLACKFOOT (Edge ED-7-001)<br>H. BANKS (H. REDMON, N. JONES, T. BARTLETT, B. BROWN, L. JOHNSON)  | 39 | 14 |       |
|           |   |    |    |   | <b>73</b>           | <b>SEXAPPEAL</b><br>GEORGIO ALLENTINI (Motown 1882-MF)<br>G. ALLENTINI (G. ALLENTINI)   | 88 | 2  |       |
|           |   |    |    |   | <b>74</b>           | <b>BADROCK CITY</b><br>BIG AUDIO DYNAMITE (Columbia 44-05963)<br>M. JONES, J. STRUMMER, (M. JONES, LETTS)   | 86 | 2  |       |
|           |   |    |    |   | <b>75</b>           | <b>C'EST LA VIE</b><br>ROBBIE NEVIL (Manhattan/EMI 850047)<br>A. SADRIN, P. THORNALLEY (NEVIL, PAIN, HOLDING)   | 35 | 15 |       |
|           |   |    |    |   | <b>76</b>           | <b>I'D STILL SAY YES</b><br>KLYMAXX (Constellation/MCA 53028)<br>FENDERELLA (K. EDMONDS, G. SCELISA, FENDERELLA)  |    |    | DEBUT |
|           |   |    |    |   | <b>77</b>           | <b>IT'S TRICKY</b><br>RUN'D M.C. (Profile PRO-5131)<br>R. SIMMONS, R. RUBIN (J. SIMMONS, D. McDANIELS, J. MIZELL, R. RUBIN)   |    |    | DEBUT |
|           |   |    |    |   | <b>78</b>           | <b>SHOW ME</b><br>THE COVER GIRLS (Fever/Sutra 191)<br>A. TRIPOLI, LATIN RASCALS (A. TRIPOLI, A. CABRERA, B. KHOZOUR)   |    |    | DEBUT |
|           |   |    |    |   | <b>79</b>           | <b>AT THIS MOMENT</b><br>BILLY VERA & THE BEATERS (Rhino RNOR 74403)<br>J. BAXTER (B. VERA)   | 79 | 3  |       |
|           |   |    |    |   | <b>80</b>           | <b>HEAT STROKE</b><br>JANICE CHRISTIE (Supertronics 016)<br>P. LORD (P. LORD)   | 80 | 14 |       |
|           |   |    |    |   | <b>81</b>           | <b>CELEBRATE (OUR LOVE)</b><br>OLIVER CHEATHAM (Criticque 8527)<br>R. DAVIS (O. CHEATHAM, R. DAVIS)   | 81 | 2  |       |
|           |   |    |    |   | <b>82</b>           | <b>CAN'T WAIT 'TIL TOMMOROW</b><br>IMPRESSIONS (MCA 52995)<br>J. MICHAEL (D. MATKOSKY, B. NEALE, B. ALFONSO)  | 82 | 2  |       |
|           |   |    |    |   | <b>83</b>           | <b>SHE KNEW ABOUT ME</b><br>SHIRLEY JONES (Manhattan/EMI B-50062)<br>K. GAMBLE, R. GRIFFIN (K. GAMBLE, R. GRIFFIN, JONES)   | 84 | 2  |       |
|           |   |    |    |   | <b>84</b>           | <b>TO BE CONTINUED...</b><br>THE TEMPTATIONS (Gordy/Motown 1871GF)<br>P. BUNETTA, R. CHUDACOFF (A. O. WOODSON, O. WILLIAMS)   | 40 | 12 |       |
|           |   |    |    |   | <b>85</b>           | <b>HAPPY</b><br>SURFACE (Columbia 38-06611)<br>D. "PIC" CONLEY, D. TOWNSEND, B. JACKSON (D. TOWNSEND, B. JACKSON, D. CONLEY)  |    |    | DEBUT |
|           |   |    |    |   | <b>86</b>           | <b>BABY DON'T GO TOO FAR</b><br>LUTHER INGRAM (Profile PRO-5125)<br>M. DAY (D. LOGGINS, R. SMITH)   | 48 | 13 |       |
|           |   |    |    |   | <b>87</b>           | <b>THE MAGNIFICENT JAZZY JEFF</b><br>JAZZY JEFF AND FRESH PRINCE (Word Up/Jive 1029-7-JAA)<br>D. GOODMAN (J. TOWNE, W. SMITH)   |    |    | DEBUT |
|           |   |    |    |   | <b>88</b>           | <b>YOU SEND THE RAIN AWAY</b><br>REBBIE JACKSON (Columbia-38-06563)<br>R. LUCAS (P. GLASS, G. SKLEROV, L. MACALUSO)   | 57 | 7  |       |
|           |   |    |    |   | <b>89</b>           | <b>NOBODY WALKS IN L.A.</b><br>ASHFORD & SIMPSON (Capitol B-5666)<br>N. ASHFORD, V. SIMPSON (N. ASHFORD, V. SIMPSON)  |    |    | DEBUT |
|           |   |    |    |   | <b>90</b>           | <b>CATCH 22</b><br>PEABO BRYSON (Elektra 7-69492)<br>P. BRYSON, D. WATKINS (P. BRYSON)  |    |    | DEBUT |
|           |   |    |    |   | <b>91</b>           | <b>SWEET LOVE</b><br>NAJEE (EMI AMERICA B-8362)<br>R. SONG (A. JOHNSON, G. BIAS, A. BAKER)  | 90 | 11 |       |
|           |   |    |    |   | <b>92</b>           | <b>COME SHARE MY LOVE</b><br>MIKI HOWARD (Atlantic 7-8935)<br>L. HUMES (L. HUMES)   | 51 | 20 |       |
|           |   |    |    |   | <b>93</b>           | <b>I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)</b><br>GRACE JONES (Manhattan/EMI America B-50052)<br>N. ROGERS, G. JONES (G. JONES, B. WOOLLEY)   | 71 | 17 |       |
|           |   |    |    |   | <b>94</b>           | <b>VICTORY</b><br>KOOL & THE GANG (Mercury/PolyGram 888 074-7)<br>K. BAYYAN, R. BELL, I. B.M.C., KOOL & THE GANG (K. BAYYAN, R. BELL, I. B.M.C., KOOL & THE GANG)                           | 72 | 18 |       |
|           |   |    |    |   | <b>95</b>           | <b>LOVIN' EV'RY MINUTE OF IT</b><br>DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya F-971)<br>D. BELL, O. COTTON (D. E. FRESH)  | 85 | 11 |       |
|           |   |    |    |   | <b>96</b>           | <b>SHIVER</b><br>GEORGE BENSON (Warner Bros. 7-28523)<br>N. M. WALDEN (N. M. WALDEN, P. GLASS, S. VALENTINE)  | 83 | 15 |       |
|           |   |    |    |   | <b>97</b>           | <b>LOVE YOU DOWN</b><br>READY FOR THE WORLD (MCA 52947)<br>READY FOR THE WORLD, G. SPANIOLA (M. RILEY JR.)  | 87 | 21 |       |
|           |   |    |    |   | <b>98</b>           | <b>GIRLFRIEND</b><br>BOBBY BROWN (MCA 23643)<br>L. WHITE (L. WHITE, L. PETERS, K. CRUMPLER)   | 89 | 18 |       |
|           |   |    |    |   | <b>99</b>           | <b>I NEED YOUR LOVING</b><br>THE HUMAN LEAGUE (A & M AM 2893)<br>J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, D. ELAND, L. RICHEY, W. H. DAVIS)   | 91 | 11 |       |
|           |   |    |    |   | <b>100</b>          | <b>TWO PEOPLE</b><br>TINA TURNER (Capitol B-5644)<br>T. BRITTEN (T. BRITTEN, G. LYLE)   | 92 | 14 |       |

ALPHABETICAL LISTING ON INSIDE BACK COVER

# MUSIC VIDEO

## MOST ADDED



**Freddie Jackson—Have You Ever Loved Somebody—Capitol**  
**STRONG ADDS**

**Cutting Crew—I Just Died In Your Arms—Virgin**  
**Bruce Springsteen—Fire—Columbia**  
**Smithereens—Behind The Wall Of Sleep—Enigma**  
**Huey Lewis—Jacob's Ladder—Chrysalis**

## PROGRAM ADDS

**CATCH 22—Casey O'Brien—Program Director—Anchorage**  
*F. Jackson*  
*Smithereens*  
*D. Allen*  
*The System*  
*A. Franklin & G. Michael*  
*Crowded House*

**HIT VIDEO USA—Mike Opelka—Program Director—Houston**  
*G. Abbott*  
*Cutting Crew*  
*REO Speedwagon*  
*Smithereens*  
*Killing Joke*  
*B. Springsteen*  
*K. Wilde*

**23 MUSIC AKRON—Billy Soule—Program Director—Ohio**  
*H. Alpert*  
*Stacey Q*  
*B. Hornsby*  
*Heaven 17*  
*Pet Shop Boys*  
*B. Geldof*  
*F. Jackson*  
*G. Jeter/G. Jones*

**TV 69—Tom Zingale—Program Director—Gainesville**  
*Los Lobos*  
*Cutting Crew*  
*Killing Joke*  
*Stacey Q*  
*Pet Shop Boys*  
*Heaven 17*  
*Tesla*  
*REO Speedwagon*  
*B. Springsteen*

*D. Allen*  
*Psychedelic Furs*  
*G. Abbott*  
*B. Hornsby*  
*Expose'*  
*Hipsway*  
*H. Alpert*  
*F. Jackson*  
*R. Jungklas*  
*Shriekback*

**NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles**  
*P. Gabriel*  
*W. Houston*  
*S. Winwood*  
*R. Palmer*  
*J. Fogerty*  
*Timbuk 3*  
*B. Hornsby*  
*Simply Red*  
*J. Jackson*  
*A. Baker*

**FRIDAY NIGHT VIDEO—Bette Hisiger**  
**Program Director—New York**  
*A. Franklin*  
*J. Jett & The Blackhearts*  
*S. Winwood*  
*B. Hornsby*  
*P. Gabriel*  
*L. Vandross*  
*Georgia Satellites*  
*Beastie Boys*  
*Talking Heads*  
*U2*  
*Los Lobos*

**HOT TRACKS—Vincent Rubino—Program Director—National**  
*A. Franklin/G. Michael*  
*L. Vandross*  
*Expose'*  
*R. Cray*  
*G. Guthrie*  
*F. Jackson*  
*Kool & The Gang*  
*Heaven 17*

**CALIFORNIA MUSIC CHANNEL—Rick Kurkjian—Program Director—Associate Producer—Kary Chan**  
**Oakland-San Francisco**  
*B 52's*  
*Screaming Blue Messiahs*  
*Big Audio Dynamite*  
*Love & Rockets*  
*It Bites*  
*Europe*

**TOP 40 VIDEOS—Producer—Jeff Most**  
**Burbank, Calif.**  
*Pretenders*  
*H. Lewis*  
*Hipsway*  
*H. Williams, Jr.*  
*K. Wilde*  
*Los Lobos*  
*General Public*  
*B. Geldof*  
*B. Hornsby*

## VIDEO PROGRAMMER'S PICK

**PD**  
**Tom Zingale**

**PROGRAM**  
**TV 69**

**MARKET**  
**Florida**

**Video:** *Shakin' Shakin' Shakes*  
**Artist:** *Los Lobos*  
**Label:** *Warner Bros.*

**Comments:**  
"Anyone that played *The Fabulous Thunderbirds* should be all over *Los Lobos*."

## CASH BOX TOP 40 MUSIC VIDEOS

|   | L  | O  | W     |   | L  | O  | W     |
|---|----|----|-------|---|----|----|-------|
|   | W  | C  | C     |   | W  | C  | C     |
| <b>1 KEEP YOUR HANDS TO YOURSELF</b><br><i>Georgia Satellites (Elektra)</i>                     | 4  | 7  |       | <b>20 BRAND NEW LOVER</b><br><i>Dead or Alive (Epic)</i>                      | 24 | 2  |       |
| <b>2 LAND OF CONFUSION</b><br><i>Genesis (Atlantic)</i>   | 2  | 10 |       | <b>21 FIRE</b><br><i>Bruce Springsteen &amp; The E Street Band (Columbia)</i> |    |    | DEBUT |
| <b>3 C'EST LA VIE</b><br><i>Robbie Nevil (EMI)</i>  | 3  | 10 |       | <b>22 I JUST DIED IN YOUR ARMS</b><br><i>Cutting Crew (Virgin)</i>            |    |    | DEBUT |
| <b>4 CHANGE OF HEART</b><br><i>Cyndi Lauper (Portrait)</i>                                      | 1  | 14 |       | <b>23 LIVING IN A LONELY PLACE</b><br><i>Smithereens (Enigma)</i>             |    |    | DEBUT |
| <b>5 BOY IN THE BUBBLE</b><br><i>Paul Simon (Warner Bros.)</i>                                  | 8  | 4  |       | <b>24 HUMAN</b><br><i>Human League (A&amp;M)</i>                              | 12 | 22 |       |
| <b>6 OPEN YOUR HEART</b><br><i>Madonna (Sire/Warner Bros.)</i>                                  | 6  | 10 |       | <b>25 THE FINAL COUNTDOWN</b><br><i>Europe (Epic)</i>                         | 26 | 2  |       |
| <b>7 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES</b><br><i>Timbuk 3 (I.R.S.)</i>                | 9  | 17 |       | <b>26 MANDOLIN RAIN</b><br><i>Bruce Hornsby And The Range (RCA)</i>           | 36 | 2  |       |
| <b>8 CONTROL</b><br><i>Janet Jackson (A&amp;M)</i>  | 5  | 15 |       | <b>27 BALERINA GIRL</b><br><i>Lionel Richie (Motown)</i>                      | 17 | 6  |       |
| <b>9 NOTORIOUS</b><br><i>Duran Duran (Capitol)</i>  | 7  | 14 |       | <b>28 SERIOUS</b><br><i>Donna Allen (21)</i>                                  |    |    | DEBUT |
| <b>10 RESPECT YOURSELF</b><br><i>BRUCE WILLIS (Motown)</i>                                      | 16 | 3  |       | <b>29 JACOB'S LADDER</b><br><i>Huey Lewis And The News (Chrysalis)</i>        |    |    | DEBUT |
| <b>11 WILL YOU STILL LOVE ME?</b><br><i>Chicago (Warner Bros.)</i>                              | 15 | 5  |       | <b>30 MY NAME IS BOCEPHUS</b><br><i>Hank Williams Jr. (Warner Bros.)</i>      |    |    | DEBUT |
| <b>12 BIG TIME</b><br><i>Peter Gabriel (Geffen)</i>   | 21 | 5  |       | <b>31 HOLD ME</b><br><i>Colin James Hay (Columbia)</i>                        | 34 | 2  |       |
| <b>13 VICTORY</b><br><i>Kool &amp; The Gang (PolyGram)</i>                                      | 11 | 17 |       | <b>32 CRY WOLF</b><br><i>A Ha (Warner Bros.)</i>                              | 32 | 3  |       |
| <b>14 CALLING ON YOU</b><br><i>Stryper (Enigma/Capitol)</i>                                     | 14 | 4  |       | <b>33 STOP TO LOVE</b><br><i>Luther Vandross (Epic)</i>                       | 35 | 2  |       |
| <b>15 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY)</b><br><i>BEASTIE BOYS (Def Jam/Columbia)</i> | 23 | 3  |       | <b>34 FRENCH KISSIN</b><br><i>Debbie Harry (Geffen)</i>                       | 28 | 7  |       |
| <b>16 SHAKE YOU DOWN</b><br><i>Gregory Abbott (Columbia)</i>                                    | 10 | 14 |       | <b>35 HEAVEN 17</b><br><i>(Virgin)</i>  |    |    | DEBUT |
| <b>17 YOU GOT IT ALL</b><br><i>The Jets (MCA)</i>   | 22 | 4  |       | <b>36 SHIP OF FOOLS</b><br><i>World Party (Capitol)</i>                       | 37 | 2  |       |
| <b>18 LIVING ON A PRAYER</b><br><i>Bon Jovi (Mercury/PolyGram)</i>                              | 19 | 4  |       | <b>37 JIMMY LEE</b><br><i>Aretha Franklin (Arista)</i>                        |    |    | DEBUT |
| <b>19 HAVE YOU EVER LOVED SOMEBODY</b><br><i>Freddie Jackson (Capitol)</i>                      |    |    | DEBUT | <b>38 LOVE WILL CONQUER ALL</b><br><i>Lionel Richie (Motown)</i>              | 25 | 17 |       |
|   |    |    |       | <b>39 FOR TONIGHT</b><br><i>Nancy Martinez (Atlantic)</i>                     | 30 | 6  |       |
|   |    |    |       | <b>40 WORD UP</b><br><i>Cameo (Atlanta Artists)</i>                           | 39 | 25 |       |

THE CASH BOX TOP 40 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

## CASH BOX TOP 15 MUSIC VIDEOCASSETTES

|   | L | O  | W |   | L  | O  | W     |
|---|---|----|---|---|----|----|-------|
|   | W | C  | C |   | W  | C  | C     |
| <b>1 EVERY BREATH YOU TAKE -THE VIDEOS</b><br><i>The Police (A&amp;M Video 61022)</i> | 1 | 8  |   | <b>8 GENESIS LIVE — THE MAMA TOUR</b><br><i>Genesis (Atlantic Video 50111-3)</i>                | 8  | 24 |       |
| <b>2 STOP MAKING SENSE</b><br><i>Talking Heads (RCA Home Video 60519)</i>             | 3 | 2  |   | <b>9 BROTHERS IN ARMS</b><br><i>DIRE STRAITS (Warner Bros. Music Video 38119)</i>               | 11 | 3  |       |
| <b>3 WHAM IN CHINA-FOREIGN SKIES</b><br><i>(CBS Fox Music Video 7142)</i>             | 4 | 14 |   | <b>10 THE #1 VIDEO HITS</b><br><i>Whitney Houston (MusicVision 6-20631)</i>                     | 10 | 32 |       |
| <b>4 THE VIDEO ALBUM, VOLUME I</b><br><i>Billy Joel (CBS Music Video 6198)</i>        | 2 | 14 |   | <b>11 MTV CLOSET VIDEOS</b><br><i>(Vestron 1043)</i>  |    |    | DEBUT |
| <b>5 CONTROL-THE VIDEOS</b><br><i>Janet Jackson (A&amp;M Video 61021)</i>             | 5 | 8  |   | <b>12 MADONNA LIVE</b><br><i>(Warner Bros. Music Video 38105)</i>                               | 12 | 2  |       |
| <b>6 LIVE WITHOUT A NET</b><br><i>Van Halen (Warner Bros. Music Video 38129)</i>      | 6 | 6  |   | <b>13 THE MAKING OF DANCING ON THE CEILING</b><br><i>LIONEL RICHIE (Karl Lorimar Video 394)</i> | 7  | 5  |       |
| <b>7 DAVID LEE ROTH</b><br><i>(Warner Music Video 38126)</i>                          | 9 | 5  |   | <b>14 WOMEN IN ROCK</b><br><i>(MCA Home Video 80428)</i>  | 13 | 3  |       |
|   |   |    |   | <b>15 BREAKOUT</b><br><i>BON JOVI (Sony Video 165)</i>  | 15 | 5  |       |

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.

## CASH BOX TOP 40 VIDEOCASSETTES

|  | L  | W  |   | L  | W     |
|--|----|----|---|----|-------|
|  | W  | O  |   | W  | O     |
|  | C  | C  |   | C  | C     |
| 1 <b>JANE FONDA'S LOW IMPACT WORKOUT</b><br>KVC/RCA Video Production/Karl Lorimar Home Video 070 | 2  | 14 | 21 <b>PLAYBOY VIDEO CENTERFOLD #4</b><br>Karl Lorimar HV513   | 23 | 7     |
| 2 <b>INDIANA JONES AND THE TEMPLE OF DOOM</b><br>Paramount Home Video 1643                       | 1  | 13 | 22 <b>EXTREMITIES</b><br>Paramount Home Video 12511   | 28 | 2     |
| 3 <b>DOWN AND OUT IN BEVERLY HILLS</b><br>Touchstone Home Video 473V                             | 3  | 17 | 23 <b>JANE FONDA'S PRIME TIME WORKOUT</b><br>KVC/RCA Video Productions/Karl Lorimar Home Videos 058 | 22 | 18    |
| 4 <b>BACK TO SCHOOL</b><br>(HBO/Cannon TVA2988)  | 9  | 3  | 24 <b>9 1/2 WEEKS</b><br>MGM/UA Home Video 800973   | 24 | 14    |
| 5 <b>COBRA</b><br>Warner Bros. Home Video 11594  | 5  | 8  | 25 <b>KARATE KID II</b><br>RCA/Columbia Pictures 20406  |    | DEBUT |
| 6 <b>STAR TREK II/WRATH OF KHAN</b><br>Paramount Home Video 1183                                 | 8  | 12 | 26 <b>BACK TO THE FUTURE</b><br>MCA Home Video 80196  | 26 | 40    |
| 7 <b>SLEEPING BEAUTY</b><br>Walt Disney Home Video 476   | 4  | 13 | 27 <b>LABYRINTH</b><br>Tri Star Pictures/Embassy H.E. 8553  |    | DEBUT |
| 8 <b>MONEY PIT</b><br>MCA Home Video 80387   | 6  | 13 | 28 <b>OUT OF BOUNDS</b><br>(RCA/Columbia Pictures Home Video 620722)                                | 32 | 3     |
| 9 <b>JANE FONDA'S NEW WORKOUT</b><br>KVC/RCA Video Productions/Karl Lorimar Home Videos 069      | 7  | 17 | 29 <b>CLUB PARADISE</b><br>Warner Bros. Home Video 11600  |    | DEBUT |
| 10 <b>PRETTY IN PINK</b><br>Paramount 1858   | 11 | 16 | 30 <b>GONE WITH THE WIND</b><br>(MGM/UA Home Video 900284)  | 25 | 3     |
| 11 <b>HOWARD THE DUCK</b><br>(MCA Home Video 80511)  | 12 | 3  | 31 <b>MY NAME IS BARBRA</b><br>CBS/Fox Video 3519   | 14 | 10    |
| 12 <b>PINOCCHIO</b><br>Walt Disney Home Video 239  | 10 | 18 | 32 <b>MURPHY'S ROMANCE</b><br>RCA/Columbia Pictures Home Video 20649                                | 34 | 25    |
| 13 <b>PLAYBOY VIDEO CENTERFOLD #3</b><br>Karl Lorimar HV509                                      | 17 | 16 | 33 <b>BIG TROUBLE IN LITTLE CHIN</b><br>CBS Fox Video 1502  |    | DEBUT |
| 14 <b>OUT OF AFRICA</b><br>MCA 80350   | 13 | 19 | 34 <b>AUTOMATIC GOLF</b><br>(Video Reel VA39)   | 33 | 3     |
| 15 <b>F/X</b><br>EMI HBO Video 3769  | 19 | 18 | 35 <b>PLAYBOY VIDEO CALENDAR</b><br>Karl Lorimar Home Video 510                                     | 35 | 6     |
| 16 <b>KATHY SMITH'S BODY BASICS</b><br>JCI Video 8111  | 15 | 15 | 36 <b>MY FAIR LADY</b><br>CBS/Fox Video 7038  | 38 | 4     |
| 17 <b>MAXIMUM OVERDRIVE</b><br>(Karl Lorimar HV395)  | 18 | 3  | 37 <b>SECRETS OF THE TITANIC</b><br>National Geographic Video/Vestron 1063                          | 29 | 6     |
| 18 <b>SPACE CAMP</b><br>ABC Home Video 5174  | 21 | 2  | 38 <b>YOUNG SHERLOCK HOLMES</b><br>Amblin Ent./Paramount Home Video 1670                            | 27 | 18    |
| 19 <b>BEVERLY HILLS COP</b><br>Paramount Home Video 1134   | 20 | 12 | 39 <b>ALIEN</b><br>CBS/Fox Video 1090   | 30 | 23    |
| 20 <b>AMADEUS</b><br>HBO/Cannon Video TVA 2997   | 16 | 18 | 40 <b>LUCAS</b><br>CBS/Fox Video 1495   | 31 | 10    |

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

## AUDIO/VIDEO

**MEDIA FEED**—L.A.-based **Pro Video News Service** is developing a hi-tech answer to the headaches of the annual press crush at the **Grammy Awards**. Headed by former columnist and studio publicist **Gail Cottman** (who founded the company in 1984), Pro Video News Service is offering a four-hour live satellite news feed from the press room podium at the Shrine Auditorium during the awards show this Tuesday (February 24), available free to all service television, radio stations and publications equipped with a C-Band uplink. For reporters and TV crews, the feeds could spell an end to a stimulating evening at the hub of the music industry - once producers and publishers get hip to all the money they could save in the long run by hooking into the feed (the two-way hook-up equipment costs about \$8,000) rather than doling out the cash to send someone out to cover the awards each year. For publicists of the event, the feeds could drastically reduce the annual press-room madness: 1987 Grammy night press credentials were reportedly issued to 549 representatives of the media - a lot of inquiring minds to have to deal with in one evening by anyone's standards, to be sure!

**SOULFUL AWARDS**—On the subject of music awards shows, stay tuned in March for a new evening in that vein: **The First Annual Soul Train Music Awards**. The show appears to fill a gap in the annual celebrations of music. While the Grammys and the **American Music Awards** include r&b/black contemporary categories, a show honoring black music alone, just as the **Country Music Awards** honor country music, has been a long time coming. "It has long been a dream of mine to galvanize the constituents of the black music community in spirit and body as one voice that might be heard around the world," says **Don Cornelius**, *Soul Train* producer/host and co-executive producer (with **Steve Binder**) of the event. With fourteen awards categories (for recordings released between November 30 '85 and November 30 '86), the two-hour show will be broadcast live from the Santa Monica Civic Auditorium in L.A. March 23 (8-10 ET), featuring co-hosts **Dionne Warwick** and

**Luther Vandross**, with on-air performances by **Whitney Houston**, **Al Jarreau**, **Cameo**, **Run-DMC**, **David Sanborn** and **James Cleveland** and the **Cleveland Singers**. The show will be syndicated by **Tribune Entertainment Co.** as a two-hour special in late March.

**IVE PACTS WITH MCA**—**MCA Distributing Corp.** has signed a long-term U.S. distribution deal with **International Video Entertainment**, a subsidiary of **Carolco Pictures**, effective March 1. While IVE will continue to control all of its sales and marketing, the distribution end will now happen through MCA's distribution base in Universal City, CA. Also involved in the deal is the IVE subsidiary **Creative Video Services**, which has signed a multi-year manufacturing deal with MCA under which they'll manufacture and supply the company with a minimum of 1 million videocassettes per year. The agreement covers all IVE-produced home videos, including such Carolco releases as *Angel Heart*, starring **Mickey Rourke** and **Robert DeNiro**, and *Extreme Prejudice* starring **Nick Nolte**.



**FITNESS**—Fitness expert Callan Pinckney is pictured signing autographs in New York for her Callanetics video, MCA Home Video's current big seller.

**TLC**—**Frank Capra's** *Lost Horizon*, the 1937 adventure/fantasy now considered a masterpiece by many film scholars, makes a home video debut next month on **RCA/Columbia Pictures Home Video** with much of its original 132-minute glory restored - thanks to the **American Film Institute's** newly established **National Center For Film and Video Preservation**. Segments found to be missing, or those damaged over the years, were restored using freeze-framed images from the film.

Gregory Dobrin

## THE RELEASE BEAT

From **Vestron Video** in March comes teen idol **Matt Dillon** and Australian singing star **Debbie Byrne** in *Rebel*, a WWII love story set in Australia. Suggested retail price is \$79.95, HiFi, VHS and Beta. Also from Vestron next month, **George Carlin** appears in his third home video, *George Carlin: Playin' With Your Head*, a one-man show taped at L.A.'s Beverly Theatre. Suggested retail is \$59.95, HiFi, VHS and Beta . . . **RCA/Columbia Pictures Home Video** brings the 1937 **Frank Capra** classic *Lost Horizon* - painstakingly restored - to the small screen in March (see *Audio/Video*, above), along with *From Here To Eternity* (the 1953 drama featuring an all-star cast) and the 1950 musical extravaganza, *Jolson Sings Again*. Suggested retail price on each is \$29.95, HiFi, VHS and Beta . . . From **Key Video** next month comes the romantic comedy *She's Gotta Have It*, directed by **Spike Lee** (\$79.98, HiFi, VHS and Beta, closed captioned), along with the 1943 classic *Stormy Weather*, starring **Lena Horne** (\$59.98, in digitalized, re-channelled stereo, recorded in HiFi, VHS and Beta).



**TRICKY VIDEO**—Profile recording act Run D.M.C. recently completed the video to the single "It's Tricky." The video was directed by Jon Small of Picture Vision. Pictured during the video shoot are Run-D.M.C. with the comedy team of Penn & Teller (l) and Small (2nd from r).

# THE RECORD'S GOT A BULLET

## SO WHAT!

Lots of records have bullets, but the simple fact of a bullet tells you very little about the records' value to *your* marketplace, your target audience, your ratings!

So then, how do you fully evaluate a record's potential impact on your marketplace? A record that is streaking up the charts might not be right for you, but other records, moving more methodically might be just the record you are looking for to put you one step ahead of the competition.

*The most comprehensive analysis of current hits is available only in*

## Radio Report

*Available every week and only in*

## CASH BOX

**Radio Report** is everything you always wanted to know about a record, for every format. It includes in-depth analysis of demographics, male/female and age groups, call out *and* call in research, sales rankings, video information, tour information, related album information, in-depth test and break out information (by region), the industry's first multi-format chart, an analysis of multi-format records, information on indie records, rotations and a whole lot more.

Whatever your format, whatever your goals, you need a publication that gives the complete view of records that you are considering. The only publication that can give you all the information on programming your station is **Radio Report**

Available each week, only with **Cash Box**.

### SPECIAL INTRODUCTORY OFFER

**CASH BOX** PLUS **Radio Report**

For less than the price of a First Class Subscription to **CASH BOX** Alone  
SUBSCRIBE now and receive the next 51  
issues of **CASH BOX** PLUS **Radio Report**

FOR \$150.00

IF YOUR BUSINESS IS MUSIC

YOU NEED **CASH BOX** PLUS **Radio Report**

# SUBSCRIBE NOW

#### SUBSCRIPTION ORDER:

PLEASE ENTER MY **CASH BOX** SUBSCRIPTION

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_ TITLE \_\_\_\_\_

ADDRESS  BUSINESS  HOME APT. NO. \_\_\_\_\_

CITY \_\_\_\_\_ STATE/PROVINCE/COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_

NATURE OF BUSINESS \_\_\_\_\_  PAYMENT ENCLOSED

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

SUBSCRIBE NOW. SPECIAL INTRODUCTORY RATE ON  
**CASH BOX** PLUS **Radio Report** at \$150.00 PER  
YEAR FOR A LIMITED TIME ONLY

Continental U.S. Only

# CASH BOX

## Radio Report

# CASH BOX

330 WEST 58TH STREET • NEW YORK, NEW YORK 10019  
212 • 586-2640

**LIVING MUSIC WRAPS UP DISPLAY CONTEST: Living Music Records** has announced the winners of its unique fall promotion, a two-tiered merchandising campaign involving both an in-store display contest and a consumer sweepstakes. The campaign, in which one retailer and one consumer were each awarded grand prizes of week-long river rafting trips for two down the **Grand Canyon**, was tied in to the label's chart-topping album "**Canyon**," by label founder **Paul Winter**. The album, recently nominated for a **Grammy** in the "Best New Age Album" category, was partially recorded in the Grand Canyon. The campaign was designed to promote the label's entire catalog, including Winter's new releases "**Wintersong**" by **Paul Winter**, "**New Friend** by **Eugene Friesen**, "**Pianosong**" by **Paul Halley**, "**Homecoming**" by **Denny Zeitlin**, and the label's sampler, **Living Music Collection '86**. Over 830 retail outlets participated in the promotion, in which retailers custom built their own Living Music display using the label's product, merchandising materials, and consumer sweepstakes entry forms. Displays were judged on the basis of creativity, use of Living Music product, and placement in the store. The winning display, which was built and entered by store manager **Jim Bigelow** and art director **Robert Baxter** of **Record Bar #26** in Mobile Alabama, consisted of an entire wall of the store constructed as a replica of the Grand Canyon. The display, which

measured 10' high by 46' wide, included a 10' by 10' cave in which Living Music product was displayed and played continuously. (See Photo). In addition to the grand prize river rafting trip, the retailer display contest also included four second prizes of Sony Discman compact disc players, and fifty third prizes of customized Living Music satin jackets. The grand prize trip in the consumer contest was won by **Karen Bellino** of **Gainesville, Florida**. The consumer sweepstakes included twenty-five satin jackets as second prizes, and 100 cassette cleaner kits awarded as third prizes. "Our fall merchandising campaign was a huge success," says John Azzaro, Living Music's vice president of marketing and sales. "We had optimistically hoped to have 500 stores participate in the program, so to have over 800 participants is a strong tribute to the label's level of retail support. Our goals—to increase both consumer and retail awareness of the label—were more than met." Living Music is a company founded by Paul Winter in 1980. The label's latest release is "**OSCAR!**," the debut album by Brazilian guitarist **Oscar Castro-Neves**. Upcoming releases include the label's first vocal album, **Susan Osborn's "Susan"**; "**Whales Alive**, featuring music by **Paul Winter** and **Paul Halley**, recordings of whalesong, and narration of poetry readings by **Leonard Nimoy**; and the debut album by pianist **Paul Sullivan**. Living Music Records are distributed in the U.S. by **Windham Hill Records** and **A&M Records, Inc.**

**SHAGGIN' ON CD—Dunhill Compact Classics**, a CD company specializing in fab compilations has done it again with their latest collection "**Beachbeat Shaggin'**," which preserves the great heritage of the Carolinas and environs through 20 standards, including more than a half-dozen songs presently ranked on the All-Time List of Beach Music Hits. Beach music translates as dance music rooted in the fifties. It's beat provides the basis for "shag dancing," a style that transcends time, involving special steps with special names like the sugarfoot, boogie walk, crossover, double-crossover and belly roll. Dunhill dishes it up in classic titles including "**I Love Beach Music**," by **The Embers**; "**Summertime's Calling Me**," by **The Catalinas**; "**39-21-46**," **The Show**

men; "**(You're More Than A Number in My) Little Red Book**," **The Drifters**; "**Miss Grace**," **the Tymes**; "**Thank You, John**," **Willie Tee**; and "**I Got the Fever**," **The Georgia Prophets**. Other artists include: **Maurice Williams & The Zodiacs**, **Louis Prima** and **Keely Smith**, **The Swingin' Medallions**, **Love Committee**, **Freda Payne**, **The Tams** among others. The original recording sound is always ever-present, with today's technology, they sound better than ever. Dunhill has already released two volumes of "**Crusin'**," which brought together original hits from 1956-57 and 1962-63 as well as "**Sock Hop**," a collection of 17 songs designed for dancing.

Brian Kassin



**GRAND DISPLAY**—Record Bar store #26 won the grand prize Grand Canyon river rafting trip for two with this display for Living Music's fall promotion contest.

## CASH BOX TOP 40 COMPACT DISCS

|  | L  | W  |  | L  | W  |   | L  | W   |   | L  | W  |
|--|----|----|--|----|----|---|----|-----|---|----|----|
|  | W  | O  |  | W  | O  |   | W  | O   |   | W  | O  |
|  | C  | C  |  | C  | C  |   | C  | C   |   | C  | C  |
| 1 <b>GRACELAND</b><br>PAUL SIMON (Warner Bros. 2-25447)WEA                               | 1  | 19 | 11 <b>DANCING ON THE CEILING</b><br>LIONEL RICHIE (Motown 6158 MD)MCA            | 11 | 20 | 21 <b>LITTLE CREATURES</b><br>TALKING HEADS (Sire 2-25305)WEA             | 22 | 16  | 31 <b>DOWN TO THE MOON</b><br>ANDREAS VOLLENWEIDER (CBS Masterworks MK42255)CBS | 28 | 25 |
| 2 <b>THE WAY IT IS</b><br>BRUCE HORNSBY AND THE RANGE (RCA PCD 1-8058)RCA                | 2  | 14 | 12 <b>TRUE BLUE</b><br>MADONNA (Sire 2-25442)WEA                                 | 12 | 24 | 21 <b>WHITNEY HOUSTON</b><br>(Arista JRCD-8221)RCA                        | 25 | 72  | 32 <b>THE WHOLE STORY</b><br>KATE BUSH (EMI America CDP 46414)CAP               | 30 | 4  |
| 3 <b>SLIPPERY WHEN WET</b><br>BON JOVI (Mercury/PolyGram 830 264-2)POL                   | 3  | 11 | 13 <b>THE HOUSE OF BLUE LIGHT</b><br>DEEP PURPLE (Mercury/PolyGram 831 318-2)POL | 14 | 4  | 23 <b>STRONG PERSUADER</b><br>ROBERT CRAY (Mercury/PolyGram 830 568-2)POL | 29 | 2   | 33 <b>RIPTIDE</b><br>ROBERT PALMER (Island 2-90471)WEA                          | 33 | 32 |
| 4 <b>BACK IN THE HIGH LIFE</b><br>STEVE WINWOOD (Island/Warner Bros. 25448)WEA           | 4  | 27 | 14 <b>RAPTURE</b><br>ANITA BAKER (Elektra 9-60444-2)WEA                          | 16 | 5  | 24 <b>WORD UP</b><br>CAMEO (Atlantic Artists 83011265-2)7-2)POL           | 24 | 5   | 34 <b>LED ZEPPELIN II</b><br>(Atlantic 2-19127)WEA                              | 36 | 6  |
| 5 <b>SO</b><br>PETER GABRIEL (Geffen 24088)WEA   | 6  | 33 | 15 <b>GAUDI</b><br>ALAN PARSONS (Arista ARCD 8448)RCA                            | 17 | 3  | 25 <b>THE DARK SIDE OF THE MOON</b><br>PINK FLOYD (Capitol CDP-46001)CAP  | 20 | 126 | 35 <b>BROTHERS IN ARMS</b><br>DIRE STRAITS (Warner Bros. 25264-2)WEA            | 35 | 87 |
| 6 <b>INVISIBLE TOUCH</b><br>GENESIS (Atlantic 81641-2)WEA                                | 5  | 31 | 16 <b>DIFFERENT LIGHT</b><br>BANGLES (Columbia BFC-40039)CBS                     | 23 | 2  | 26 <b>GIVE ME THE REASON</b><br>LUTHER VANDROSS (Epic EK 40415)CBS        | 34 | 2   | 36 <b>TRUE COLORS</b><br>CYNDI LAUPER (Epic EK 40313)CBS                        | 37 | 14 |
| 7 <b>BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85</b><br>(Columbia C3K 40558)CBS | 7  | 10 | 17 <b>GET CLOSE</b><br>THE PRETENDERS (Sire/Warner Bros. 2-25488)WEA             | 13 | 8  | 27 <b>NO JACKET REQUIRED</b><br>PHIL COLLINS (Atlantic S1240-2)WEA        | 21 | 92  | 37 <b>ARC OF A DIVER</b><br>STEVE WINWOOD (Island 24576-2)WEA                   | 32 | 13 |
| 8 <b>EVERY BREATH YOU TAKE The Singles</b><br>THE POLICE (A&M CD 3902)RCA                | 8  | 11 | 18 <b>THE BRIDGE</b><br>BILLY JOEL (Columbia CK 40402)CBS                        | 18 | 20 | 28 <b>NIGHT SONGS</b><br>CINDERELLA (Mercury 830 076-2)POL                | 27 | 5   | 38 <b>HOT ROCKS 1964-1971</b><br>THE ROLLING STONES (Abkco PolyGram 6667-2)POL  | 38 | 6  |
| 9 <b>AUGUST</b><br>ERIC CLAPTON (Warner Bros. 2-25476)WEA                                | 10 | 4  | 19 <b>FORE!</b><br>HUEY LEWIS AND THE NEWS (Chrysalis VK41534)CBS                | 19 | 16 | 29 <b>CONTROL</b><br>JANET JACKSON (A&M CD 3905)RCA                       | 31 | 2   | 39 <b>A DECADE OF STEELY DAN</b><br>STEELY DAN (MCA MCAD-5570)MCA               | 39 | 50 |
| 10 <b>3RD STAGE</b><br>BOSTON (MCA 6188)MCA  | 9  | 13 | 20 <b>BOSTON I</b><br>(CBS 34188)CBS   | 15 | 12 | 30 <b>LED ZEPPELIN</b><br>(Atlantic 2-19129)WEA                           | 26 | 9   | 40 <b>CHRONICLE</b><br>CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623 CCR2)IND   | 40 | 74 |

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

# CASH BOX TOP 100 ALBUMS

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

February 28, 1987

Title, Artist, Label, Number, Distributor

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

|           |   |   |    | L  | W |           | L  | W  |    | L   | W                   |  |  |              |    |
|-----------|---|---|----|----|---|-----------|--|--|----|-----|---------------------|--|--|--------------|----|
|           |   |   |    | W  | C |           | W  | C  |    | W   | C                   |  |  |              |    |
| <b>1</b>  | <b>SLIPPERY WHEN WET</b> ■ 8.98                                   | BON JOVI (Mercury 830 264-1M-1)POL              | 1  | 26 |   | <b>34</b> | <b>GET CLOSE</b> □ 9.98                  | PRETENDERS (Sire/Warner Bros. 25488-1) WEA                 | 27 | 17  | <b>68</b>           | <b>MAD, BAD AND DANGEROUS TO KNOW</b>                | DEAD OR ALIVE (Epic FE 40572)CBS                                       | 75           | 11 |
| <b>2</b>  | <b>LICENSED TO ILL</b>  | BEASTIE BOYS (Def Jam BFL 40238)CBS             | 2  | 15 |   | <b>35</b> | <b>LIFE, LOVE &amp; PAIN</b>             | CLUB NOUVEAU (Warner Bros. 9-254771)WEA                    | 44 | 7   | <b>69</b>           | <b>WHEN SECONDS COUNT</b>                            | SURVIVOR (Scotti Bros. FZ 40457)CBS                                    | 68           | 14 |
| <b>3</b>  | <b>THE WAY IT IS</b> ■ 8.98                                       | BRUCE HORNSBY & THE RANGE (RCA NFL1-8058) RCA   | 3  | 35 |   | <b>36</b> | <b>EVERY BREATH YOU TAKE The Singles</b> | THE POLICE (A&M SP3902)RCA                                 | 23 | 15  | <b>70</b>           | <b>POWER</b> 8.98                                    | KANSAS (MCA 5838)MCA   | 69           | 16 |
| <b>4</b>  | <b>DIFFERENT LIGHT</b> ■  | BANGLES (Columbia BFC 40039) CBS                | 4  | 56 |   | <b>37</b> | <b>JUST LIKE THE FIRST TIME</b> □ 8.98   | FREDDIE JACKSON (Capitol ST 12495)CAP                      | 36 | 17  | <b>71</b>           | <b>UNDER THE BLUE MOON</b> 8.98                      | NEW EDITION (MCA 5912) MCA   | 64           | 12 |
| <b>5</b>  | <b>INVISIBLE TOUCH</b> ■ 9.98                                     | GENESIS (Atlantic 81641) WEA                    | 7  | 36 |   | <b>38</b> | <b>DANCING UNDERCOVER</b> □ 8.98         | RATT (Atlantic 81683-1) WEA                                | 37 | 20  | <b>72</b>           | <b>FOR SENTIMENTAL REASONS</b> □ 9.98                | LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60474-1) WEA | 61           | 21 |
| <b>6</b>  | <b>NIGHT SONGS</b> ■ 8.98   | CINDERELLA (Mercury 830 076-1M-1)POL            | 5  | 30 |   | <b>39</b> | <b>ROBBIE NEVIL</b> 8.98                 | (Manhattan/EMI ST 53006)CAP                                | 34 | 11  | <b>73</b>           | <b>PRIMITIVE LOVE</b> ■                              | MIAMI SOUND MACHINE (Epic BFE 40131) CBS                               | 70           | 66 |
| <b>7</b>  | <b>CONTROL</b> ■ 9.98   | JANET JACKSON (A&M SP3905) RCA                  | 10 | 53 |   | <b>40</b> | <b>FOREVER</b> □ 8.98                    | KOOL & THE GANG (Mercury 830 398-1)POL                     | 41 | 14  | <b>74</b>           | <b>5150</b> ■ 8.98                                   | VAN HALEN (Warner Bros. 25394-1) WEA                                   | 67           | 47 |
| <b>8</b>  | <b>THIRD STAGE</b> ■ 9.98   | BOSTON (MCA 6188) MCA                           | 6  | 21 |   | <b>41</b> | <b>BOOMTOWN</b> 8.98                     | DAVID & DAVID (A&M SP 65134)RCA                            | 43 | 25  | <b>75</b>           | <b>AN AMERICAN TAIL</b> 8.98                         | ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 39096)MCA                      | 86           | 5  |
| <b>9</b>  | <b>GEORGIA SATELLITES</b> 8.98                                    | (Elektra 60496-1) WEA                           | 11 | 16 |   | <b>42</b> | <b>LITTLE SHOP OF HORRORS</b>            | ORIGINAL MOTION PICTURE SOUNDTRACK (Geffen GHS 24125)WEA   | 48 | 7   | <b>76</b>           | <b>RIPTIDE</b> ■ 8.98                                | ROBERT PALMER (Island 90471) WEA                                       | 74           | 65 |
| <b>10</b> | <b>GRACELAND</b> ■ 9.98   | PAUL SIMON (Warner Bros. 25447) WEA             | 12 | 25 |   | <b>43</b> | <b>RAISED ON RADIO</b> ■                 | JOURNEY (Columbia OC 39936) CBS                            | 46 | 43  | <b>77</b>           | <b>BLAH-BLAH-BLAH</b> 8.98                           | IGGY POP (A&M SP 5146)RCA  | 79           | 20 |
| <b>11</b> | <b>RAPTURE</b> ■ 8.98   | ANITA BAKER (Elektra 9-60444) WEA               | 13 | 47 |   | <b>44</b> | <b>WHITNEY HOUSTON</b> ■ 8.98            | (Arista AL88211) RCA                                       | 45 | 101 | <b>78</b>           | <b>KBC BAND</b> 8.98                                 | (Arista AL 8440)RCA  | 78           | 15 |
| <b>12</b> | <b>FORE!</b> ■ 8.98   | HUEY LEWIS AND THE NEWS (Chrysalis OV 41534)CBS | 8  | 25 |   | <b>45</b> | <b>BY THE LIGHT OF THE MOON</b> 8.98     | LOS LOBOS (Slash/Warner Bros.25523-1)WEA                   | 59 | 4   | <b>79</b>           | <b>MECHANICAL RESONANCE</b> 8.98                     | TESLA (Geffen GHS 24120)WEA  | 95           | 3  |
| <b>13</b> | <b>TRUE BLUE</b> ■ 9.98   | MADONNA (Sire 25442-1) WEA                      | 9  | 33 |   | <b>46</b> | <b>CHICAGO 18</b> □ 8.98                 | CHICAGO (Warner Bros. 25509-1) WEA                         | 49 | 21  | <b>80</b>           | <b>WELCOME HOME</b>                                  | 'TIL TUESDAY (EPIC 40314)CBS   | 80           | 19 |
| <b>14</b> | <b>BY REQUEST (THE BEST OF BILLY VERA &amp; THE BEATERS)</b> 8.98 | BILLY VERA & THE BEATERS (Rhino RNLPL 70858)    | 17 | 11 |   | <b>47</b> | <b>SOLITUDE/SOLITAIRE</b> □ 8.98         | PETER CETERA (Full Moon/Warner Bros. 25474) WEA            | 40 | 34  | <b>81</b>           | <b>THE TOUCH</b> ■ 8.98                              | ALABAMA (RCA 5649) RCA   | 77           | 20 |
| <b>15</b> | <b>GIVE ME THE REASON</b> ■                                       | LUTHER VANDROSS (Epic FE 40415) CBS             | 16 | 20 |   | <b>48</b> | <b>LIVE ALIVE</b> 9.98                   | STEVIE RAY VAUGHN AND DOUBLE TROUBLE(Epic-E2 40511)CBS     | 38 | 13  | <b>82</b>           | <b>PRIVATE PASSION</b> 8.98                          | JEFF LORBER (Warner Bros. 1-25492)WEA                                  | 90           | 7  |
| <b>16</b> | <b>DANCING ON THE CEILING</b> ■                                   | LIONEL RICHIE (Motown 6158ML)MCA                | 15 | 27 |   | <b>49</b> | <b>BREAK EVERY RULE</b> ■ 9.98           | TINA TURNER (Capitol PJ 12530)CAP                          | 47 | 23  | <b>83</b>           | <b>SHIRLEY MURDOCK</b>                               | SHIRLEY MURDOCK (Elektra 9 60433)WEA                                   | 100          | 7  |
| <b>17</b> | <b>STRONG PERSUADER</b> 8.98                                      | ROBERT CRAY (Mercury 830 568-1) POL             | 19 | 12 |   | <b>50</b> | <b>TRUE STORIES</b> □ 9.98               | TALKING HEADS (Sire 25512-1)WEA                            | 39 | 22  | <b>84</b>           | <b>FAHRENHEIT</b>                                    | TOTO (Columbia FC 40273)CBS  | 82           | 24 |
| <b>18</b> | <b>BACK IN THE HIGH LIFE</b> ■ 8.98                               | STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA | 18 | 33 |   | <b>51</b> | <b>THE THIN RED LINE</b> 8.98            | GLASS TIGER (Manhattan ST 53032) CAP                       | 53 | 31  | <b>85</b>           | <b>THINK VISUAL</b> 8.98                             | THE KINKS (MCA 582)MCA   | 88           | 7  |
| <b>19</b> | <b>BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85</b>       | (Columbia C5X40558)CBS                          | 14 | 14 |   | <b>52</b> | <b>THE WHOLE STORY</b> 9.98              | KATE BUSH (EMI America PWAS 17242)CAP                      | 52 | 11  | <b>86</b>           | <b>LOVE ZONE</b> ■ 8.98                              | BILLY OCEAN (Jive/Arista JL8-8409) RCA                                 | 81           | 42 |
| <b>20</b> | <b>NOTORIOUS</b>  | DURAN DURAN (Capitol PJ 12540)CAP               | 21 | 13 |   | <b>53</b> | <b>LONG TIME COMING</b>                  | READY FOR THE WORLD (MCA S829)MCA                          | 50 | 13  | <b>87</b>           | <b>THE MONKEES THEN &amp; NOW</b> □ 8.98             | THE MONKEES (Arista AL9 8432) RCA                                      | 83           | 33 |
| <b>21</b> | <b>THE BRIDGE</b> ■   | BILLY JOEL (Columbia OC 40402)CBS               | 22 | 29 |   | <b>54</b> | <b>ESPECIALLY FOR YOU</b> 8.98           | THE SMITHEREENS (Enigma 5T-73208)CAP                       | 54 | 26  | <b>88</b>           | <b>CRASH</b> 8.98                                    | HUMAN LEAGUE (Virgin/A&M SP S129)RCA                                   | 76           | 22 |
| <b>22</b> | <b>THE RETURN OF BRUNO</b> 8.98                                   | BRUCE WILLIS (Motown ML 6222)MCA                | 62 | 3  |   | <b>55</b> | <b>ARETHA</b> □ 8.98                     | ARETHA FRANKLIN (Arista AL-8442) RCA                       | 57 | 17  | <b>89</b>           | <b>WAREHOUSE: SONGS AND STORIES</b> 10.98            | HUSKER DÜ (Warner Bros. 25544-1)WEA                                    | 113          | 2  |
| <b>23</b> | <b>SO</b> ■ 8.98  | PETER GABRIEL (Geffen GHS 24088) WEA            | 25 | 39 |   | <b>56</b> | <b>LIVING IN THE 20TH CENTURY</b> 9.98   | STEVE MILLER (Capitol PJ 12445)CAP                         | 58 | 15  | <b>90</b>           | <b>THE DAVE EDMUNDS BAND LIVE-I HEAR YOU ROCKIN'</b> | (Columbia FC 40603)CBS   | 99           | 4  |
| <b>24</b> | <b>AUGUST</b> 9.98  | ERIC CLAPTON (Duck/Warner Bros. 25476-1) WEA    | 26 | 12 |   | <b>57</b> | <b>GAUDI</b> 8.98                        | ALLAN PARSONS PROJECT (Arista AL-8448)RCA                  | 63 | 4   | <b>91</b>           | <b>EAT 'EM AND SMILE</b> ■ 8.98                      | DAVID LEE ROTH (Warner Bros. 25470) WEA                                | 73           | 32 |
| <b>25</b> | <b>THE FINAL COUNTDOWN</b>  | EUROPE (Epic BFE 40241)CBS                      | 29 | 7  |   | <b>58</b> | <b>PRIVATE REVOLUTION</b> 8.98           | WORLD PARTY (Ensign/Chrysalis BFV 41552)CBS                | 71 | 4   | <b>92</b>           | <b>HEARTBEAT</b> □                                   | DON JOHNSON (Epic BDE 40366)CBS  | 84           | 25 |
| <b>26</b> | <b>RAISING HELL</b> ■ 8.98  | RUN D.M.C. (Profile PRO 1217) IND               | 28 | 39 |   | <b>59</b> | <b>STAND BY ME</b> □ 8.98                | ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81677-1)WEA   | 42 | 24  | <b>93</b>           | <b>A CHANGE OF HEART</b> 9.98                        | DAVID SANDBORN (Warner Bros. 27479)WEA                                 | 115          | 3  |
| <b>27</b> | <b>WORD UP</b> ■ 8.98   | CAMEO (Atlanta Artists 830 265)POL              | 31 | 24 |   | <b>60</b> | <b>SOMEWHERE IN TIME</b> □ 8.98          | IRON MAIDEN (Capitol SJ 12524) CAP                         | 51 | 21  | <b>94</b>           | <b>VINNIE VINCENT INVASION</b> 9.98                  | (Chrysalis BFV 41529)CBS   | 93           | 25 |
| <b>28</b> | <b>TRUE COLORS</b> ■  | CYNDI LAUPER (Portrait OR 40313)CBS             | 24 | 22 |   | <b>61</b> | <b>TOP GUN</b> ■                         | ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40323) CBS | 55 | 39  | <b>95</b>           | <b>THE JETS</b> 8.98                                 | (MCA 5667)MCA  | 138          | 3  |
| <b>29</b> | <b>THE HOUSE OF BLUE LIGHT</b> 8.98                               | DEEP PURPLE (Mercury 831 318-1)POL              | 33 | 5  |   | <b>62</b> | <b>TO HELL WITH THE DEVIL</b> 9.98       | STRYPER (Enigma PJAS 73237)CAP                             | 60 | 15  | <b>96</b>           | <b>THE MISSION</b> 9.98                              | ORIGINAL SOUNDTRACK FROM THE FILM (Virgin 90567)WEA                    | 101          | 4  |
| <b>30</b> | <b>WHIPLASH SMILE</b> ■   | BILLY IDOL (Chrysalis OV 41514) CBS             | 30 | 17 |   | <b>63</b> | <b>GREETINGS FROM TIMBUK 3</b> 8.98      | TIMBUK 3 (IR5 S739) MCA                                    | 56 | 20  | <b>CHARTBREAKER</b> |  |  |              |    |
| <b>31</b> | <b>SHAKE YOU DOWN</b>   | GREGORY ABBOTT (Columbia BFC 40437) CBS         | 20 | 17 |   | <b>64</b> | <b>MOSAIC</b>                            | WANG CHÜNG (Geffen GHS 24115) WEA                          | 66 | 17  | <b>97</b>           | <b>READY OR NOT</b> 8.98                             | LOU GRAMM (Atlantic 81728)WEA  | <b>DEBUT</b> |    |
| <b>32</b> | <b>TOUCH ME</b> 8.98  | SAMANTHA FOX (Jive 1012-1)J/RCA                 | 35 | 11 |   | <b>65</b> | <b>LOOK WHAT THE CAT DRAGGED IN</b> 8.98 | POISON (Enigma ST 12S23)CAP                                | 87 | 28  | <b>98</b>           | <b>DUOTONES</b> 8.98                                 | KENNY G (Arista AL8 8427)RCA   | 106          | 4  |
| <b>33</b> | <b>CAN'T HOLD BACK</b> □  | EDDIE MONEY (Columbia FC 40096) CBS             | 32 | 26 |   | <b>66</b> | <b>FIELDS OF FIRE</b> 8.98               | COREY HART (EMI America PW 17217)CAP                       | 65 | 20  | <b>99</b>           | <b>BETTER THAN HEAVEN</b> 8.98                       | STACEY Q (Atlantic 81676-1)WEA   | 98           | 22 |
|           |   |   |    |    |   | <b>67</b> | <b>SHELTER</b> 8.98                      | LONE JU5TICE (Geffen-24122)WEA                             | 72 | 13  | <b>100</b>          | <b>PEACE SELLS...BUT WHO'S BUYING?</b> 8.98          | MEGADETH (Capitol ST 12526) CAP  | 97           | 19 |

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

# CASH BOX

## Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 28, 1987

### MARKET AT A GLANCE

**MOST ADDED** Out Of A Possible 125 Stations

121 Stations Reported This Week



#### Walking Down Your Street

Bangles—Columbia  
25 Adds

#### I Will Be There

Glass Tiger—Manhattan/EMI  
24 Adds

#### I Knew You Were Waiting (For Me)

Aretha Franklin with George Michael—Arista  
23 Adds

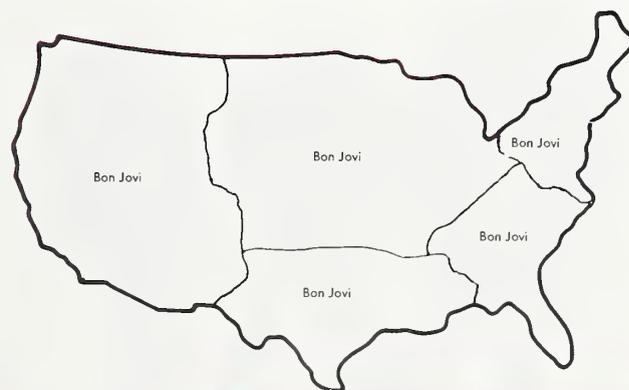
#### Light Of Day

Borbusters—CBS Associated  
18 Adds

#### Dominoes

Robbie Nevil—Manhattan  
18 Adds

### #1 SINGLES



### RETAIL



#### Somewhere Out There

Linda Ronstadt/James Ingram—MCA

#### Respect Yourself

Bruce Willis—Matawn

#### Livin' On A Prayer

Bon Jovi—Mercury/PG

#### You Got It All

Jets—MCA

#### Keep Your Hands To Yourself

Georgia Satellites—Elektra

### REQUESTS



#### Fight For Your Right (To Party)

Beastie Boys—Def Jam/Columbia

#### Leon On Me

Club Nouveau—King Jay/WB

#### You Got It All

Jets—MCA

#### Jacob's Ladder

Huey Lewis—Chrysalis

#### Somewhere Out There

L. Ronstadt/J. Ingram—MCA

### ALBUM ALLEY

#### Tomorrow—Hugh Mosekelo—Warner Bros

Internationally renowned trumpeter and vocalist Masekela returns with a brilliant, vibrant album full of Afro-beat rhythms and socially conscious lyrics. Recently thrust into the limelight by joining Paul Simon on his current tour, Masekela is capably backed live and on vinyl by his long-time bandmates Kalahari. The LP is fronted by the release of "Bring Him Back Home," the single chronicling the plight of jailed activist Nelson Mandela.

#### Life As We Know It—REO Speedwagon—Epic

14th album from the Midwestern quintet that has become one of rock's most consistent success stories. Fueled as usual by Kevin Cranin's clear, strong vocal work and the band's twin guitar approach, the first single "That Ain't Love" has gotten REO off the ground in a big way. It weighs in this week at #35 on the pop charts, crossing over from its AOR beginnings.

#### Midnight To Midnight—Psychedelic Furs—Columbia

Lead vocalist Richard Butler is again the focus of the Furs' attack as his dark, evocative voice swirls throughout the mix. Advance single "Heartbreak Beat" is seeing solid AOR response and has started to cross CHR.

### CROSSOVER POTENTIAL

#### Never Enough—Patty Smyth—Columbia

#### The Right Thing—Simply Red—Elektra

#### Some Ole Love (365 Days A Year)—Anita Baker—Elektra

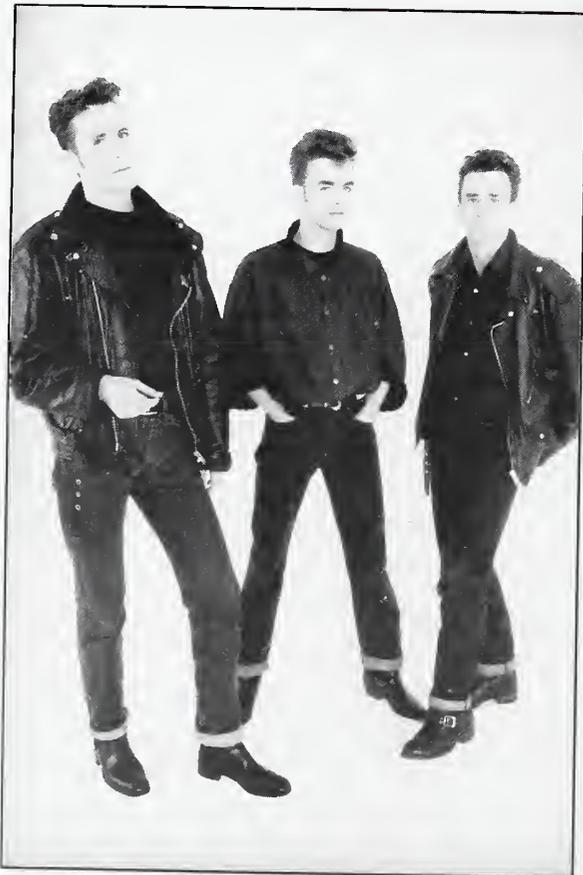
#### World Shut Your Mouth—Julian Cope—Island/Atlantic

#### Do Ya Do Ya (Wanno Please Me)—Samantha Fox—Jive/RCA

# MOST-ADDABLE

## HIPSWAY

“THE HONEY THIEF”



“Combining Pop, Soul, and jangly guitars, their sound is superb, enhanced by Grahame “Skin” Skinner’s sultry, soaring vocals.”

Record Mirror

Cash Box Singles

**46**

R & R CHR Bullet (138/20, 58%)

**39**

— Big Moves in Major Markets —

WPHD (38-18), WXKS (26-21), WMMS (29-24),  
KDWB (37-30), KITS (17-15), KATD (22-18),  
Y108 (23-20), Q105 (27-24), Z93 (26-23).

## COLIN JAMES HAY

“HOLD ME”



ONE OF THE MOST  
IDENTIFIABLE VOICES  
IN POP MUSIC

— 35 Top 40 stations, strong  
major market breakouts —

Dallas — KTKS

Seattle — KPLZ

Portland — KMJK

Cash Box Album Chart Debut **165**

**Columbia**



**Records**

# TOP 40 PLAYLIST SCOREBOARD

| Record Rank | Title  | Lst. Wk. | Ttl. Wks. | Popularity Factor |       |       |     | Station % | Request Rank | Sales Rank | Vid. Rot. Rank | Current Tour | Current LP |           |
|-------------|--|----------|-----------|-------------------|-------|-------|-----|-----------|--------------|------------|----------------|--------------|------------|-----------|
|             |  |          |           | 12-17             | 18-24 | 25-34 | 34+ |           |              |            |                |              | This Wk.   | Ttl. Wks. |
| 1           | BON JOVI—Livin' On A Prayer—Mercury/PG         | 1        | 12        | X                 | X     | X     |     | 85%       | 1            | 4          | 24             | Y            | 1          | 26        |
| 2           | MADONNA—Open Your Heart—Sire/WB                | 2        | 13        | X                 | X     | X     |     | 73%       |              | 8          | 6              |              | 13         | 33        |
| 3           | HUEY LEWIS—Jacob's Ladder—Chrysalis            | 6        | 7         | X                 | X     | X     | X   | 90%       | 5            | 11         |                |              | 12         | 25        |
| 4           | CHICAGO—Will You Still Love Me—Full Moon/WB    | 4        | 16        | X                 | X     | X     | X   | 94%       | 7            | 10         | 11             |              | 46         | 21        |
| 5           | GEORGIA SATELLITES—Keep Your Hands...—Elektra  | 5        | 15        | X                 | X     | X     |     | 75%       | 10           | 6          | 1              | Y            | 9          | 16        |
| 6           | JETS—You Got It All—MCA                        | 8        | 13        | X                 | X     |       |     | 87%       | 4            | 5          | 19             |              | 95         | 3         |
| 7           | SAMANTHA FOX—Touch Me—Jive/RCA                 | 7        | 17        | X                 | X     |       |     | 60%       | 11           | 14         | 32             |              | 32         | 11        |
| 8           | BEASTIE BOYS—(You Gotta) Fight...—Def Jam/Col. | 11       | 11        | M                 | M     |       |     | 83%       | 2            | 1          | 15             | Y            | 2          | 15        |
| 9           | LIONEL RICHIE—Ballerina Girl—Motown            | 9        | 13        |                   |       | F     | F   | 66%       |              | 13         | 27             | Y            | 16         | 27        |
| 10          | BRUCE WILLIS—Respect Yourself—Matawn           | 18       | 7         | X                 | X     | X     | X   | 91%       | 8            | 3          | 13             |              | 22         | 3         |
| 11          | PETER GABRIEL—Big Time—Geffen                  | 17       | 14        | X                 | X     | X     |     | 90%       | 12           | 27         | 12             |              | 23         | 39        |
| 12          | JOURNEY—I'll Be Alright...—Columbia            | 14       | 13        | X                 | X     |       |     | 73%       |              | 20         |                |              | 43         | 43        |
| 13          | B. VERA & THE BEATERS—At This Moment—Rhina     | 3        | 16        | X                 | X     | X     | X   | 42%       |              | 12         |                | Y            | 14         | 11        |
| 14          | RONSTADT/INGRAM—Somewhere...—MCA               | 19       | 11        | X                 | X     | X     | X   | 75%       | 6            | 2          |                |              | 75         | 5         |
| 15          | BRUCE HORNSBY—Mondalin Rain—RCA                | 24       | 7         | X                 | X     | X     | X   | 83%       | 18           | 18         | 26             | Y            | 3          | 35        |
| 16          | R.F.T.W.—Love You Down—MCA                     | 16       | 14        | F                 | F     |       |     | 62%       | 13           | 16         |                | Y            | 53         | 13        |
| 17          | JANET JACKSON—Let's Wait Awhile—A&M            | 25       | 6         | F                 | F     |       |     | 83%       | 14           | 17         | NV             |              | 7          | 53        |
| 18          | EDDIE MONEY—I Wanna Go Back—Columbia           | 21       | 13        |                   | X     | X     |     | 76%       | 24           | 19         |                |              | 33         | 26        |
| 19          | CYNDI LAUPER—Change Of Heart—Partrairt         | 10       | 14        | X/F               | X/F   | X/F   |     | 51%       |              | 9          | 4              | Y            | 28         | 22        |
| 20          | STARSHIP—Nothing's Gonna...—Grunt/RCA          | 30       | 5         |                   | X     | X     | X   | 83%       | 9            | 21         |                |              | —          | —         |
| 21          | LUTHER VANDROSS—Stop Ta Lave—Epic              | 15       | 16        |                   | X     | X     | X   | 49%       | 29           | 15         | 33             |              | 15         | 20        |
| 22          | BOSTON—We're Ready—MCA                         | 13       | 13        | M                 | M     | M     |     | 38%       |              | 36         | NV             |              | 8          | 21        |
| 23          | DEAD OR ALIVE—Brand New Lover—Epic             | 26       | 11        | X                 | X     |       |     | 75%       | 15           | 22         | 20             |              | 68         | 11        |
| 24          | GREGORY ABBOTT—Shake You Down—Columbia         | 12       | 20        |                   | X/F   | X/F   | F   | 21%       |              |            | 16             |              | 31         | 17        |
| 25          | CINDERELLA—Nabady's Faal—Mercury/PG            | 23       | 16        | X                 | X     |       |     | 37%       | 16           | 34         |                | Y            | 6          | 30        |
| 26          | CLUB NOUVEAU—Lean On Me—King Jay/WB            | 45       | 3         | X                 | X     |       |     | 83%       | 3            | 7          |                |              | 35         | 7         |
| 27          | EXPOSÉ—Come Ga With Me—Arista                  | 33       | 6         | X                 | X     |       |     | 73%       | 23           | 23         |                |              | 116        | Debut     |
| 28          | WANG CHUNG—Let's Go—Geffen                     | 32       | 6         | X                 | X     |       |     | 83%       |              | 29         | *              |              | 64         | 17        |
| 29          | GENESIS—Tonight, Tonight, Tonight—Atl.         | 38       | 3         | X                 | X     | X     | X   | 89%       | 19           | 24         |                |              | 5          | 36        |
| 30          | EUROPE—The Final Countdown—Epic                | 36       | 6         | M                 | M     |       |     | 70%       | 20           | 26         | 25             |              | 25         | 7         |
| 31          | JEFF LORBER—Facts Of Love—Warner Bros.         | 34       | 11        |                   | X     | X     |     | 51%       |              | 25         |                |              | 82         | 7         |
| 32          | CHICO DeBARGE—Talk To Me—Gordy/Motown          | 20       | 15        | X/F               | X/F   |       |     | 42%       |              | 35         |                |              | —          | —         |
| 33          | BENJAMIN ORR—Stay The Night—Elektra            | 20       | 17        |                   | X     | X     | X   | 34%       | 28           | 35         |                |              | 108        | 5         |
| 34          | CROWDED HOUSE—Don't Dream It's Over—Capitol    | 43       | 7         | X                 | X     | X     |     | 59%       | 28           | 37         |                |              | 105        | 3         |
| 35          | REO SPEEDWAGON—That Ain't Love—Epic            | 39       | 5         |                   | X     | X     |     | 60%       |              | 35         |                |              | Just       | Out       |
| 36          | CAMEO—Candy—Atlanta Artists/PG                 | 40       | 7         | X                 | X     |       |     | 42%       |              | 28         | 28             |              | 27         | 24        |
| 37          | BILLY IDOL—Don't Need A Gun—Chrysalis          | 41       | 6         | M                 | M     |       |     | 42%       |              | 35         |                |              | 30         | 17        |
| 38          | ROBBIE NEVIL—C'est La Vie—Manhattan            | 27       | 20        | X                 | X     | X     | X   | 21%       |              |            | 3              |              | 39         | 17        |
| 39          | LOU GRAMM—Midnight Blue—Atlantic               | 44       | 5         |                   | X     | X     |     | 56%       |              | 33         | *              |              | 97         | Debut     |
| 40          | GLASS TIGER—Someday—Manhattan                  | 28       | 18        | X                 | X     | X     |     | 30%       |              |            |                |              | 51         | 31        |

° Soundtrack

\* MTV—Exclusive

NV—No Video

Y—Yes, On Tour

X—All

# ON DECK

| Record Rank | Title                                      | Lst. Wk. | Tot. Wks. | 12-17 | Popularity Factor |       |     | Station % | Request Rank | Sales Rank | Day Parts |
|-------------|--|----------|-----------|-------|-------------------|-------|-----|-----------|--------------|------------|-----------|
|             |  |          |           |       | 18-24             | 25-34 | 34+ |           |              |            |           |
| 41          | FRANKLIN/MICHAEL—I Knew You Were...—Aristo | 52       | 2         |       |                   |       |     | 73%       |              |            | —         |
| 42          | TINA TURNER—Whot You Get...—Capital        | 49       | 4         |       |                   |       |     | 57%       |              | 38         | —         |
| 45          | BRUCE SPRINGSTEEN—Fire—Columbia            | 46       | 5         | X     | X                 | X     |     | 24%       |              | 40         | all       |
| 46          | HIPSWAY—The Honeythief—Columbia            | 54       | 6         | X     | X                 |       |     | 52%       |              |            | 3p-3a     |
| 48          | BANGLES—Walking Down Your Street—Columbia  | 62       | 3         | X     |                   |       |     | 46%       | 22           |            | —         |
| 49          | DURAN DURAN—Skin Trade—Capitol             | 50       | 5         | X     | X                 |       |     | 30%       | 21           |            | —         |
| 50          | STEVE WINWOOD—The Finer Things—Island      | 57       | 4         |       |                   |       |     | 41%       |              |            | —         |
| 52          | A-HA—Cry Wolf—Warner Bros.                 | 53       | 6         | X     | X                 |       |     | 26%       | 30           |            | 6a-mid    |
| 54          | LONE JUSTICE—Shelter—Geffen                | 56       | 7         |       | X                 | X     |     | 24%       |              |            | all       |
| 55          | COMMUNARDS—Don't Leave Me This Way—MCA     | 59       | 5         |       |                   |       |     | 23%       |              |            | —         |
| 56          | SHIRLEY MURDOCK—As We Lay—Elektro          | 60       | 6         | F     | F                 | F     |     | 29%       | 25           | 39         | 6a-3p     |
| 59          | ROBBIE NEVIL—Dominoes—Manhattan            | 73       | 2         |       |                   |       |     | 60%       |              |            | —         |
| 61          | DAVID & DAVID—Ain't So Easy—A&M            | 69       | 5         |       | M                 | M     |     | 28%       |              |            | —         |
| 64          | EIGHT SECONDS—Kiss You...—Polydor/PG       | 69       | 5         | X     |                   |       |     | 20%       |              |            | —         |
| 68          | PETER WOLF—Come As You Are—EMI Am.         |          | Debut     |       |                   |       |     | 28%       |              |            | —         |
| 69          | KOOL & THE GANG—Stone Love—Mercury/PG      | 73       | 3         |       |                   |       |     | 25%       |              |            | —         |
| 70          | SAMMY HAGAR—Winner Takes It All—Columbia   | 75       | 3         |       |                   |       |     | 21%       |              |            | —         |
| 71          | DONNA ALLEN—Serious—21/Atco                | 79       | 3         |       |                   |       |     | 18%       |              |            | —         |
| 72          | SURVIVOR—How Much Love—Scotti Bros/Epic    | 82       | 3         |       |                   |       |     | 73%       |              |            | —         |
| 73          | ROBERT CRAY—Smoking Gun—Mercury/PG         | 80       | 2         |       |                   |       |     | 23%       |              |            | —         |

# MULTI FORMAT PLAYLIST

| Title   | Format Penetration |         |       |     |     | All Format% | Comb. Ret. Rank | Req. Rank | Comments               |
|---|--------------------|---------|-------|-----|-----|-------------|-----------------|-----------|------------------------|
|   | Top 40             | Country | Urban | AC  | AOR |             |                 |           |                        |
| 1 Janet Jackson—Let's Wait Awhile—A&M         | 73%                |         | 96%   | 88% |     | 45.7%       | 10              | 14        | Still champ            |
| 2 Jets—You Got It All—MCA                     | 88%                |         | 88%   | 93% |     | 43.7%       | 5               | 4         | #6 pop, #5 B/C         |
| 3 Bruce Hornsby—Mandalay Rain—RCA             | 83%                |         |       | 93% | 80% | 42.7%       | 18              | 18        | Top 10 next week?      |
| 4 Bruce Willis—Respect Yourself—Matawn        | 91%                |         | 79%   | 66% |     | 39.3%       | 3               | 8         | Hits Top 10            |
| 5 Starship—Nathing's Gonna...—Grunt/RCA       | 83%                |         |       | 80% | 70% | 38.8%       | 21              | 9         | Strang start - #20 pop |
| 6 Madonna—Open Your Heart—Sire/WB             | 73%                |         |       | 66% |     | 35%         | 8               |           | Dropping slowly        |
| 7 Genesis—Tonight...—Atlantic                 | 89%                |         |       | 42% | 75% | 34.3%       | 24              | 19        | LP bullets to #5       |
| 8 Exposé—Come Go With Me—Arista               | 73%                |         | 67%   |     |     | 34%         | 23              | 23        | Moving well - #27 pop  |
| 9 Sheila E.—Hold Me—Paisely Park/WB           |                    |         | 64%   | 88% |     | 31.5%       |                 |           | Big moves B/C - #20    |
| 10 Franklin/Michael—I Knew You Were...—Arista | 73%                |         | 88%   | 88% |     | 30.7%       |                 |           | Will be huge           |
| 11 Lionel Richie—Ballerina Girl—Motown        | 66%                |         | 88%   | 79% |     | 30.2%       | 10              |           | Stalled at #9 pop, B/C |
| 12 Kool & The Gang—Stone Love—Mercury/PG      | 25%                |         | 60%   | 80% |     | 29.2%       |                 |           | Only 4 weeks - #30 B/C |
| 13 R.F.T.W.—Love You Down—MCA                 | 62%                |         |       | 72% |     | 27.3%       | 16              | 13        | Might have peaked      |
| 14 Chicago—Will You Still Love Me?—WB         | 78%                |         |       | 79% |     | 27.3%       | 10              | 4         | Still good phones      |
| 15 Eddie Money—I Wanna Go Back—Columbia       | 15%                |         |       | 31% | 67% | 27.3%       | 19              | 24        | AC picking up          |
| 16 Club Nouveau—Lean On Me—King Jay/WB        | 73%                |         | 79%   |     |     | 27%         | 7               | 3         | Will be Top 10         |
| 17 Journey—I'll Be Alright...—Columbia        | 73%                |         |       | 88% |     | 26.8%       | 28              |           | Moves to #12 pop       |
| 18 Lou Gramm—Midnight Blue—Atlantic           | 56%                |         |       |     | 93% | 27.3%       | 33              |           | Enters Top 40          |
| 19 REO Speedwagon—That Ain't Love—Epic        | 62%                |         |       |     | 88% | 29.2%       | 38              |           | Consistent             |
| 20 Cameo—Candy—Atlanta Artists/PG             | 42%                |         | 31%   |     |     | 23.8%       | 28              |           | Moves to #5 Dance      |

# TEST RECORDS

(CONSENSUS BY REGION)

## COMMENTS:

### NORTHEAST

1 **MADONNA**—Where's The Party?—Sire/WB Madonna's album cut is already getting an add at WTIC/Hartford.

2

3

### SOUTHEAST

1 **GREG ALLMAN**—I'm Na Angel—Epic Added at I95 in Miami—Getting hot AOR attention.

2 **FARRENHEIT**—Faal In Love—Warner Bras. Straight ahead rock & roll added at Z93/Atlanta.

3 **JODY WHATLEY**—Looking For A New Love—MCA Former lead singer of Shalimar crassing at WAPE—#15 bullet on B/C this week.

### SOUTHWEST

1 **GENUINE PARTS**—Did It Feel Like Love—Atlantic KITY/San Antania adds this new dance tune.

2 **COMPANY B**—Fascinated—Atlantic New band gets added at KITY—they are #1 at KPOW in Miami.

3 **POISON**—Talk Dirty To Me—Enigma KTKS/Dallas listened and added.

### MIDWEST

1 **MADONNA**—Where's The Party—Sire/WB The party is starting at WNCI/Columbus and WBBM/Chicago.

2 **NEW ORDER**—Bizarre Love Triangle—Qwest/WB Shaving up at WYTZ/Chicago.

3 **WORLD PARTY**—Ship Of Fools—Chrysalis Finally shaving up in the SW at WRQN/Taleda.

### WEST

1 **PSUEDO ECHO**—Living In A Dream—RCA KZZU/Spakane has added this dream-like dance tune.

2 **KENNY G**—Songbird—Arista Added at KHTZ/Rena - far a jazz instrumental change of pace.

3 **KIM WILDE**—You Keep Me Hanging On—MCA Dance remake of the 1966 #1 hit by the Supremes—added at KCPX/Salt Lake City.

# HIGH PRIORITY



**DAVE URSO**  
Elektra

**Simply Red's** "The Right Thing" just arrived at radio 2/12. PD's and MD's at Tap 40 radio are embracing this with both arms. We expect to have a very big week and a huge upcoming **Simply Red** situation.

**Starpoint's** "He Wants My Body" feverishly at the Tap 40 level and we are going to do everything we possibly can to make this a very big crossover record.

**Howard Hewett** "Stay" — With Howard we already have a huge foundation at R&B and Urban level, and we're working very hard at Tap 40 radio to acquire the same success.

# PROFILES



**PETER ASHER**

Peter Asher. Awarded producer of the year honors of the 1978 Grammy awards. Honored as the only manager/producer to ever appear on the cover of Rolling Stone magazine (when he was named "Producer of the Year" by both critics and readers alike). As a child, Asher found himself with a successful acting career, appearing in several film and television projects. He later gravitated to pop-idol status as half the recording duo known as Peter & Gordon (Waller), together they chalked up nine top 20 records, (including the #1 hit of 1964 "A World Without Love," penned by Paul McCartney). In 1968, McCartney appointed Asher head of A&R for the Beatles' ill-fated Apple Record label, (it was during his time there he discovered and signed a young artist by the name of James Taylor). To his credit, Asher has been awarded well over 20 gold albums and over a dozen platinum albums.

As a producer, Peter Asher has been responsible for countless top 40 hit singles. As a manager, he has guided the careers of such stellar performers as Linda Ronstadt, James Taylor, and Joni Mitchell. Asher has the distinction of maintaining unusually long-term relationships with his clients, a rare trait in the music industry. There is strong friendship, devotion, and most importantly, trust between Peter and his clients. Undoubtedly, his career as a performer had much to do with this phenomenon, as he is able to relate to and appreciate all situations and problems an artist faces. Asher explains, "I realized the other day James and I are 18 years together now, when we actually get to 20 years - God knows, it's strange. We're still friends and we still trust each other. With James, this last album and his next album he's producing himself - that's something that he's always wanted to do, before that he did a couple of albums with Lenny (Woroner) and Russ (Tittleton) which were very good too. The production relationship, while still strong has not been a continuous one - the management relationship of course has to be. You can't alternate."

Beginning in 1974, he began managing the career of a then un-established artist named Linda Ronstadt. The partnership went on to become one of the most celebrated artist-manager relationships in the business. Together, the two went on to conquer almost all types of music over the span of her career - country-rock, rock, light opera, and American

standards (three albums recorded with the late Nelson Riddle and his orchestra). In recent years, Asher has added to his roster new clients Joni Mitchell, former Go-Go's bassist Jane Wiedlin, a new and developing act, The Williams Brothers (whose Warner Bros. debut LP should be out soon), and a proposed album with Elektro oct 10,000 Maniacs.

How did a former child actor and teen pop idol gravitate to become one of the most sought after producer/managers in the business? "Production came first actually. A friend of mine, Paul Jones, who used to sing with Manfred Mann back in the 'Do Wah Diddy' days was making a solo record, and he asked me if I wanted to produce, so I did. I've always been interested in the production side of our (Peter & Gordon's) records. And then Paul McCartney approached me and asked me if I wanted to work for Apple and produce for them, so I did. And then with James Taylor - I found him the same time I got the job at Apple - we simultaneously went to the label, and I produced his first album there. Then when he left Apple, . . . it was clear that we needed management. I did it really because we didn't know who else to get to do it and because I thought I had a fair idea of how to do it, if only on the basis of things that had been done wrong for us and what had worked and hadn't worked. And I had a lot of friends that I could ask advice of, so that's when I started management."

Asher insists, though, that in no way does he miss the idea of recording or performing, "I don't know which I prefer, managing or producing - but I don't miss performing at all. I miss singing sometimes and I still sometimes end up singing on the records I make, singing harmonies and stuff . . . I don't miss working on the stage at all. But like most things if you don't practice all the time you're not as good as you wish you were."

The 1970's, although unquestionably one of the industry's most profitable periods, were extremely turbulent for many recording artists. Scores of performers who continuously topped the charts during the decade, failed to cross over successfully into the 1980's. With this in mind, one wonders why Ronstadt, Taylor, and Mitchell (undoubtedly three of the biggest stars of the era) not only successfully made the cross - but crossed retaining their enormous success and popularity. Asher expounds, "Because, ultimately, they're the best of their breed . . . I think they're survival is predicated on the fact that they not only 'were very good' but 'are very good'. And if you go and see a James Taylor concert, or if you go and buy a Joni Mitchell album, or you listen to Linda sing now, it's as impressive if not more so in many ways - and as entertaining in the musical sense than it ever was before, that's why people still pay to see them. . . . I mean, I would love to put it down to brilliant management - and certainly, management has something to do with it. . . ."

Late in 1983, Asher and Ronstadt took the industry by storm by releasing an album filled entirely with American standard torch songs from the 20's - 50's, appropriately titled "What's New." The LP was recorded enlisting the aid of famed conductor Nelson Riddle (Frank Sinatra, Ella Fitzgerald) and his orchestra, who added lush arrangements to Ronstadt's crisp vocals. In the eyes of almost all the industry, the album was deemed to be a commercial and financial flop. "I can't explain the LP's success . . . I mean, I was among the people who were very nervous

about how it would do. Linda was really the only person who had any confidence in it - and her confidence was based really on the fact that she knew she wanted to sing those songs. Her life is based around songs she wants to sing. She knew she wanted to sing them, and once we met Nelson we knew that's how we wanted to do it." What emerged from the venture was one of the top selling albums of the year. Reaching the top 5 on the Cash Box charts, and triggering the creation of two successful follow-up albums: 1984's "Lush Life" and 1986's "For Sentimental Reasons," both recorded with Riddle, (who passed away in October of 1985).

Currently, Ronstadt is enjoying some pop single chart success with a recently recorded (Asher produced) duet with James Ingram. The tune is "Somewhere Out There," a ballad from Steven Spielberg's fully animated feature film "An American Tail." The song was released in November of 1986 to instant A/C chart success. Recently, due to strong airplay, heavy requests, and steadily growing sales, the song has been rocketing its way up the pop charts (#14 bullet this week). Asher excitedly admits that the tune is ". . . shopping up to be an honest-to-God hit." He explained the decision to record the tune, "I liked the song a lot and thought that if we could get the right kind of drama into it, it could be a really big hit. And ballads, when they are hits, tend to be big hits . . . I'm still dreaming that it could be a number one record, only time will tell - it's looking very positive." He continued, "I was worried whether the serious rock and roll stations would play it . . . but when we started to get WLS & WMMS and then KISS - I thought 'yeah, we're happening now.' (laughs)."

Recently completed and set for release sometime in March is the long-awaited "Trio" album. Consisting of Ronstadt with Dolly Parton and Emmylou Harris, it contains traditional country sounds. The LP has been literally years in the making but the project was put on the back burner. The first single - an unusual cover of the Phil Spector penned classic "I Know Him Is To Love Him" has just been released and is obtaining strong Country attention. It remains to be seen if the material has the strength to cross CHR, but the possibility seems extremely promising, if not just for the stellar line-up of the performers and the quality of the recording. This LP marks the first time Asher and Ronstadt have not worked together on a commercially released full-length LP as artist and producer since 1974. Asher feels

that the album producer, renowned recording engineer George Massenburg, was the best candidate for the project as he stated, "George produced it, who's the engineer and also very knowledgeable about that sort of music. He's the best recorder of acoustic music in the world."

Not long ago, Peter began managing ex-Go-Go Jane Wiedlin, the first member to depart before their eventual disbandment. "I met her when the Go-Go's were auditioning managers. When Jane left (the band), she had previously left that meeting with a favorable impression, . . . she came back and said she was leaving the group and would I be interested in managing her - I said 'yes' because I really liked her voice and her songs." Her first solo effort, simply titled "Jane Wiedlin" garnered some strong critical response as well as being a fairly major radio hit in Los Angeles. Although not a hit album by usual industry standards, the LP proved Jane's talent as a singer as well as the reputation she established for herself as a top-notch songwriter and fine musician. The single for "Blue Kiss" had also garnered favorable reactions in Wiedlin's native Los Angeles. "The first album, as you know, didn't do very well. I was certain that we had a hit single with "Blue Kiss," and we sort of almost did and then it sort of toppled off and it wasn't. It was a hit here in L.A. - everyone here was congratulating us - no one knew that only L.A. was playing the record (laughs). She didn't tour, but I don't think that's why the single didn't make it - I don't know what happened. I mean, somewhere between I.R.S., me, the record . . . we dropped the ball. Because it really looked and showed every sign of being a hit, we got KISS the first week out." Wiedlin has since changed labels - from I.R.S. to EMI America. There are high hopes for the new album (due out this spring) - and a stellar producer is planned to direct the sessions, (although nothing had been finalized by press time).

Perhaps Asher's success is based on the fact that he is completely 'an the line' with his clients, ". . . because everyone responds to being talked to in a rational, adult manner. I think the mistake people make is when they talk to artists - you know, talk down to them in sameway or don't tell them exactly what's going on, or paint a brighter picture than reality. If the record's a flop, sooner or later you're going to have to tell somebody it's a flop - you can't keep saying 'don't worry, everything's great' - uh-oh, (laughs)."

In recent months, radio airwaves have become inundated with a strong resurgence of Classic rock, a formula that has proved successful (especially in the Los Angeles market, where KLSX, one of the pioneers in programming the sound, resides). Some of the most frequently played artists include Ronstadt, Taylor, and Mitchell - how does Asher feel about this resurgence of 70's music? After all, much of the music he was responsible for - is currently enjoying extremely strong airplay once again. "It's kind of odd, you know? But you kind of find yourself quite liking it when you hear it. I mean anything that gets new product off the radio is not a good thing - and I'm not really sure if it's doing that or not, whether it's in addition or if it's blowing out some new bonds from getting airplay. . . . if you hit a classic rock station, you pass it by and it's playing one of your favorites - then it's great. But, I don't think I would want to listen to it for very long." Asher finds himself listen-

(continued on following page)



**ASHER with JANE WIEDLIN**

# ON THE CIRCUIT

... In the continuing saga of AOR - **KMET** / Los Angeles . . . following the funeral of its 19 yr. old call letters, **KMET** has been reincarnated as **KTWV** or **94.7 "The Wave."** These new letters are accompanied by an extremely original adult contemporary format of "Music for a New Age." This includes a composite of New Age, mellow jazz, and various soft pop artists. Vaid of D.J.'s, The Wave is running short 15-60 second vignettes every quarter hour, with actors doing your run of the mill James Garner - Mariette Hartley type of banter. . . . cute, but I have no idea who the artist is that I've just heard. Okay, I recognize Phil Collins, and that's Michael Franks and, yes, Miles Davis (I'd know that trumpet anywhere), but what was that other tune in between? It's

great programming for relaxing music, but it doesn't help in the breaking of any new artists. Isn't that supposed to be one function of radio? Could this be radio of the 21st century? Only the Arbs will tell . . .

... In the wake of their recent dismissal from that historic AOR station **KMET**, the D.J.'s are planning to stick together. Their first event is a benefit concert entitled "A Night At The Met" to benefit a very worthy cause: Los Angeles' homeless. It will take place on Feb. 23 at Hollywood's Palladium. The magnificent seven **Cynthia Fox, Jim Ladd, Pat "Paraguay" Kelly, Rick Lewis, David Perry, Rick Scarry and Jack Snyder** (or "The Bond") will host. Scheduled to perform are

**Ozzy Osborne, REO Speedwagon and Heartbreakers** as well as Gary Myrick, Robert Fleischmann, Earl Slick, Joe Walsh Band and Waddy Wachtel! Definitely a HOT show - be there, or be somewhere else . . .

... Live theatre. Yeah, it's still out there and it's trying to reach more of a mainstream audience by utilizing radio. **Audio Environments Inc.**, in conjunction with **RCA Red Seal**, are offering radio listeners the chance to win a trip to see an opera performance of their choice at the Houston Grand Opera, RCA recordings of **George Gershwin's** Porgy and Bess, and tickets to local Porgy and Bess performances. Says **Ken Berry**, of the Houston Grand Opera, "People seem more willing

to embrace Porgy and Bess today than they were 10 years ago. The demand for tickets in most markets has already proven tremendous." Next, **Livewire Entertainment** and **MCA Records** have united to send lucky listeners to the U.S. debut of the hit Landan musical "Storlight Express" by **Andrew Lloyd Weber**. They will be transported to N.Y.C. to view the opening at Broadway's historic Gershwin Theatre. Stations from 11 major markets are participating: **KKBQ/Houston, KMEL/San Francisco, KVIL/Dallas, WGCI/Chicago, 94Q/Atlanta, KJLH/Los Angeles, WAMS/Cleveland, WXKS/Boston, WAVA/Washington D.C., WBSB/Baltimore and WUSL/Philadelphia.**

*Krista Waite*



**JAMMIN'**—Michael J. Fox recently made his virgin appearance as a rock & roller in Cleveland, truly the home of rock. He jumped onstage to help Joan Jett and her beloved Blackhearts encare their **WMMS** Appreciation Day show with "Light Of Day" and "Crimson And Clover." Pictured backstage of the show, (presented to thank listeners for voting them the #1 station for the eighth straight year,) are (l-r): **Lonnie Gronek, WMMS General Manager; Ray Anderson, Sr. V.P. Marketing CBS Records; Kid Lea, WMMS Ops. Manager; Fax; Joe Isquith, Assoc. Director AOR Promotion CBS Records; Miss Jett; Steve Leber, Jet Lag Productions; "Light Of Day" director Paul Schrader; Walter Winnick, V.P. National Promotion Epic Records; Tony Martell, V.P. & General Manager CBS Assoc. Labels; and Joe Carroll, Promotion Director, Epic Records.**



**SIGNIN'**—Z-100's Greatest Hits, a sequel to the 1983 first edition, was recently released and the entire Zoo Crew stopped by Sam Goody's in New York to sign their names for adoring fans. Standing (l to r): **Ken Antanelli, Regional Mkt. Director, Arista; Sam Goody's Don Bergenty (Store Manager); Ken Ohstad (District Manager); Foster Grimm (Merchandise Manager); and Carla Maenza (Management Trainee); Larry Feldstein, RCA Distribution; Rhonda Foreman, RCA Field Merchandiser; and Manty Lipman, Mkt. Assistant, Arista.** Sitting (l to r): **Z-100 Zoo Crew's Scott Shannon (PD), Jack Murphy, Claire Stevens, Jonathan B. Bell, and Coptain Kevin.**

## Asher (continued from preceding page)

ing mostly to KCRW, a Los Angeles based public-sponsored radio station . . . which plays stuff you don't hear anywhere else, completely weird stuff. Otherwise I drift around and listen to a little of each thing."

The state of 1980's top 40 is noticeably different than anything of decades past, the airwaves have been inundated with a sound that Asher describes as "Thumpa Thumpa" (though he admits to liking much of what is being programmed, citing the production genius of Jimmy Jam and Terry Lewis as well as recent releases by artists as diverse as Robbie Nevil to World Party.) " . . . one after another I find that I can't listen to a Top 40 station for that long, and that's why I think something like the Lindo/Ingram record is kind of a relief. Because there is a point where 'thumpa-thumpa' starts to get you down. . . . It makes more sense when you're on the dance floor, but when you're just sitting in the car, I find I get a bit fed up with them. Even though the Janet Jackson record's great and this record's great, one after another they get to me. So that's what annoys me about current Top 40. What I love about it are the sounds everybody's getting and the production values and stuff are so fantastic. . . . so as a producer there's always great stuff to steal by listening to all those records."

Asher is currently caught up in an unusual sort of generation gap, managing two diverse female artists, who, presently, appeal to almost opposite age groups. Ronstadt, al-

though once extremely popular with nearly everyone has now sort of limited herself with her recent material. And Wiedlin, who, although she does not limit herself with her music, is known mostly by a predominantly younger crowd because of her work with the Go-Go's. What difference does Asher find in managing such diverse acts? "Jane is anxious to do more all the time, she likes to be busy all the time - we're setting up the album, she just got another part in a movie. She's done a few small parts in movie's and we're trying to get bigger ones. She likes to work all the time. . . . Linda loves to sing, and she actually ends up working a lot because she does a much research on her own. Eventually we're doing this album of Mexican rancheras, these mariachi songs - that's going to happen. She studies the music a lot, she's going to go to language school for a month to perfect her Spanish accent, so she does a lot of stuff. But at the same time it's not the same kind of pace as someone that wants to go out on the road, which she doesn't want to do. We'll see less Linda concerts, she'll do some but there won't be any two month tours. She has a more settled life, she's got a house that she loves, she's got animals, you know what I mean - so it's different because she's got different priorities. Whereas Jane is at the stage where she wants a hit record. . . . which is why I like managing her. So it's different, between someone who has achieved a great deal - and wants to

achieve more, but at a more leisurely pace. And someone who's saying 'I want to go far it now.' But personality-wise there aren't any real huge differences."

Any plans for Linda to do more rock & roll? "I don't see her doing any out-and-out rock and roll again. But that doesn't of course preclude, as the duet indicates, pop records - records that are on the chart and people buy. So it doesn't mean in any sense that all her records will have some limited or particular appeal. But I don't see her singing "Heat Wave" a whole lot more." Does he find that Ronstadt's label is, to put it mildly, "pulling their hair out" when it comes to her unusual recording ideas? "I think there are other things that might thrill them more than an album of Mexican rancheros, . . . but they basically trust her instincts. Bob Krasnow of Elektra has always been tremendously supportive of the fact that Linda knows what she wants to do - and will, basically, help her do it right and get it sold. The duet is, in a sense reassuring to everybody that she still clearly has the ability, we haven't made a pop record in years, and she went and did one and it's a hit - so that's great. So it means that all the options are open."

Recently, Asher formed a partnership with long-time friend and associate Barry Krost. He explained, "We decided to expand a bit, and, as you know, I now have this partnership with Barry Krost, who has film contacts and tele-

vision actors and directors, etc . . . He's moving in here next month, right now he's still in his office up the road. We decided that between the two of us, we were in the position to take on a few extra projects and additional things. Mostly I've tried to keep it small, because I thought that the close relationship that I have with everybody was important. We're open to the idea of adding some additional people, but not more than we can ultimately handle. Barry and I have been friends forever - as I said, he's in the film and television side, he knows everyone in the film business and does very well in it. He used to be in the music industry, he used to manage Cat Stevens, before Cat Stevens became a Maslem and quit (the music industry). So we decided that by forming a partnership we would be in the position to offer a wider range of services, we cover every area. So, even though I know about the film business and he knows about the record business, it's still true to say that he can get the head of the studio on the phone much more easier than I can - and I can get the head of the record company easier than he can. A lot of this business is contacts, as you know. All those additional contacts seemed like a helpful idea. So that's why we sort of rolled things into one and looked for some new clients that we really felt strongly about. That's what we're in the business of doing."

*Tom De Savia*

# PLAY BY PLAY

## EAST

**Q100 (WQQQ)**  
Allentown, PA  
**Bryan Geronimo-PD/MD**  
#1 Bon Jovi  
ADDS  
Exposé  
Genesis

**B-104 (WBSB)**  
Baltimore, MD  
**Steve Kingston-PD**  
#1 Chicago  
ADDS  
Hipsway

**WCIR**  
Beckley, WV  
**Bob Spencer-PD**  
**Ann Kelly-MD**  
#1 Chicago  
ADDS  
Gloss Tiger  
Europe  
P. Wolf  
REQUESTS  
Chicago  
Club Nouveou  
B. Hornsby

**KISS 108 (WKXS)**  
Boston, MA  
**Sonny Joe White-PD**  
**Suson O'Connell-MD**  
#1 Journey  
ADDS  
Gloss Tiger  
P. Wolf  
Club Nouveou  
Duran Duron  
Survivor  
H. Alpert  
Borbusters  
REQUESTS  
'Til Tuesday  
Bon Jovi  
Dead or Alive

**KISS 98 (WKSE)**  
Buffalo, NY  
**Scott Robbins-PD**  
**Boom Boom**  
**Connon-MD**  
#1 Jets  
ADDS  
G. Abbott  
Borbusters  
Kool & The Gong  
Gloss Tiger  
Survivor  
REQUESTS  
Jets  
H. Lewis  
P. Gabriel

**103 WPHD**  
Buffalo, NY  
**John Hager-PD**  
**Mindy Michaels-MD**  
#1 Bon Jovi  
ADDS  
R. Croy  
P. Wolf

**KC 101 (WKCI)**  
New Haven, CT  
**Stef Rybok-PD**  
#1 Bon Jovi  
ADDS  
E. Money  
S. Murdock  
R. Nevil  
P. Wolf  
REQUESTS  
Bon Jovi  
Beastie Boys  
B. Willis

**Z100 (WHTZ)**  
New York, NY  
**Scott Shannon-PD**  
**Frankie Blue-MD**  
#1 Bon Jovi  
ADDS  
Dead or Alive  
REQUESTS  
Bon Jovi  
Beastie Boys  
P. Lekokis

**106FM (WBLI)**  
New York, NY  
**Bill Terri-PD**  
**Ruth Tolson-MD**  
#1 Bon Jovi  
ADDS  
E. Money  
S. Murdock  
Franklin/Michael  
REQUESTS  
Bon Jovi  
Jets  
Stacey Q

**98 WCAU**  
Philadelphia, PA  
**Scott Walker-PD**  
**Glen Kolino-MD**  
#1 Georgio Sotellites  
ADDS  
Gloss Tiger  
P. Wolf  
Crowded House  
Rott  
Borbusters

**B94 (WBZZ)**  
Pittsburgh, PA  
**Nick Ferraro-PD**  
**Lori Campbell-MD**  
#1 Bon Jovi  
ADDS  
P. Gabriel  
Europe  
Comeo  
S. Winwood

**R1104 (WERI)**  
Providence, RI  
**Jonathan Monk-PD**  
#1 H. Lewis  
ADDS  
A. Boker  
Borbusters  
REQUESTS  
Bon Jovi  
Georgio Sotellites  
Dead or Alive

**92 PRO FM (WPRO)**  
Providence, RI  
**Tom Cuddy-PD/MD**  
#1 Bon Jovi  
ADDS  
Bongles  
S. Winwood  
Eight Seconds  
Freddie Jackson  
Survivor  
H. Alpert  
REQUESTS  
B. Willis  
Georgio Sotellites  
Bon Jovi

**98 PXY (WPXY)**  
Rochester, NY  
**Tom Mitchell-PD**  
#1 Bon Jovi  
ADDS  
S. Winwood  
REQUESTS  
Club Nouveou  
Bon Jovi  
Europe

**WMJQ**  
Rochester, NY  
**Tom Messner-PD**  
#1 Bon Jovi  
ADDS  
Exposé  
Crowded House  
Franklin/Michael  
Bongles  
R. Nevil  
REQUESTS  
Bon Jovi  
Genesis  
Club Nouveou

**WGFM**  
Schenectady, NY  
**Michael Neff-PD**  
**Tom Porker-MD**  
#1 Bon Jovi  
ADDS  
Stacey Q  
Borbusters  
Gloss Tiger  
'Til Tuesday  
P. Wolf  
REQUESTS  
Bon Jovi  
Beastie Boys  
Exposé

**WNTQ**  
Syracuse, NY  
**David Loird-PD**  
**Gory Dunes-MD**  
#1 H. Lewis  
ADDS  
Bongles  
Kool & The Gong  
Survivor  
P. Wolf  
Gloss Tiger  
REQUESTS  
H. Lewis  
P. Gabriel  
B. Willis

**B 106 (WBMW)**  
Washington, DC  
**Morty Dempsey-MD**  
#1 Bon Jovi  
ADDS  
T. Turner  
Lone Justice  
Hipsway  
B. Idol  
REQUESTS  
Bon Jovi  
Beastie Boys  
G. Medeiros

**Q107 (WRQX)**  
Washington, DC  
**Chuck Morgan-PD**  
**Pom Trickett-MD**  
#1 Bon Jovi  
ADDS  
Rott  
C. DeBurgh  
Dead or Alive

**94Q (WQXI)**  
Atlanta, GA  
**Jim Morrison-PD**  
**Jeff McCarthy-MD**  
#1 Bon Jovi  
ADDS  
Simply Red  
P. Smyth  
C. DeBurgh

**Z 93 (WZGC)**  
Atlanta, GA  
**Bob Case-PD**  
**Lindsey Burdette-MD**  
#1 Bon Jovi  
ADDS  
C. DeBurgh  
R. Nevil  
P. Smyth  
Simply Red  
Forrenheit  
REQUESTS  
Beastie Boys  
Club Nouveou  
Bon Jovi

**KHFI**  
Austin, TX  
**Borry Koye-PD**  
**Selby Edwards-MD**  
#1 H. Lewis  
ADDS  
Survivor  
P. Wolf  
Gloss Tiger  
REQUESTS  
H. Lewis  
Bon Jovi  
L. Vondross

**WFMF**  
Baton Rouge, LA  
**Rondy Rice-PD**  
**Johnny Ahysen-MD**  
#1 Bon Jovi  
ADDS  
S. Winwood  
REQUESTS  
Bon Jovi  
Club Nouveou  
S. Fox

**KZZB**  
Beaumont, TX  
**Chris Boker-PD**  
**J.J. Jackson-MD**  
#1 L. Richie  
ADDS  
Crowded House  
A. Ho  
Hipsway  
Bongles

**WAPI**  
Birmingham, AL  
**Kevin McCarthy-PD**  
**Jimbo Wood-MD**  
#1 Bon Jovi  
ADDS  
Club Nouveou  
Rott

**KXX 106 (WKXX)**  
Birmingham, AL  
**Tom Scott-PD**  
**Cotfish Jim Prewitt-MD**  
#1 Bon Jovi  
ADDS  
Georgio  
Communords  
S. Murdock  
REQUESTS  
Jets  
Jonet Jackson  
P. Gabriel

## SOUTH

**95 X (WSSX)**  
Charleston, SC  
**Brian Phillips-PD**  
**Dave Allen-MD**  
#1 H. Lewis  
ADDS  
Franklin/Michael  
Glass Tiger  
REO Speedwagon  
A-Ho  
Eight Seconds  
REQUESTS  
Club Nouveou  
Beastie Boys  
Georgio

**WBCY**  
Charlotte, NC  
**Jock Daniel-PD**  
**Mark Summers-Asst.PD**  
#1 Chicago  
ADDS  
L. Gromm  
Jonet Jackson  
P. Wolf  
P. Smyth  
Gloss Tiger  
REQUESTS  
Club Nouveou  
Bon Jovi  
Storship

**WROQ**  
Charlotte, NC  
**Reggie Blockwell-PD**  
**Chris Williams-MD**  
#1 Cinderello  
ADDS  
S. Winwood  
P. Smyth  
Rott  
Gloss Tiger  
P. Wolf

**WSKZ**  
Chattanooga, TN  
**Scott Chose-PD**  
**Joy Scott-MD**  
#1 Bon Jovi  
ADDS  
Club Nouveou  
Crowded House  
Gloss Tiger  
Hipsway  
P. Wolf  
Borbusters  
REQUESTS  
Bon Jovi  
H. Lewis  
P. Gabriel

**WNOK**  
Columbia, SC  
**Leo Windham-PD**  
**Robin King-MD**  
#1 Bon Jovi  
ADDS  
Gloss Tiger  
Pretenders  
Borbusters  
Freddie Jackson  
REQUESTS  
Bon Jovi  
Club Nouveou  
Storship

**KISS 106 (KTKS)**  
Dollos, TX  
**Kevin Metheny-PD**  
**Marcy Guckian-MD**  
#1 Bon Jovi  
ADDS  
P. Wolf  
Borbusters  
Poison

**KEZB**  
El Paso, TX  
**Ron Haney-PD**  
**Cat Simon-Asst.PD**  
#1 Bon Jovi

ADDS  
Franklin/Michael  
Genesis  
J. Lorber  
Beastie Boys  
Borbusters  
Europe  
REQUESTS  
Bon Jovi  
Dead or Alive  
P. Gabriel

**97.1 KEGL**  
Fort Worth, TX  
**P.J. Olsen**  
#1 Chicago  
ADDS  
P. Wolf  
REQUESTS  
Chicago  
B. Orr  
H. Lewis

**WANS**  
Greenville, SC  
**Tommy Smith-PD**  
#1 Bon Jovi  
ADDS  
Europe  
A-Ho  
Survivor  
REQUESTS  
Beastie Boys  
Bon Jovi  
Chicago

**93 Q (KKBQ)**  
Houston, TX  
**John Londer-PD**  
#1 Bon Jovi  
ADDS  
Comeo  
Stacey Q  
REQUESTS  
Bon Jovi  
Beastie Boys  
Europe

**POWER95 (WAPE-FM)**  
Jacksonville, FL  
**Bill Cohill-PD**  
**Kondy Klutch-MD**  
#1 Bon Jovi  
ADDS  
Bongles  
P. Gabriel  
J. Whotley  
REQUESTS  
Club Nouveou  
S. Murdock  
Beastie Boys

**WQUT**  
Johnson City, TN  
**Marc Potter-PD**  
**Steve Taylor-MD**  
#1 Bon Jovi  
ADDS  
Gloss Tiger  
Club Nouveou  
Franklin/Michael  
P. Wolf  
David & David  
REQUESTS  
Bon Jovi  
Georgia Sotellites  
H. Lewis

**WLRS**  
Louisville, KY  
**Rockey Knight-PD**  
**Lisa Lyons-MD**  
#1 Bon Jovi  
ADDS  
Jets  
Club Nouveou

**B104 (KBFM)**  
McAllen/  
Brownsville, TX  
**Michael Cruz-PD**  
**J.J. Montana-MD**  
#1 Five Star

ADDS  
P. Gabriel  
REQUESTS  
Five Star  
B. Willis  
Nocera

**95 INZ (WINZ)**  
Miami, FL  
**Gabe Baptiste-PD**  
**Mark Shan-MD**  
#1 Bon Jovi  
ADDS  
Borbusters  
Boston  
Kinks  
G. Allmon  
D. Edmunds

**Y100 (WHYI)**  
Miami, FL  
**Rick Stacey-PD**  
**Tony Novia-Asst.PD**  
**Frank Amadeo-MD**  
#1 Bon Jovi  
ADDS  
H. Alpert  
R.F.T.W.  
Survivor

**WWKX**  
Nashville, TN  
**Bobby Cook-PD**  
**B.J. Morris-MD**  
#1 Chicago  
ADDS  
Franklin/Michael  
G. Abbott  
G. Medeiros  
REQUESTS  
Bon Jovi  
Ronstadt/Ingrom  
Club Nouveou

**WYHY**  
Nashville, TN  
**Mike St. John-PD**  
**Tom Peeco-MD**  
#1 Bon Jovi  
ADDS  
Run D.M.C.  
B. Willis  
T. Turner  
Hipsway  
R. Nevil  
L. Gromm  
REQUESTS  
Bon Jovi  
Georgio Sotellites  
Run D.M.C.

**B97 (WEZB)**  
New Orleans, LA  
**Shadow Stevens-PD**  
**Joey Giovingo-MD**  
#1 Bon Jovi  
ADDS  
P. Smyth  
Crowded House  
S. Winwood  
Gloss Tiger  
REQUESTS  
Club Nouveou  
Beastie Boys  
Exposé

**Q105 (WRBQ)**  
Tampa, FL  
**Mason Dixon-Op.Mgr.**  
**Bobby Rich-MD**  
#1 Jets  
ADDS  
R. Croy  
Rott  
Comeo  
REQUESTS  
Jets  
Bon Jovi  
Beastie Boys

**WRNO FM100**  
New Orleans, LA  
**Mike Costello-PD**  
**Wayne Watkins-MD**  
#1 Bon Jovi  
ADDS  
Bongles  
Borbusters  
Rott  
**WNVZ**  
Norfolk, VA  
**Chris Bailey-PD**  
**Mary Ann Rayment-MD**  
#1 Chicago  
ADDS  
Gloss Tiger  
D. Allen

**97 STAR (WGH)**  
Norfolk, VA  
**Sheldon Borgelt-Acting PD**  
**Doc Michael-MD**  
#1 Chicago  
ADDS  
Bongles  
R. Croy  
P. Wolf  
REQUESTS  
Chicago  
Bon Jovi  
S. Fox

**Y106 (WHLY)**  
Orlando, FL  
**Jerry Cogle-PD**  
#1 Bon Jovi  
ADDS  
H. Hewett  
REQUESTS  
P. Lekokis  
Bon Jovi  
Beastie Boys

**WRVQ**  
Richmond, VA  
**Jim Payne-PD**  
#1 Bon Jovi  
ADDS  
P. Cetero  
D. Hall  
R. Nevil  
Run D.M.C.  
REQUESTS  
Bon Jovi  
Jets  
S. Fox

**KTFM 103**  
San Antonio, TX  
**Bill Thormon-PD**  
#1 Bon Jovi  
ADDS  
Genesis  
D. Allen  
Bon Jovi  
Modhouse  
REQUESTS  
Bon Jovi  
W.C. Wrecking Crew  
Beastie Boys

**KITY**  
San Antonio, TX  
**Rick Upton-PD**  
**Elvis Duron-MD**  
#1 P. Lekokis  
ADDS  
Genuine Parts  
Compony B  
G. Medeiros  
Rott  
H. Alpert  
R. Croy

**Q105 (WRBQ)**  
Tampa, FL  
**Mason Dixon-Op.Mgr.**  
**Bobby Rich-MD**  
#1 Jets  
ADDS  
R. Croy  
Rott  
Comeo  
REQUESTS  
Jets  
Bon Jovi  
Beastie Boys

**WKZL**  
Winston/Soiem, NC  
**Horry Lyles-PD**  
**Don Joseph-MD**  
#1 Bon Jovi  
ADDS  
Franklin/Michael  
L. Gromm  
REQUESTS  
Ronstadt/Ingrom  
Bon Jovi  
Jets

# WEST

**KPKE**  
Denver, CO  
Doug Erickson-  
Op.Dir.  
Dee Ann Metzger-  
MD  
#1 Bon Jovi  
ADDS  
Franklin/Michael  
G. Medeiros  
R. Nevil  
P. Gabriel  
REQUESTS  
Bon Jovi  
Beastie Boys  
S. Fox

**KRXY**  
Denver, CO  
Marc Bolke-PD  
Todd Cavanah-MD  
#1 H. Lewis  
ADDS  
S. Winwood  
Club Nouveou  
Bongles  
REQUESTS  
H. Lewis  
Starship  
Crowded House

**KYNO-FM**  
Fresno, CA  
Sue Ryan-PD  
Rich Cartter-MD  
#1 Bon Jovi  
ADDS  
Club Nouveou  
Kool & The Gang  
Europe  
R. Nevil  
REQUESTS  
Beastie Boys  
Ron & D.C. Crew

**KLUC**  
Las Vegas, NV  
Jerry Dean-PD  
Scott Campbell-  
Asst.PD  
Jay Taylor-MD  
#1 G. Medeiros  
ADDS  
Franklin/Michael  
Survivor  
Chino Crisis  
R. Nevil  
Bongles  
Borbusters  
REQUESTS  
Duron Duron  
Beastie Boys  
G. Medeiros

**KIIS-FM**  
Los Angeles, CA  
Steve Rivers-PD  
Gene Sandbloom-  
MD  
#1 Bon Jovi  
ADDS  
S. Murdock  
Georgio  
REQUESTS  
Run D.M.C.  
Club Nouveou  
Bon Jovi

**KZZP**  
Phoenix, AZ  
Guy Zapoleon-PD  
Kevin Weatherly-  
MD  
#1 Bon Jovi  
ADDS  
D. Allen  
Bongles  
Rott  
Kool & The Gang  
Simply Red  
Atlantic Starr  
REQUESTS  
Beastie Boys  
Bon Jovi  
P. Lekakis

**Z100 (KKRZ)**  
Portland, OR  
Gary Bryan-PD  
Sean Lynch-MD  
#1 Jets  
ADDS  
L. Gromm  
S. Winwood  
Bongles  
David & David  
R. Nevil  
C. DeBurgh  
Borbusters  
REQUESTS  
Jets  
Bon Jovi  
P. Gabriel

**KMJK**  
Portland, OR  
Jon Barry-PD  
#1 Jets  
ADDS  
Cameo  
Crowded House  
Bongles  
R. Nevil  
Madonna  
Loislo Bonito

**KHTZ-FM**  
Reno, NV  
John Clay-PD  
"The Ninja"-  
Doug DeBurgh  
ADDS  
T. Turner  
Bongles  
David & David  
G. Medeiros  
Run D.M.C.  
Kenny G  
Time Code  
REQUESTS  
B. Bodenov  
Beastie Boys  
Bon Jovi

**FM 102 (KSFM)**  
Sacramento, CA  
Rick Gillette-PD  
Chris Collins-MD  
#1 R.F.T.W.  
ADDS  
E. Money  
Venetions  
Cover Girls  
H. Alpert  
REQUESTS  
R.F.T.W.  
Jets  
A. Boker

**KCPX**  
Salt Lake City, UT  
Brad Stone-PD/  
MD  
#1 Bon Jovi  
ADDS  
Poison  
K. Wilde  
P. Wolf  
Simply Red  
Kool & The Gang  
Survivor  
'Til Tuesday  
REQUESTS  
Beastie Boys  
Starship  
Europe

**KMEL**  
San Francisco, CA  
Steve Rivers-PD  
Kaith Naftaly-MD  
#1 Jets  
ADDS  
Genesis  
Madhouse  
S. Winwood  
Compony B  
Georgio  
R. Nevil  
REQUESTS  
Club Nouveou  
Sheila E  
Cover Girls

**KITS**  
San Francisco, CA  
Ritchie Sands-PD/  
MD  
#1 P. Gabriel  
ADDS  
T. Turner  
P. Lekakis  
REQUESTS  
P. Lekakis  
Bongles  
Iggy Pop

**KUBE 93FM**  
Seattle, WA  
Gary Bryan-PD  
Wendy  
Christopher-MD  
#1 Bon Jovi  
ADDS  
Franklin/Michael  
Club Nouveou  
REO Speedwagon

**KZZU**  
Spokane, WA  
John Langan-PD/  
MD  
#1 Bon Jovi  
ADDS  
P. Wolf  
P. Smyth  
Gloss Tiger  
Venetions  
C.J. Hoy  
Borbusters  
Club Nouveou  
Psuedo Echo  
REQUESTS  
Cinderello  
Starship  
A-Ho

**KRQ (KRQQ)**  
Tucson, AZ  
Jim Gillie-PD  
Scotty Johnson-  
MD  
#1 Chicago  
ADDS  
Borbusters  
Franklin/Michael  
Jonet Jackson

**KCAQ**  
Ventura, CA  
Randy Robbins-PD  
Greg Ralling-MD  
#1 Bon Jovi  
ADDS  
P. Lekakis  
Franklin/Michael  
Kool & The Gang  
Hipswoy  
D. Allen  
Venetions  
Mel & Kim

# MIDWEST

**WKDD**  
Akron, OH  
Nick Anthony-PD  
#1 E. Money  
ADDS  
Club Nouveou  
Gloss Tiger  
Bongles  
G. Abbott  
Kansos

**B 96 (WBBM-FM)**  
Chicago, IL  
Buddy Scott-PD  
Joe Bohannon-MD  
#1 Madonna  
ADDS  
Madonna  
P. Lekakis  
G. Medeiros

**WLS-AM**  
Chicago, IL  
John Gehron-  
Op.Mgr.  
Rich MacMillan-  
Asst.PD&MD  
#1 Madonna  
ADDS  
L. Gromm  
Pretenders  
S. Winwood

**WMMS**  
Cleveland, OH  
Kid Leo-PD  
#1 Bon Jovi  
ADDS  
P. Wolf  
P. Simon  
P. Smyth  
Psychedelic Furs  
Iggy Pop  
Rott  
Venetions  
Gloss Tiger

**WNCI**  
Columbus, OH  
Tom Kelly-PD  
#1 Jets  
ADDS  
Madonna  
Kool & The Gang  
Bongles  
REQUESTS  
Jets  
Jonet Jackson  
Genesis

**WGTZ**  
Dayton, OH  
John Robertson-  
PD/MD  
#1 Georgio Satellites

**ADDS**  
L. Gromm  
P. Wolf  
REQUESTS  
Club Nouveou  
Bon Jovi  
Jonet Jackson

**WHYT**  
Detroit, MI  
Michael Waite-  
Acting PD  
Mark Jackson-MD  
#1 Jets  
ADDS  
Bongles  
B. Hornsby  
M. Moore  
Wang Chung  
P. Lekakis  
REQUESTS  
Bon Jovi  
Beastie Boys  
Beastie Boys

**94 WKTI-FM**  
Milwaukee, WI  
Tim Fox-PD  
Denise Lauren-MD  
#1 Bon Jovi  
ADDS  
Bongles  
Gloss Tiger

**KJYO**  
Oklahoma City, OK  
Lou Patrick-PD  
Keith Davis-MD  
#1 Bon Jovi  
ADDS  
Gloss Tiger  
Bongles  
Kool & The Gang  
R. Nevil

**KQKQ**  
Omaha, NE  
Mark Evans-PD  
John Michaels-MD  
#1 Bon Jovi  
ADDS  
Bongles  
P. Wolf  
Kool & The Gang  
Hipswoy

**WMEE**  
Fort Wayne, IN  
Tony Richards-PD  
Tommy Allen-MD  
#1 Bon Jovi  
ADDS  
none  
REQUESTS  
Beastie Boys  
Bon Jovi  
Club Nouveou

**WGRD**  
Grand Rapids, MI  
Mat Clenott-PD  
Michelle  
McCarmick-MD  
#1 Bon Jovi  
ADDS  
P. Gabriel  
Rott  
P. Wolf  
Franklin/Michael  
REQUESTS  
Bon Jovi  
Beastie Boys  
S. Fox

**WZPL**  
Indianapolis, IN  
Jim Flotiman-PD  
Steve Stiles-MD  
#1 Bon Jovi  
ADDS  
Survivor  
P. Wolf  
Crowded House  
REQUESTS  
Bon Jovi  
Beastie Boys  
Club Nouveou

**94 WKTI-FM**  
Milwaukee, WI  
Tim Fox-PD  
Denise Lauren-MD  
#1 Bon Jovi  
ADDS  
Bongles  
Gloss Tiger

**KJYO**  
Oklahoma City, OK  
Lou Patrick-PD  
Keith Davis-MD  
#1 Bon Jovi  
ADDS  
Gloss Tiger  
Bongles  
Kool & The Gang  
R. Nevil

**KQKQ**  
Omaha, NE  
Mark Evans-PD  
John Michaels-MD  
#1 Bon Jovi  
ADDS  
Bongles  
P. Wolf  
Kool & The Gang  
Hipswoy

**KHTR**  
St. Louis, MO  
Dave Robbins-PD  
Tom Kelly-MD  
#1 Bon Jovi  
ADDS  
R. Nevil  
Madonna  
P. Wolf  
REQUESTS  
Bon Jovi  
B. Willis  
R.F.T.W.

**106.5 KWK**  
St. Louis, MO  
Waylon Richards-  
PD  
Jim Atkinson-MD  
#1 Ronstadt/Ingram

**ADDS**  
S. Winwood  
Bongles  
C. DeBurgh  
P. Wolf  
Gloss Tiger  
#1 Bon Jovi  
ADDS  
Ronstadt/Ingram  
Jonet Jackson  
Duron Duron  
R. Nevil  
REQUESTS  
Bon Jovi  
Club Nouveou  
Beastie Boys

**WSPT**  
Stevens Point, WI  
Jay Bouley-PD  
Jerry Steffen-MD  
#1 Bon Jovi  
ADDS  
P. Wolf  
Club Nouveou  
Exposé  
Kool & The Gang  
REQUESTS  
Bon Jovi  
S. Fox  
Starship

**WRQN**  
Toledo, OH  
Joe Thomas-PD  
#1 Bon Jovi  
ADDS  
S. Winwood  
S. Murdock  
Cameo  
World Party  
R. Croy  
P. Wolf  
REQUESTS  
Bon Jovi  
Ronstadt/Ingram  
Cinderello

**KKRK**  
Wichita, KS  
Jack Oliver-PD  
Greg Williams-MD  
#1 Chicago  
ADDS  
P. Wolf  
Gloss Tiger  
Cameo  
REQUESTS  
Club Nouveou  
Ronstadt/Ingram  
Beastie Boys

## PROMOTION OF THE WEEK

Win Your Share of Over \$250,000 in Cash.



**1. FREE MONEY SONG!**  
When Rick Dees on 102.7 KIIS FM at 7 to 10 AM for the FREE MONEY SONG. The next time it plays that day on KIIS FM, our designated caller wins FREE MONEY!



**2. FREE MONEY CARD!**  
Note: not every day you call KIIS FM to play, but we'll call you! Send the attached FREE MONEY CARD to 102.7 KIIS FM. Tell us when you listen. Any member of your household on play!



When we phone you we'll ask WHICH STATION YOU LISTEN TO MOST! Tell us 102.7 KIIS FM, and you could win up to \$50,000 in cash instantly.

LAUGH YOUR WAY TO WORK WITH RICK DEES IN THE MORNING, LORNA LOVE, COACH CHARLEY WRIGHT AND COMMANDER CHUCK FROM 5AM to 10AM!

11 STRONG SONGS IN A ROW-THAT MEANS NON-STOP MUSIC. NOW WITH MORE VARIETY YOU CAN LISTEN LONGER.

### Tips On Winning.

- Set every radio in your home, office and car to 102.7 KIIS FM (or 150 on the AM dial)
- Take 102.7 KIIS FM to work and list your work phone number.
- Listen to 102.7 KIIS FM for long periods of time.
- Tell your friends to listen to 102.7 KIIS FM.



## 102.7 KIIS FM

### Free Money Card

WIN UP TO \$50,000 INSTANTLY!

TELL US WHEN YOU LISTEN:

|                                   |                                     |                                |
|-----------------------------------|-------------------------------------|--------------------------------|
| <input type="checkbox"/> 5AM-10AM | <input type="checkbox"/> 3PM-7PM    | <input type="checkbox"/> OTHER |
| <input type="checkbox"/> 10AM-3PM | <input type="checkbox"/> 7PM-12 MID |                                |

NAME \_\_\_\_\_ AGE \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

HOME PHONE \_\_\_\_\_  
WORK PHONE \_\_\_\_\_  
NO STAMP IS NEEDED. DROP IN THE MAIL TODAY!

Tell us what you think about 102.7 KIIS FM. We want to be your #1 music station:

(Complete details available at KIIS radio.)

# REGIONAL BREAKOUTS

## COMMENTS

### NORTHEAST

|   |   |  |
|---|---|--|
| 1 | <b>PETER WOLF</b> —Came As You Are—EMI Americo    | Former J. Geils Band vocalist added at WPHD, WZOU, KC101, WNTQ, & WCIR in the Northeast. |
| 2 | <b>GLASS TIGER</b> —I Will Be There—Manhattan/EMI | Enters chart at #85 bullet. Early odds are WNTQ, WKRZ, & WCIR.                           |
| 3 |   |  |
| 4 |   |  |
| 5 |   |  |

### SOUTHEAST

|   |  |   |
|---|--|---|
| 1 | <b>PETER WOLF</b> —Came As You Are—EMI Americo             | KEGL, Y100, WGH, WBBQ, WROQ, WZAT, & WQUT are all adding the Wolfman.                   |
| 2 | <b>BARBUSTERS (Joan Jett)</b> —Light Of Day—Blackheart/CBS | Added at 95INZ, WBJW, WNOK, & WSKZ. Single vaults 14 spots to #74 in second chart week. |
| 3 | <b>GLASS TIGER</b> —I Will Be There—Manhattan/EMI          | Adds are there at WROQ, WNVZ, WSSX, WQUT, & WSKZ.                                       |
| 4 | <b>RATT</b> —Dance—Atlantic                                | Dancin' to Ratt's latest are WBJW, WBBQ, & WROQ. Single moves to #78 bullet this week.  |
| 5 | <b>PATTY SMYTH</b> —Never Enough—Columbia                  | Scandal-ous adds for Patty's first solo single at WQXI, Z93, & WROQ.                    |

### SOUTHWEST

|   |  |  |
|---|--|--|
| 1 | <b>RATT</b> —Dance—Atlantic                                | WAPI, WRNO, KITY, & WABB have added Ratt's latest in the SOUTHWEST.          |
| 2 | <b>PETER WOLF</b> —Come As You Are—EMI Americo             | This week's CHARTBREAKER at #68 bullet. Added at KTKS, KHFI, WHHY in the SW. |
| 3 | <b>GLASS TIGER</b> —I Will Be There—Manhattan/EMI          | Latest single from bond's successful debut LP. B97, KHFI, & WHHY have added. |
| 4 | <b>BARBUSTERS (Joan Jett)</b> —Light Of Day—Blackheart/CBS | KTKS, WRNO, WHHY have added this new tune from film of the same name.        |
| 5 |  |  |

### MIDWEST

|   |   |  |
|---|---|--|
| 1 | <b>PETER WOLF</b> —Come As You Are—EMI Americo    | WYTY, WLWL, KWK, KHTR, WCZY, WDTX, KDWB, WMMS, WXGT, WZEE, WGTZ, WZPL, KQKQ, WGRD, & WSPT. |
| 2 | <b>GLASS TIGER</b> —I Will Be There—Manhattan/EMI | Let there be adds at KDWB, WKTI, WMMS, KWK, WKDD, & WDTX.                                  |
| 3 |   |  |
| 4 |   |  |
| 5 |   |  |

### WEST

|   |  |  |
|---|--|--|
| 1 | <b>BANGLES</b> —Walking Down Your Street—Columbia          | Fabulous babes keep on adding. This week at KWOD, KKRZ, KPLZ, KRXY, KZZP, KRQ, KMJK, & KHTX. |
| 2 | <b>BARBUSTERS (Joan Jett)</b> —Light Of Day—Blackheart/CBS | Song is seeing the light of day at KKRZ, KRQ, KLUC, & KZZU.                                  |
| 3 | <b>VENETIANS</b> —So Much For Love—Chrysolis               | Slow but steady mover, may chart soon. Added at KSFM, KCAQ, KZZU.                            |
| 4 | <b>SIMPLY RED</b> —The Right Thing—Elektra                 | Simply wonderful adds at KWSS, KZZP, & KCPX . . .  |
| 5 |  |  |

#### SPECIAL INTRODUCTORY OFFER

**CASH BOX PLUS Radio Report**

For less than the price of a first class subscription, **SUBSCRIBE** now and receive the next 51 issues of **CASH BOX PLUS Radio Report**

FOR \$150.00  
IF YOUR BUSINESS IS MUSIC  
YOU NEED **CASH BOX PLUS Radio Report**

**SUBSCRIBE NOW**

SUBSCRIPTION ORDER:  
PLEASE ENTER MY **CASH BOX** SUBSCRIPTION

NAME \_\_\_\_\_  
COMPANY \_\_\_\_\_ TITLE \_\_\_\_\_  
ADDRESS  BUSINESS  HOME APT. NO. \_\_\_\_\_  
CITY \_\_\_\_\_ STATE/PROVINCE/COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_  
NATURE OF BUSINESS \_\_\_\_\_  PAYMENT ENCLOSED  
SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

SUBSCRIBE NOW SPECIAL INTRODUCTORY RATE ON  
**CASH BOX PLUS Radio Report** at \$150.00 PER  
YEAR FOR A LIMITED TIME ONLY  
Continental U.S. Only

**CASH BOX**

**Radio Report**

**CASH BOX**

330 WEST 58TH STREET • NEW YORK, NEW YORK 10019  
212 • 586-2640

# CASH BOX

## Radio Report

### BLACK CONTEMPORARY

#### AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 28, 1987

### MARKET AT A GLANCE

**MOST ADDED** Out Of A Possible 85 Stations

### #1 SINGLES

75 Stations Reported This Week



#### It's Tricky

Run D.M.C.—Profile  
17 Adds

#### I Knew You Were Waiting (For Love)

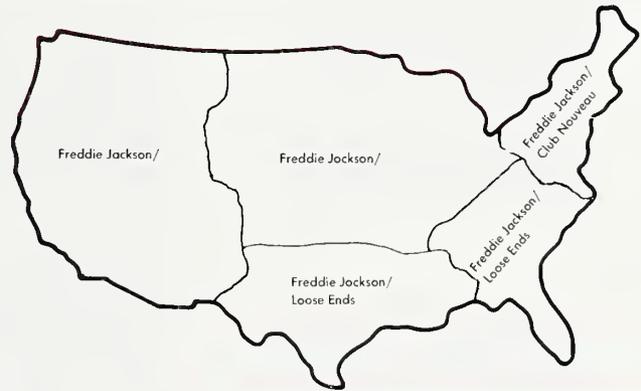
Aretha Franklin And George Michaels—Arista  
17

#### I Got The Feelin' (It's Over)

Gregory Abbott—Columbia  
15 Adds

#### Sexy Girl

Lila Thamas—Capital  
15 Adds



### RETAIL



**Have you Ever Loved Somebody**  
Freddie Jackson—Capital

#### Candy

Cameo—Atlanta Artists/PolyGram

#### Falling

Melba Maare—Capital

#### As We Lay

Shirley Murdock—Elektra

### REQUESTS



**Have You Ever Loved Somebody**  
Freddie Jackson—Capital

#### Slow Down

Loose Ends—MCA

#### Stay

Howard Hewett—Elektra

#### Serious

Danna Allen—21 Records/Atca

### ALBUM ALLEY

**Tomorrow**—Hugh Masekela—Warner Bras.—The legendary horn player extraordinaire is back with what could be the biggest seller of his career. Hugh hit number one with "Grazing In The Grass" in 1968. (one of a very few instrumentals to reach that status). His masterful horn work combined with the funky-battam and the lyrics an "Bring Him Back Home" is a smash. Simply stated, drop the needle and let the music speak for itself, particularly side one. The Warner Bras. Bunny is hot!!!

**Spread The Love**—Juicy—CBS Associated—This talented brother and sister musical team came an strang in 1986. Initial response to their first release this year leads industry insiders to believe 1987 will be the year for this dynamic dua to spread a lot of love and hit music. Listen to the title cut.

**Exposure**—Expose—Arista—The title is certainly appropriate, because this talent laden group is receiving great exposure with the initial single "Come Ga With Me." Give a listen to "Extra Extra, Seasons Change," "Paint Of Na Return" and "I Know You Know."

### NEW AND HOT 45'S

**Just To See Her**—Smakey Rabinsan—Matawn

**Old Flames Never Die**—Full Farce—Columbia

**Everything's Gonna Be Alright**—Al Green—A&M

**Zibble, Zibble (Get The Money)**—The Gap Band—Total Experience

**Sign "O" The Time**—Prince—Paisley Park/Warner Bras.

# EPA'S COMMITMENT TO BLACK MUSIC IS 365 DAYS A YEAR

ASK

Mr. James Brown



"How Do You Stop"

Luther Vandross  
& Gregory Hines



"There's Nothing Better Than Love"

Rosie Gaines



"Crazy"

S.O.S. Band



"No Lies"

Juicy



"After Loving You"

Claudja Barry



"Can You Feel My Heart Beat"

**EPA** Always Bringing You The Best...

# BLACK CONTEMPORARY SCOREBOARD

| Record Rank | Title   | Lst. Wk. | Ttl. Wks. | Req. Rank | Rotation | Sales Rank | Video | Current Tour | Current LP |           | Hot Cuts   |
|-------------|---|----------|-----------|-----------|----------|------------|-------|--------------|------------|-----------|--|
|             |   |          |           |           |          |            |       |              | This Wk.   | Ttl. Wks. |  |
| 1           | Freddie Jackson—Have You Ever...—Capitol          | 1        | 11        | 1         | H        | 2          | Y     | Y            | 1          | 17        | Jam Tonight  |
| 2           | Melba Moore—Falling—Capitol                       | 2        | 20        | 2         | H        | 1          | Y     | Y            | 11         | 26        |  |
| 3           | Loose Ends—Slow Down—MCA                          | 4        | 14        | 3         | H        | 6          | Y     | Y            | 14         | 21        |  |
| 4           | Cameo—Candy—Atlanta Artists                       | 3        | 14        | 13        | M        | 3          | Y     | Y            | 5          | 24        | Back And Forth                                     |
| 5           | Jets—You've Got It All—MCA                        | 15       | 14        | 10        | H        | 9          | Y     | Y            | 50         | D         |  |
| 6           | Club Nouveau—Situation #9—King Jay/WB             | 5        | 12        | 8         | H        | 5          | Y     | Y            | 7          | 11        | Heavy On My Mind/Treated So Bad                    |
| 7           | Donna Allen—Serious—Atlantic                      | 7        | 16        | 4         | H        | 7          | Y     | Y            | 45         | 3         | Wild Night/Sweet Somebody                          |
| 8           | Ray, Goodman & Brown—Take It Ta...—EMI America    | 8        | 13        | 6         | H        | 8          | Y     | Y            | 23         | 7         | Celebrate Our Love                                 |
| 9           | Lionel Richie—Ballerina Girl—Motown               | 9        | 12        | 21        | M        | 15         | Y     | Y            | 16         | 25        | Say La   |
| 10          | Gladys Knight—Send It To Me—MCA                   | 11       | 11        | 7         | H        | 14         | Y     |              |            |           |  |
| 11          | Howard Hewett—Stay—Elektra                        | 12       | 13        | 5         | H        | 11         | Y     | Y            | 30         | 24        | I Commit To Love                                   |
| 12          | Janet Jackson—Let's Wait A While—A&M              | 16       | 6         | 11        | H        | 10         | Y     |              | 6          | 54        | Funny  |
| 13          | Midnight Star—Engine #9—Solar/Elektra             | 13       | 15        | 12        | H        | 10         | Y     |              | 73         | 14        |  |
| 14          | Shirley Murdock—As We Lay—Elektra                 | 6        | 23        | 9         | M        | Y          | Y     | Y            | 4          | 14        |  |
| 15          | Jody Watley—Lookin' For A New Love—MCA            | 20       | 6         | 14        | H        | 20         |       |              |            |           |  |
| 16          | Millie Jackson—Love Is A...—Jive/Arista           | 23       | 11        | 16        | M        | 17         | Y     |              | 29         | 15        |  |
| 17          | RJ's Latest Arrival—Hold On—Manhattan             | 17       | 14        | 31        | M        | 19         | Y     | Y            |            |           |  |
| 18          | Phyllis Hyman—Living All Alone—P.I.R.             | 30       | 11        | 23        | H        | 25         | Y     |              | 17         | 23        |  |
| 19          | Aretha Franklin—Jimmy Lee—Arista                  | 10       | 15        | 17        | L        | 12         | Y     | Y            | 10         | 16        | Look To The Rainbow                                |
| 20          | Sheila E.—Hold Me—Paisley Park/WB                 | 26       | 5         | 18        | H        | 18         |       |              |            |           |  |
| 21          | Sylvester—Someone Like You—Warner Bros.           | 21       | 13        | 15        | H        | 21         | Y     |              | 53         | 3         |  |
| 22          | Timex Social Club—Thinkin' About Yo—Danya/Fantasy | 22       | 11        | 22        | M        | 22         |       |              | 55         | 3         |  |
| 23          | Bruce Willis—Respect Yourself—Motown              | 27       | 6         | 19        | H        | 23         |       |              |            |           |  |
| 24          | Jesse Johnson—She (I Can't Resist)—A&M            | 29       | 11        | 29        | M        | 32         | Y     |              | 33         | 14        | Schockadelica                                      |
| 25          | James Brown—How Do You Stop—Scotti Bros/Epic      | 29       | 6         | 29        | M        | 24         | Y     | Y            | 11         | 14        |  |
| 26          | Stacy Lattisaw—Jump Into My Life—Motown           | 34       | 6         | 29        | M        | 30         |       |              |            |           |  |
| 27          | Mel & Kim—Showing Out—Atlantic                    | 33       | 6         | 27        | M        | 29         |       |              |            |           |  |
| 28          | Rose Brothers—Easy Love—Muscle Shoals             | 29       | 11        | 32        | M        | 30         | Y     | Y            | 52         | 4         |  |
| 29          | One Way—You Better Quit...—MCA                    | 32       | 5         | 25        | M        | 29         |       |              | 35         | 14        |  |
| 30          | Kool & The Gang—Stone Love—Mercury/PolyGram       | 34       | 4         | 29        | M        | 24         |       |              | 13         | 13        |  |
| 31          | Expose'—Come Go With Me—Arista                    | 12       | 4         | 32        | M        | 30         |       | Y            |            |           |  |
| 32          | Club Nouveau—Lean On Me—Warner Bros.              | 11       | 3         | 34        | H        | 30         | Y     | Y            | 4          | 14        | Heavy On My Mind/Treated So Bad                    |
| 33          | Madhouse—6—Paisley Park/Warner Bros.              | 42       | 6         | H         | 38       |            |       |              |            |           |  |
| 34          | Starpoint—He Wants My Body—Elektra                | 34       | 3         | 29        | M        | 29         |       |              |            |           |  |
| 35          | Luther Vandross—Stop To Love—Epic                 | 11       | 11        | 32        | M        | 10         | Y     | Y            | 2          | 20        | Really Didn't Mean It/So Amazing/Nothing Better... |
| 36          | Rainy Davis—Lowdown So and So—Columbia            | 13       | 4         | 32        | M        | 10         |       | Y            |            |           |  |
| 37          | Millie Scott—Every Little Bit—4th & Broadway      | 43       | 4         | 34        | M        | 35         |       | Y            |            |           |  |
| 38          | Bunny DeBarge—Save The Best...—Gordy              | 45       | 4         | 40        | M        | 30         |       | Y            |            |           |  |
| 39          | Herb Alpert—Keep Your Eye On Me—A&M               | 50       | 3         | 39        | M        | 37         |       | Y            |            |           |  |
| 40          | New Edition—Tears On My Pillow—MCA                | 44       | 5         | 36        | M        | 36         |       | Y            |            |           |  |

Y—Yes

N—No

136  
137  
138  
139  
140  
141  
142  
143  
144  
145  
146  
147  
148  
149  
150  
151  
152  
153  
154  
155  
156  
157  
158  
159  
160

# INDIE TOP 20

| Title  | Last Week | Wks. on Chart | Stations  |
|--|-----------|---------------|---|
| 1 <b>Danna Allen</b> —Serious—21/ATCO                                  | 1         | 14            | WTLC, WDAS, WEKS, WIGO, WAOK, WTMP, WRBD, WEDR, WEAS, WJIZ, KKDA, WQMG, KDKS.   |
| 2 <b>Sandra Feva</b> —Here Now—Cotowbo                                 | 2         | 10            | WPLZ, WTOY, WILA, WDIA, WGPR, WWWWS, KSOL, WTMP, KCOH, KYOK, WZAK, WDAS, WZAZ   |
| 3 <b>Triple Threat</b> —Gonno Get Your Love—Uronus                     | 3         | 10            | WTMP, WEKS, WENN, WPEG, WPDQ, WBLX, WDIA, WKXI, WJIZ, WPAL, WQKQ, WATV          |
| 4 <b>Janice Christie</b> —Heat Stroke—Supertronic                      | 7         | 7             | WVEE, WDKX, WPAL, WWDM, WTLC, WDAS, WAMO, WDIA, WHRK, KDAY, KJLH                |
| 5 <b>Trinere</b> —I Know You Love Me—Jompocked                         | 5         | 10            | WEDR, WPAL, KQXL, WQIS, WTKL, WTLC, WFXC, WJYL, KUKQ                            |
| 6 <b>Captain Sky</b> —You Bring Me Up—Triple T                         | 4         | 10            | KATZ, WGPR, KHYS, WALT, WQMG, KSOL, WYLD, WDJY, WWIN, WORL, WPDQ                |
| 7 <b>S. Payne/P. Ingram</b> —Incredible—Superstar International        | 13        | 3             | WGPR, WWWZ, WAMO, WDMT, WHUR, WZAK, KDLZ, KMJQ, WJLB, WENN, WKXI, KIIZ          |
| 8 <b>Blaxk Widow</b> —Crazy Taxes—Cap-Tune                             | 14        | 4             | WDIA, WLOK, WHRK, WQKQ, WEKS  |
| 9 <b>True Life</b> —Cocaine Crack—Top Shelf                            | 10        | 7             | WDIA, WEKS, WJTT, WDIY, WTMP, WZAZ, WBLK, KRNB, WVOI                            |
| 10 <b>Rose Brothers</b> —Easy Love—Muscle Shoals                       | 8         | 11            | WGPR, WBLS, WAOK, WENN, WATV, WEAS, WGCI, KMJQ, KKDA, WYLD, KACE, WAWA          |
| 11 <b>O.C. Smith</b> —Brenda—Rendezvous                                | 10        | 2             | WAMO, WHUR, WHRK, KSOL, WDIA, WTMP, WTLC, WATV, WENN, WPEG, WQMG, WKXI          |
| 12 <b>Dana Dane</b> —Delancy Street—Profile                            | 10        | 2             | WDAS, WVEE, WDKX, WTKL, WENN, KOKY, WWDM, WGPR, WVOI, WJIZ, WZAZ, WANM          |
| 13 <b>Sir Mix-A-Lot</b> —I Want A Freak—Nasty Mix                      | 10        | 3             | WGOK, WEDR, KJFA, KUOP, KJAY, WRIV, WNWK, WGPR                                  |
| 14 <b>J. Blackfoot</b> —U-Turn—Edge                                    | 8         | 13            | KCOH, KHYS, KKDA, KDLZ, KWIZ, KLMT, WDIA, WHRK, KRNB, WKXI, WTKL, WYLD-FM, WTLC |
| 15 <b>Luther Ingram</b> —Baby Don't Go Too Far—Profile                 | 8         | 7             | WHRK, WGCI, WDIA, WTMP, KSOL, WJYLL, WGPR, WYLD-FM, WORL, WJIZ, WPDQ            |
| 16 <b>Mes'ay</b> —Climb The Walls—Superstar International              | 20        | 2             | WYLD, WOWI, WTMP, WEKS, WPEG, WQMG, WWDM, WEDR, WATV, WJYL                      |
| 17 <b>Main Ingredient</b> —If You Were My Woman—Edge                   | 10        | 7             | KBWC, KADO, KLTD, KHRN, KLMT, KTSU, KHYS, KPRS, WRAP, WPDQ                      |
| 18 <b>Marshall &amp; Babb</b> —Let It Be Me—Edge                       | 12        | 17            | KLTD, KADO, KCOH, KOKY, WLOK, WVOL, WDIA, WEKS, WNOO, WJIZ, WENN, WACR          |
| 19 <b>Variuos Artists</b> —Street People(For The Homeless)—On The Spot | 15        | 5             | Proceeds from sales to benefit homeless   |
| 20 <b>Kopper</b> —Speaking Joponese—K.M.A.                             |           | D             | WXOK, KYOK, KPOO, WIBB, WZAZ  |

## REGIONAL BREAKOUTS B/C

### COMMENTS

#### EAST

|  |   |
|--|---|
| 1 <b>HERB ALPERT</b> —Keep Your Eye On Me—A&M    | Another Jimmy "Jom" and Terry Lewis masterpiece. Adds everywhere.                         |
| 2 <b>SMOKEY ROBINSON</b> —Just To See Her—Motown | America's premiere bollod singer has o potential top 10 record. Spreeding to all regions. |
| 3 <b>SANDRA FEVA</b> —Here Now—Mocolo/Cotowbo    | Still picking up odds. The musical "Fevo" is spreading.                                   |
| 4 <b>JODY WATLEY</b> —Looking For A New Love—MCA | Another sensuous hit for Busby, Singleton ond staff.                                      |
| 5 <b>MADHOUSE</b> —6—Poisley Pork/Worner Bros.   | This has oll of the potential to become a number one instrumental.                        |

#### SOUTH

|  |  |
|--|--|
| 1 <b>COVER GIRLS</b> —Show Me—The Fever/Sutro            | Potential chort climber. Really picking up odds.                       |
| 2 <b>DANA DANE</b> —Deloncy Street—Profile               | Another big one for this strong independent compony.                   |
| 3 <b>MES'AY</b> —Climb The Walls—Superstar International | This group of hot ond talented ladies has everyone climbing the walls. |
| 4 <b>TRUE LIFE</b> —Cocaine Crack—Top Shelf              | The message is being heard more and more notionwide.                   |
| 5 <b>CHERYL LYNN</b> —New Dress—Monhottan                | Look out for this breaker. Getting o huge response.                    |

#### MIDWEST

|  |  |
|--|--|
| 1 <b>BRUCE WILLIS</b> —Respect Yourself—Motown           | A enormous success for the Motown family.        |
| 2 <b>DANA DANE</b> —Delancy Street—Profile               | Monny will take this one to hitsville.           |
| 3 <b>MEL &amp; KIM</b> —Showing Out—Atlontic             | This will be o big one for Ms. Rhone.            |
| 4 <b>CLUB NOUVEAU</b> —Leon On Me—Tommy Boy/Worner Bros. | Strong r&b/pop. This one is headed for plotinum. |
| 5 <b>CHERYL LYNN</b> —New Dress—Monhottan                | Taking the midwest by storm.                     |

#### WEST

|  |   |
|--|---|
| 1 <b>LILLO THOMAS</b> —Sexy Girl—Copitol                 | This cotchy tune is beginning to get moior oirplay.         |
| 2 <b>IVY</b> —Woit For Love—Heat                         | This indie is making some big noise.                        |
| 3 <b>JODY WATLEY</b> —Looking For A New Love—MCA         | Ex-Sholomor member hos o solo hit.                          |
| 4 <b>TRUE LIFE</b> —Cocaine Crack—Top Shelf              | Reports ore getting stronger.                               |
| 5 <b>CLUB NOUVEAU</b> —Leon On Me—Tommy Boy/Worner Bros. | Question is: How many albums will be sold? Adds everywhere. |

# B/C PLAY BY PLAY

## EAST

### WAMO Pittsburgh, PA Chuck Woodson-PD

#ADDS  
L. Thomas  
Levert  
D. Holl  
One Way  
Jocelyn Brown  
S. Robinson  
S.O.S. Bond  
REQUESTS  
Club Nouveou  
Modhouse  
H. Hewett

### WBLQ Erie, PA Dorothy Smith-PD Tony D'Angello-MD

#1 Freddie Jackson  
ADDS  
Atlantic Storr  
S. Robinson  
Timex Social Club  
I. Hoyes  
Pointer Sisters  
A. Boker  
B. Brown  
Humon League  
Commodores

### WDAS Philadelphia, PA Joe Tamburro-PD #1 Phyllis Hymon ADDS Trinere

D. Holl  
C. DeBorge  
M. Howard  
Run D.M.C.  
Juicy  
Rue  
Klymoxx  
Surface  
S. Robinson  
Club Nouveou  
B. Brown  
L. Thomas

### WDJY Washington, D.C. Brute Bailey-PD #1 Loose Ends ADDS C. Stanley Grandmaster Flosh J. Brown One Way Modhouse A. Franklin/G. Michael B.A.D. REQUESTS Heavy D & The Boyz S. Murdock D. Allen

**WILD**  
**Boston, MA**  
**Elroy Smith-PD**  
#1 Club Nouveou  
ADDS  
M. Howard  
Jocelyn Brown  
Grandmaster Flosh  
K. Blow  
L. Thomas

**WNVU-AM**  
**Monroeville, PA.**  
**Del King-PD**  
#1 Melbo Moore  
ADDS  
Sheilo E.  
Kool & The Gong  
Storpoint

REQUESTS  
Club Nouveou  
S. Murdock  
R. Davis

### WKND Hartford, CT Melanie McClean-MD

#1 Comeo  
ADDS  
Surface  
Full Force  
RFTW  
REQUESTS  
Comeo  
Loose Ends  
G. Guthrie

### WNHC New Haven, CT David Dickenson-PD

#1 Freddie Jackson  
ADDS  
O'Bryon  
J. (D-Troin) Williams  
J. Jackson  
P. LaBelle  
Club Nouveou  
Full Force

**WZAK**  
**Cleveland, OH**  
**Lynn Tolliver-PD**  
ADDS  
S. Robinson  
M. Howard  
Storpoint  
Rose Royce  
L. Thomas  
Atlantic Storr  
Prince  
B.A.D.  
D. Holl  
O.J. Jones  
Mes'oy

G. Jeter/G. Jones  
REQUESTS  
Club Nouveou  
F. Jackson (Jom  
Tonight)  
F. Jackson

### WUFO Buffalo, NY Laverne Blakely-PD

#1 Comeo  
ADDS  
System  
J. Brown  
C. Stanley  
Trinere  
S. Payne/P. Ingram  
Club Nouveou  
Klymoxx  
REQUESTS  
Comeo  
D. Allen  
Jacksons

### WXYV Baltimore, MD Roy Sampson-PD

#1 Mel & Kim  
ADDS  
Jacksons  
Vondross/Hines  
M. Howard  
Montronix  
Club Nouveou  
REQUESTS  
Timex Social Club  
Loose Ends  
H. Hewett

ADDS  
S. Robinson  
M. Howard  
L. Ingram  
Run D.M.C.  
Vondross/Hines  
A. Franklin/G.  
Michoels  
REQUESTS  
Beastie Boys  
L. Vondross  
S. Murdock

### WABD-AM Oak Grove, KY. Larry Pareigis-PD

#1 Bruce Willis  
ADDS  
Atlantic Storr  
Grandmaster flosh  
B.A.D.  
Run D.M.C.  
A. Franklin/G. Michael  
G. Jeter/G. Jones  
Jocelyn Brown

### WANM Tallahassee, FL Joe Bullard-PD Jehryl Toaks-MD

#1 Freddie Jackson  
ADDS  
I. Hoyes  
C. DeBorge  
J. Brown  
Run D.M.C.  
M. Howard  
L. Ingram  
Jacksons  
REQUESTS  
Club Nouveou

### WEAS Savannah, GA Don Jones-PD

#1 Comeo  
ADDS  
S. Robinson  
Bloke & Hines  
C. Lynn  
Gop Bond  
H. Alpert  
Atlantic Storr  
Rose Royce  
REQUESTS  
Storpoint  
O. Cheatham

### WEDR Miami, FL George Jones-PD

#1 Freddie Jackson  
ADDS  
Compony B  
RFTW  
C. DeBorge  
P. LaBelle  
REQUESTS  
F. Jackson  
H. Hewett  
Midnight Storr

### WFXA Augusta, GA

### Rob Conner PD

ADDS  
Modhouse  
Levert  
System  
A. Franklin/G. Michael  
Atlantic Storr  
REQUESTS  
B. DeBorge  
Comeo  
D. Allen

### WGIV Charlotte, NC Don Cody-PD

ADDS  
M. Reynolds  
Gigolo Tony  
Kid M.C.  
Dimples Tee  
B. Honds

### WHYZ Greenville, SC Andre Carson-PD

#1 Melbo Moore  
ADDS  
One Way  
Klymoxx  
G. Abbott  
Atlantic Storr  
Focus  
A. Franklin/G. Michael  
Georgio Allentini  
S. Robinson  
L. Thomas  
Full Force

### WJIZ Albany, GA Tony Wright-PD

#1 Loose Ends  
ADDS  
Vondross/Hines  
S. Robinson  
Run D.M.C.  
M. Howard  
I. Hoyes  
Atlantic Storr  
T. DeShown  
M. Morgan  
B. Blond  
REQUESTS  
Storpoint  
O. Cheatham

### WJLD Birmingham, AL Dick Lumpkin-MD

#1 Focus  
ADDS  
A. Boker  
O'Bryon  
B. Williams  
System  
Cover Girls  
Kopper  
M. Scott  
M. Howard  
R. Perkins  
J. Taylor  
REQUESTS  
D. Allen  
P. Hymon  
H. Hewett

### WJTT Chattanooga, TN Frank St. James-PD

#1 Freddie Jackson  
ADDS  
S. Robinson  
B.A.D.  
Run D.M.C.  
L. Ingram  
G. Abbott  
Bloke & Hines  
A. Baker  
M. Howard  
C. DeBorge  
Rue  
Kool & The Gong  
REQUESTS  
J. Jackson  
H. Hewett  
Sheilo E.

### WJYL Louisville, KY Phillip D. March-PD

#1 Freddie Jackson  
ADDS  
A. Franklin/G. Michael  
S. Murdock  
REQUESTS  
Club Nouveou  
Heavy D & The Boyz

### WLou Louisville, KY Tony Fields-PD

#1 Freddie Jackson  
ADDS  
S. Robinson  
G. Abbott  
C. DeBorge  
Rue  
Vondross/Hines  
O'Bryon  
M. Howard  
Run D.M.C.  
L. Ingram  
Montronix  
REQUESTS  
F. Jackson  
Loose Ends

### WNOO Chattanooga, TN Thomas Henderson-PD Jaye Riley-MD

#1 Focus  
ADDS  
A. Boker  
O'Bryon  
Atlantic Storr  
R. Nevil  
R. Royce  
Gop Bond  
Kennedy G.  
Ivy  
REQUESTS  
Club Nouveou  
Jacksons  
System

### WORL Orlando, FL

### Maxwell St. James-PD

#1 Loose Ends  
ADDS  
Sheilo E.  
Club Nouveou  
Commodores  
Full Force  
Vondross/Hines  
System  
L. Thomas  
REQUESTS  
Loose Ends  
M. Scott  
R. Davis

### WPAL Charleston, SC Don Kendrick-PD

ADDS  
L. Ingram  
Klymoxx  
T. Deshown  
Atlantic Storr  
O.J. Jones  
Rose Royce  
C. DeBorge  
G. Jeter/G. Jones

### WQMG Greensboro, NC Doc Foster-PD

#1 Club Nouveou  
ADDS  
System  
Atlantic Storr  
A. Franklin/G. Michael  
One Way  
REQUESTS  
Club Nouveou  
B. Willis  
Rose Brothers

### WTKL Baton Rouge, LA E. Rodney Jones-PD

ADDS  
Vondross/Hines  
C. DeBorge  
Rue  
C. Lynn  
Jozzy Jeff  
Surface

### WTMP Tampa, FL Chris Turner-PD

#1 Gladys Knight & The Pips  
ADDS  
G. Jeter/G. Jones  
A. Franklin  
S.O.S. Bond  
C. Lynn  
C. DeBorge  
Atlantic Storr  
M. Howard  
REQUESTS  
Sheilo E.  
Gladys Knight & The Pips  
H. Alpert

## MIDWEST

### KMJM St. Louis, MO Mike Stradford-PD

#1 Gladys Knight & The Pips  
ADDS  
Commodores  
O'Bryon  
A. Boker  
Expose'  
Georgio Allentini  
Atlantic Storr  
I. Hoyes  
Jozzy Jeff

### WCKX Columbus, OH Rick Stevens-PD

#1 Freddie Jackson  
ADDS  
Run D.M.C.  
Mes'oy  
D. Ashberry  
S. Gee

RFTW  
T. DeShown  
O'Bryon

### WJLB Detroit, MI James Alexander-PD

ADDS  
B. DeBorge  
Georgio Allentini  
I. Hoyes  
Klymoxx  
L. Thomas

### WLUM Milwaukee, WI Bernie Miller-PD

ADDS  
Mel & Kim  
J. Brown  
M. Howard  
Full Force  
One Way  
Sheilo E

A. Boker  
Vondross/Hines  
Venetions  
REQUESTS  
Club Nouveou  
D. Allen  
Jets

### POWER 108 Cleveland, OH Calvin Hicks-Asst. PD/MD

#1 Freddie Jackson  
ADDS  
O'Bryon  
L. Thomas  
D. Holl  
Simply Red  
REQUESTS  
Sheilo E.  
J. Jackson  
Jets

### WVOI Taleo, OH

### Paul Brown-PD

ADDS  
M. Howard  
S. Payne/P. Ingram  
G. Abbott  
O'Bryon  
S. Robinson  
Club Nouveou

### WZAK Cleveland, OH Lynn Tolliver-PD

ADDS  
S. Robinson  
M. Howard  
Storpoint  
Rose Royce  
L. Thomas  
Atlantic Storr  
Prince  
B.A.D.  
D. Holl  
O.J. Jones  
Mes'oy

## WEST

### KDAY Los Angeles, CA Jack Patterson-PD

ADDS  
H. Hewett  
S. Robinson  
T. Turner  
L. Ingram  
Jocelyn Brown  
V. Williams  
A. Boker  
G. Abbott  
Run D.M.C.  
C.C. Cooper  
King Errisson  
RJ's Lotest Arrival

### KDIA Oakland, CA Barry Pape-PD

#1 Midnight Storr  
ADDS  
Club Nouveou  
Modhouse  
A. Franklin/G. Michael  
J. Jackson  
S. Robinson  
Pointer Sisters  
H. Alpert

C. DeBorge  
Rue  
Mel & Kim  
REQUESTS  
Club Nouveou  
Sheilo E.  
System

### KDKO Denver, CO Ron Ash-PD

#1 Freddie Jackson  
ADDS  
G. Abbott  
Club Nouveou  
A. Boker  
M. Howard  
Run D.M.C.  
S. Robinson

### KJLH Los Angeles, CA

### Cliff Winston-PD

#1 Freddie Jackson  
ADDS  
Levert  
S. Robinson  
New Edition  
Bloke & Hines  
Surface  
J. Brown  
Klymoxx  
I. Hoyes  
B.A.D.  
REQUESTS  
Club Nouveou

### KSOL San Francisco, CA Bernie Moady-PD

#1 Jets  
ADDS  
S.O.S. Bond  
A. Boker

Klymoxx

### KUKK Phoenix, AZ Rick Thomas-PD

#1 Comeo  
ADDS  
B. Willis  
Run D.M.C.  
RJ's Lotest Arrival  
S. Robinson

### XHRM San Diego, CA Gene Harris-PD L.D. McCollum-MD

#1 Shirley Murdock  
ADDS  
System  
RJ's Lotest Arrival  
G. Abbott  
Soverign

## SOUTH

### KDKS Shreveport, LA C. Erwin Daniels

ADDS  
Run D.M.C.  
L. Hoywood  
L. Ingram  
C. DeBorge  
Rue  
L. Thomas  
RFTW  
Full Force  
B. Blond  
REQUESTS  
L. Ingram  
Five Star  
Timex Social Club

### KDLZ Forth Worth, TX

### Kelly McCann

ADDS  
Pointer Sisters  
A. Franklin  
Vondross/Hines  
A. Boker  
Klymoxx

### KHYS Port Arthur, TX Doug Davis-MD

ADDS  
Pointer sisters  
A. Franklin/G. Michael  
L. Thomas  
G. Abbott  
C. Lynn  
Georgio Allentini  
REQUESTS  
Loose Ends

F. Jackson  
J. Jackson

### KKDA Dallas, TX Terry Avery-PD

#1 Club Nouveou  
ADDS  
Kopper  
A. Boker  
Living Proof  
C. Khon  
L. Thomas  
G. Abbott  
REQUESTS  
Beastie boys  
Club Nouveou

### KOKY Little Rock, AK

### Bobby Earl-PD

ADDS  
H. Hewett  
S. Robinson  
L. Ingram  
Jocelyn Brown  
V. Williams  
A. Boker  
G. Abbott  
Run D.M.C.  
C.C. Cooper  
King Errisson  
RJ's Lotest Arrival

### KRNB Memphis, TN. Melvin Jones-PD

#1 Shirley Murdock

48  
14  
94  
138  
64  
117  
145  
22  
135  
18  
58  
121  
173  
154  
198  
147  
7  
129  
42  
123  
199  
59  
61

# THE BEAT

**THE SEATTLE MIX**—Ed Locke, president of **Nasty-Mix Records** and his all encompassing **Ed Locke Promotions Inc.**, continues to garner national acclaim via the three man hip hop group called **Sir-Mix-A-Lot**. This Seattle based company according to Mix-A-Lot, A.K.A. **Anthony Ray**, is on a mission to put Seattle on the map. That mission gathered a lot of steam with the release of the first single "**Square Dance Rap**" having received airplay in regions like Los Angeles, via **KDAY**. The follow-up single "**I Want A Freak**" is beginning a breakout pattern in the south as well as some heavy midwestern exposure. Sir-Mix-A-Lot started his musical voyage as a club D.J. in and around the Seattle area. During that time he knew what he wanted to do and began building what has become an arsenal of synthesizers and electronic gadgetry unequaled in hip hop. His first big break came when **Nasty Nes Rodriguez** began playing his music on **K-FOX's** top rated hip hop show **Fresh Tracks**. When cuts like "**Let's G**" become the show's most requested songs, the local media took notice thus leading to extensive coverage, the formation of Locke's **Nasty Mix Records** and the subsequent

single releases. The group's participation in England's first ever hip hop festival, **Fresh U.K.**, found them shoring the bill with heavyweights like **Grandmaster Flash**, **Afrika Bambaata** and fellow second generation rappers **World Class Wrecking Cru** for two sold out shows at the 15,000 seat **Wembley Arena**. Sir-Mix-A-Lot writes the latest chapter of what looks to be a long and important volume in hip hop. And the unlikely hip hop hotbed of Seattle begins to look bigger and brighter on the musical map.

**SOUL TRAIN AWARDS**—The First Annual Soul Train Music Awards show is now scheduled to air live on March 23, 1987, 8pm-10pm E.S.T. The two-hour special will be produced in front of a star-studded, block-tie audience. Hosted by **Dionne Warwick** and **Luther Vandross**, the music awards special will also feature such artists as: **Stevie Wonder**, **Tina Turner**, **Patti LaBelle**, **Al Jarreau**, **James Cleveland**, **Run D.M.C.** and **David Sanborn**. The voting committee is made up of program and music directors, as well as r&b, jazz and gospel dealers across the country. Fourteen categories will be honored for records re-

leased between November 30, 1985 and November 30, 1986. In addition, the First Annual Heritage Award will be presented to a pioneer member of the r&b/urban contemporary music community demonstrating exceptional talent and professionalism that is an inspiration in the industry. Two music education scholarships will be awarded during the evening. The program is a co-production of **Tribune Entertainment** and **Don Cornelius Productions** with gracious producers **Tony Sabatino** and **Wenda Fong** behind the wheel. Among Tony and Wenda's credits are the last four years of **Emmy Awards** shows.

**INCREDIBLE PAYNE**—Fote has a way of throwing unpredictable curves and ironies in our direction. **Superstar International Records** artist **Scherrie Payne** is a typical example of such fate. Several years ago, show business was probably the furthest thing from her mind, but since that time, Scherrie has enjoyed a spectacular career. She gained notoriety as a member of the Detroit based group **Glass House**, which led to her five year stint with internationally known **Supremes**. Upon her departure from the **Supremes**, Scher-

rie pursued a career as a solo artist having performed for the last year in Las Vegas at **The Dunes Hotel** and **The Desert Inn**. Additionally, she recently starred in **Dream Street**, an exciting production that won the entertainer of the year award. This immensely talented lady with the powerful vocals is currently enjoying the success of her chart climbing single duet with **Phillip Ingram** titled "**Incredible**" produced by **Wayne Henderson**. **Superstar International Records** under the guidance of **Thomas Kennedy**, chairman of the board and of industry veteran **Doc Ferguson**, president, are making their presence felt rapidly in the music world with the **Poyne/Ingram** duet as well as the sexy, sassy female trio called **Me-s'ay** and their current single "**Climb The Walls**." The combination of Kennedy, Ferguson and staff are determined to build superstars that are internationally known.

**KHYS OPENING**—**KHYS Radio** is looking for part-time announcers with one year experience. No calls please, send tape and resume to **Mark Petry, KHYS Radio, 7700 Gulfway Drive, Port Arthur, Texas, 77642.**

Bob Long



LUTHER VANDROSS



DIONNE WARWICK



SCHERRIE PAYNE



SIR-MIX-A-LOT

## HIGH PRIORITY

### A High Priority Letter From BOB LAW Host of National Black Network's Syndicated Night Talk Show

An Open Letter To Black Radio:

The Black community has changed considerably since the advent of Black Radio. Our consciousness has grown from Negro to African American. Our aspirations have grown from becoming the first Negro in major league baseball to becoming Governor, Astronaut, and even President of the United States. Black Americans as a group are among the wealthiest, best educated Blacks on the planet. The world is on the threshold of the 21st century, and Black Americans are poised to play a significant role in shaping the future.

Black leaders such as **Joseph Lowery**, **Wyatt T. Walker**, **Ben Chavis** and **Jesse Jackson** have already established international credentials.

We are a people, growing up. Our needs include information and networking, a sharing of skills, insight and resources. We are no longer children seeking escape from reality in pursuit of pleasure 24 hours a day.

When the Japanese Prime Minister made disparaging remarks alluding to the low IQ of African Americans, we were alarmed and insulted. But what can be said of Black Radio stations that refuse to take news and information seriously. What are you saying about the IQ of Black people when you insist that Blacks will only tolerate tight musical playlists, pumping the "hits" 24 hours a day.

While Black people are responding to the demands of the future with questions about world hunger and world peace... While names like **Trans Africa** and **Winnie Mandella** became part of our daily vocabulary... Black Radio, the primary information source in the Black community boasts of "Rap Attacks" and "Hippity Hop." When you consider the diminishing audience the ratings reflect, it may be a signal that Black Radio has misunderstood. Perhaps the needs of your community have changed far beyond a rap attack. Perhaps the pursuit of news and relevant information has your audiences searching elsewhere. Perhaps the Black community has grown up leaving Black Radio with the challenge to catch up!

Bob Law



**Al Bell**  
**President**  
**Edge Records**

A special Black History issue would not be complete without the presence of one of Black Music's leading record executives, the legendary **Al Bell**. Now, most of us know of Al's enormous contributions to our community with his successes at **Stax Records**. Today, Al Bell is in the limelight as president of an exciting new label called **Edge Records**. Together with partner **Rick Frio**, on inspired and dedicated staff, Edge is releasing music with heavy messages helping to instill a high level of integrity back into the business and henceforth back into the record buying and listening masses.

Having already scored major successes with their debut release of "U-Turn" by **J. Blackfoot**, Edge's subsequent releases include **Main Ingredient's** "If I Was Your Woman...", **David Dee's** LP entitled "Sheer Pleasure," **Marshall and Babb's** single "Let It Be Me," and **Bobby McClure's** 45 entitled "You Never Miss Your Water."

Back in the late fifties, Bell studied under and became personally acquainted with **Dr. Martin Luther King**. The relationship continued long after he became president of Stax. In fact, on the day of Dr. King's death, Al was in a Memphis recording studio with singer **Shirley Walton**, **Booker T.** (of Booker T. and the MGs), and songwriter **Eddie Floyd** producing a special song written in tribute to Dr. King, "Send Peace and Harmony Home," when the phone rang with news of King's assassination.

This month, Al has taken the first step in international efforts to raise funds for the **Martin Luther King, Jr., Center for Nonviolent Social Change** in Atlanta by making a contribution bringing to the center the first artist's proof of a life-sized bronze bust of Dr. King. The bust, which according to Al "captures both the physical and spiritual essence of Dr. King," was created under the personal supervision of King's widow, **Coretta Scott King**, and Al has specified that it remain an permanent display at the center. An edition of 1,001 signed, numbered and certified bronzes, however, are now offered for sale, and Durastane replica's will be mass-produced and offered to the general public at a reduced price. Al's feelings on his part of the project: "I saw my gift as an opportunity to help promote and perpetuate the principals that Dr. King

stood for, not the least of which was peace. It was a small gesture that hopefully helps to focus on the Center and the non-violent approach to human debate that Dr. King stood for." Far further information regarding the bust, please contact the Dr. Martin Luther King, Jr., Center for Nonviolent Social Change, 449 Auburn Ave., N.E., Atlanta, GA, 30312; phone (404) 524-1956.

During his years as head of Stax Records, Al Bell introduced marketing and promotion innovations into a stagnant industry that continues to make recurrent impressions on the fabric of society. Bell's visionary efforts not only altered attitudes, but changed the direction of the nation's music industry, and reverberated around the globe.

Gleaning and coordinating the highest caliber of talent available, Al became the first to assemble an impressive array of virtually unknown minority talent to nurture during the spiraling success of his business. And, although Bell is credited as the impetus and creative force behind Stax, he also provided "equal opportunity" for the professional skills of undiscovered, talented business executives to be developed along with the creative genius of such legendary entertainment personalities as **Richard Pryor** and **Issac Hayes** (both of whom were Stax prodigy).

Having achieved phenomenal success in this highly competitive industry,

Bell's accomplishments did not escape the attention of the major corporate community. In 1968, Stax Records, Inc. was purchased by **Gulf and Western**.

In 1972, what started as a promotional campaign, evolved into the single largest event ever presented to Black America. **100,000 Los Angeles** residents made history, along with Bell, when his successful **WATT STAX** concert transcended the outdoor stages and moved to the nation's movie screens. **Bell and Wolper Productions** filming the **Columbia Pictures** distribution of the event and the subsequent soundtrack album, were precursors of the formation of the **Stax Film Division**. The innovative promotion and marketing of Stax film products were the introduction for **Black-Themed** motion pictures to **Hollywood** and rescued a floundering film industry.

During the course of a successful career, the influence of Al Bell transcended the boundaries of his business activities, spilling over into the realm of Civil Rights and Politics. A contemporary of then emerging national figures like **Rev. Jesse Jackson** and **Andrew Young**, Bell's establishment of a network of black business and creative talent was constantly in demand to provide counsel and sound direction in both business and strategic planning and implementation.

Bell's philosophy in the production

of recorded music is established by his history of prior successes. Succinctly stated, his philosophy is the transformation of appreciation of where the marketplace (consumer) is of a particular time into the highest quality recorded music available of that particular time. He achieves the highest quality by retaining and surrounding himself with the most gifted musicians, technicians and professionals available for the production involved. He identifies the latent and obvious talent of the artist, and then applying his creativity, records and produces the artist in such a manner which can be marketed to create maximum demand.

Bell recognizes mankind to be an emotional species and that music is nothing more or less than a mirror of that emotion. Accepting that premise, he seeks out and develops the unique emotional talents of the unknown artist and blends into the final product the emotional talents of the other people involved in the recording session/production. The final result is a piece of recorded music which appeals positively to the emotional needs of the mass consumer in the marketplace.

This prudent business discipline, combined with the social science approach to the market and marketing, results in cost effective productions of high quality "State Of The Time" recorded music without compromise of the creativity in the art form.

Al Bell, born in **Brinkley, Arkansas**, is married with two sons, holds a B.S. Degree in Political Science and an Honorary Doctorate Degree. His educational achievements, professional interest, skills, experience (started as a D.J.), professional activities, memberships, awards and Stax artist roster (which included **Bill Cosby**, **Billy Eckstine**, **Otis Redding**, **Mike Douglas**, **Wilson Pickett**, **Johnny Taylor**, **Staple Singers**, **Rufus & Carla Thomas**, **Jesse Jackson** and **Moms Mabley**, to mention a few) reads like a Who's Who and What's What in America and the World.

Al Bell is standing on the "Edge" of re-writing history. Welcome back to this brilliant man who did so much for so many. We (the industry) love and we truly missed you! Welcome back brother, may the best days of your past be the worst of your future-**GOD BLESS!**

**Bob Long, Robb Long & Judie Haymes**

# CASH BOX Radio Report COUNTRY

## AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 28, 1987

### MARKET AT A GLANCE

**MOST ADDED** Out Of A Possible 121 Stations

109 Stations Reported This Week



**Heart Vs. Heart**—Poke McEntire—(RCA)—38 Adds

**Way Down Texas Way**—Asleep At The Wheel—(Epic)—37 Adds

**Till I'm Too Old To Die Young**—Moe Bondy—(MCA/Curb)—35 Adds

**There Ain't No Binds**—The Whites—(MCA/Curb)—32 Adds

**Came To Me**—Johnny Paycheck—(Mercury)—31 Adds

### #1 SINGLES



### RETAIL



**Forever**—The Stotler Brothers—(Mercury/Polygram)

**I Can't Win For Losin' You**—Earl Thomas Conley—(RCA)

**Baby's Got A New Baby**—SKO—(MTM)

**Ocean Frant Property**—George Strait—(MCA)

**Right Hand Man**—Eddy Roven—(RCA)

**Marnin' Ride**—Lee Greenwood—(MCA)

**Midnight Girl/Sunset Town**—Sweethearts Of The Rodeo—(Columbia)

### REQUESTS



**Na Place Like Home**—Rondy Travis—(Worner Bros.)

**Forever**—The Stotler Brothers—(Mercury/Polygram)

**Dan't Be Cruel**—The Judds—(RCA)

**The Right Left Hand**—George Jones—(Epic)

**Twenty Years Ago**—Kenny Rogers—(RCA)

**Kids Of The Baby Boom**—Bellomy Brothers—(MCA/Curb)

**You've Got The Touch**—Alobomo—(RCA)

### HOT CUTS

- George Strait**—All My Ex's Live In Texas—(Ocean Front Property)
- Reba McEntire**—Why Not Tonight—(What Am I Gonno Do About You)
- Dan Seals**—Three Time Loser—(On The Front Line)
- The Judds**—Turn It Loose—(Heartland)
- Randy Travis**—Messin' With My Mind—(Storms Of Life)

- Restless Heart**—Hummingbird—(Wheels)
- The Judds**—Cow Cow Boogie—(Heartland)
- Bellamy Brathers**—Country Pop—(Country Pop)
- Sweethearts Of The Rodeo**—Chosen Few—(Sweethearts Of The Rodeo)
- Waylan Jennings**—Boker Street—(Hongin' Tough)

# COUNTRY TOP 40 PLAYLIST SCOREBOARD

| Record Rank | Title   | Lst. Wk. | Tit. Wks. | Req. Rank | Rotation | Soles Rank | Video | Current Tour | Current LP |           | Hot Cuts                                    |
|-------------|---|----------|-----------|-----------|----------|------------|-------|--------------|------------|-----------|---|
|             |   |          |           |           |          |            |       |              | This Wk.   | Ttl. Wks. |   |
| 1           | <b>Rondy Trovis</b> -No Place Like Home-Worner Bros.      | 4        | 12        | 2         | Hot      | 1          | N     | Y            | 1          | 37        | Storms Of Life/Messin' With My Mind         |
| 2           | <b>Lee Greenwood</b> -Mornin' Ride-MCA                    | 3        | 14        | 20        | Hot      | 7          | N     | Y            | 25         | 22        | Silver Saxophone/Love Will Find Its Way...  |
| 3           | <b>The Stotler Brothers</b> -Forever-Mercury/Polygram     | 6        | 12        | 36        | Hot      | 2          | N     | Y            | 47         | 37        | Will You Be There                           |
| 4           | <b>Eori Thomas Conley</b> -I Con't Win For Losin' You-RCA | 1        | 14        | 9         | Hot      | 3          | N     | Y            | 5          | 16        | Dancing With The Flame/Preservation Of...   |
| 5           | <b>Sweethearts Of The Rodeo</b> -Midnight Girl...-Col.    | 8        | 14        | 18        | Hot      | 8          | Y     | Y            | 33         | 28        | Chosen Few                                  |
| 6           | <b>SKO</b> -Baby's Got A New Baby-MTM                     | 9        | 13        | 10        | Hot      | 4          | Y     | N            | 38         | 4         | Country Heart/Bitter Pill To Swallow        |
| 7           | <b>Steve Woriner</b> -Small Town Girl-MCA                 | 10       | 10        | 13        | Hot      | 12         | N     | Y            | -          | -         | -   |
| 8           | <b>Restless Heart</b> -I'll Still Be Loving You-RCA       | 11       | 11        | 11        | Hot      | 13         | N     | Y            | 11         | 6         | Hummingbird/Why Does It Hove To Be...       |
| 9           | <b>George Strait</b> -Oceon Front Property-MCA            | 14       | 6         | 1         | Hot      | 5          | N     | Y            | 14         | 4         | All My Ex's Live In Texas                   |
| 10          | <b>Kenny Rogers</b> -Twenty Years Ago-RCA                 | 12       | 6         | 6         | Hot      | 10         | N     | Y            | 10         | 6         | Time For Love/They Don't Make Them...       |
| 11          | <b>The Gatlin Brothers</b> -Talkin' To The Moon-Columbia  | 15       | 6         | 14        | Hot      | 20         | N     | N            | -          | -         | From Time To Time(It Feels Like Love Again) |
| 12          | <b>Marie Osmond</b> -I Only Wanted You-Copitol/Curb       | 13       | 10        | 25        | Med.     | 9          | Y     | Y            | 21         | 21        | Everybody's Crazy 'Bout My Baby             |
| 13          | <b>George Jones</b> -The Right Left Hand-Epic             | 18       | 6         | 5         | Hot      | 16         | N     | Y            | 4          | 18        | Don't Leave Without Taking The Silver       |
| 14          | <b>Eddy Raven</b> -Right Hand Man-RCA                     | 2        | 15        | 17        | RC       | 6          | N     | Y            | 39         | 2         | Shine, Shine, Shine                         |
| 15          | <b>John Schneider</b> -Take The Long Way Home-MCA         | 16       | 11        | 42        | Med.     | 21         | N     | Y            | 29         | 33        | The Auction                                 |
| 16          | <b>Bellomy Brothers</b> -Kids Of The Baby Boom-MCA/Curb   | 21       | 6         | 7         | Hot      | 24         | N     | Y            | 42         | D         | Country Pop                                 |
| 17          | <b>Juice Newton</b> -What Can I Do with My Heart-RCA      | 17       | 11        | 43        | Med.     | 32         | N     | N            | -          | -         | -   |
| 18          | <b>Alabama</b> -You've Got the Touch-RCA                  | 23       | 6         | 8         | Hot      | 11         | N     | Y            | 3          | 18        | Let's Here It For The Girl/I Tought Her...  |
| 19          | <b>Crysal Goyle</b> -Straight To The Heart-Worner Bros.   | 5        | 15        | RC        | RC       | 14         | N     | Y            | 26         | 27        | Deep Down/Take This Heart                   |
| 20          | <b>Tonyo Tucker</b> -I'll Come Back...-Copitol            | 7        | 17        | RC        | RC       | 18         | N     | Y            | 50         | 45        | Daddy Long Legs/Girls Like Me               |
| 21          | <b>Woylon Jennings</b> -Rose In Paradise-MCA              | 26       | 5         | 15        | Hot      | 36         | N     | Y            | 35         | 30        | Baker Street                                |
| 22          | <b>Nitty Gritty Dirt Band</b> -Fire In The Sky-WB         | 19       | 16        | RC        | RC       | 29         | N     | N            | 45         | 38        | -   |
| 23          | <b>Highway 101</b> -The Bed You Made For Me-Worner Bros.  | 27       | 6         | 12        | Hot      | 33         | N     | N            | -          | -         | -   |
| 24          | <b>Ronnie Milsop</b> -How Do I Turn You On-RCA            | 20       | 15        | RC        | RC       | 15         | N     | Y            | -          | -         | -   |
| 25          | <b>Gary Morris</b> -Leave Me Lonely-Worner Bros.          | 22       | 18        | RC        | RC       | N2         | N     | N            | 16         | 23        | Today I Storted Loving You Agoin/11th Hour  |
| 26          | <b>T. Grohom Brown</b> -Don't Go To Strongers-Copitol     | 32       | 5         | 21        | Hot      | 17         | Y     | Y            | 12         | 38        | -   |
| 27          | <b>Anne Muroy</b> -On And On-Copitol                      | 31       | 10        | 45        | Med.     | 23         | N     | N            | -          | -         | -   |
| 28          | <b>Tom Wopot</b> -The Rock And Roll Of Love-EMI America   | 30       | 10        | 26        | Med.     | 30         | Y     | Y            | -          | -         | -   |
| 29          | <b>Sawyer Brown</b> -Gypsies On Porode-Copitol/Curb       | 33       | 6         | 31        | Med.     | 25         | N     | Y            | 8          | 17        | Groveyard Shift/Sovin' The Honey...         |
| 30          | <b>Reba McEntire</b> -Let The Music Lift You Up-MCA       | 40       | 4         | 27        | Hot      | 28         | N     | Y            | 2          | 18        | Why Not Tonight/Till It Snows In Mexico     |
| 31          | <b>Lacy J. Dalton</b> -This Ol' Town-Columbia             | 29       | 11        | 52        | Lite     | 49         | N     | N            | -          | -         | I Can't See Me Without You                  |
| 32          | <b>Ronnie McDowell</b> -Lovin' That Crazy...-MCA/Curb     | 29       | 11        | 44        | Lite     | 38         | Y     | Y            | -          | -         | -   |
| 33          | <b>Michael Johnson</b> -The Moon Is Still Over...-RCA     | 39       | -         | 36        | Med.     | 38         | N     | Y            | 29         | 34        | Cool Me In The River/Hangin' On             |
| 34          | <b>Dan Seals</b> -You Still Move Me-EMI America           | 29       | 19        | RC        | RC       | 19         | N     | Y            | -          | 17        | Three Time Loser/On The Front Line          |
| 35          | <b>Michael Martin Murphey/Holly Dunn</b> -A Face...-WB    | 42       | 4         | 19        | Med.     | 43         | N     | Y            | -          | -         | -   |
| 36          | <b>The Judds</b> -Don't Be Cruel-RCA/Curb                 | 50       | 3         | 4         | Hot      | 38         | N     | Y            | 31         | -         | Turn It Loose/ Cow Cow Boogie               |
| 37          | <b>Ricky Van Shelton</b> -Wild Eyed Dream-Columbia        | 11       | 10        | 37        | Med.     | 52         | N     | Y            | -          | -         | Somebody Lied/Working Man Blues             |
| 38          | <b>Kothy Motteo</b> -You're The Power-Mercury             | 46       | 4         | 46        | Med.     | 53         | N     | Y            | 34         | 14        | Back Up Grinnin' / You Plant Your Fields    |
| 39          | <b>Keith Whitley</b> -Homecoming '63-RCA                  | 25       | 16        | RC        | RC       | 22         | Y     | Y            | -          | -         | -   |
| 40          | <b>Lyle Lovett</b> -Cowboy Man-MCA/Curb                   | 34       | 18        | RC        | RC       | 41         | N     | N            | 20         | 15        | Why I Don't Know /You Con't Resist It       |

Y—Yes

N—No

# ON DECK

| Record Rank | Title   | Lst. Wk. | Ttl. Wks. | Req. Rank | Rot. | Sales Rank | Video | Current Tour | Current LP |           | Hot Cuts                                    |
|-------------|---|----------|-----------|-----------|------|------------|-------|--------------|------------|-----------|---|
|             |   |          |           |           |      |            |       |              | This Wk.   | Ttl. Wks. |   |
| 41          | Billy Joe Royal-Old Bridges Burn Slow-At. Americo | 47       | 3         | 16        | Med. | 42         | N     | Y            | 32         | 40        | -   |
| 42          | Nanci Griffith-Lone Stor Stote Of Mind-MCA        | 45       | 6         | 22        | Lite | -          | N     | Y            | -          | -         | -   |
| 43          | Don Williams-Senorito-Copitol                     | 51       | 4         | -         | Med. | 45         | N     | N            | -          | -         | Send Her Roses                              |
| 46          | The O'Kanes-Con't Stop My Heort...-Columbio       | 53       | 4         | 28        | Med. | -          | N     | Y            | 24         | 6         | Bluegrass Blues/That's All Right Momo       |
| 47          | Jimmy Murphy-Keep The Foith-Encore                | 52       | 5         | 38        | Med. | -          | N     | Y            | -          | -         | -   |
| 48          | Parton/Ronstadt/Harris-To Know Him Is...WB        | 55       | 2         | 23        | Med. | 44         | Y     | N            | -          | -         | -   |
| 49          | Liz Boardo-There's Still Enough Of Us-Moster      | 54       | 5         | 33        | Lite | -          | N     | N            | -          | -         | -   |
| 51          | Judy Rodman-Girls Ride Horses Too-MTM             | 56       | 2         | 47        | Lite | -          | N     | N            | -          | -         | Do You Make Love As Well As You Make Music  |
| 53          | The Oak Ridge Boys-It Takes A Little Rain-MCA     | 58       | -         | -         | Lite | -          | N     | N            | -          | -         | -   |
| 55          | Adam Baker-You've Got A Right-Avista              | 60       | -         | 48        | Lite | -          | N     | Y            | -          | -         | -   |
| 57          | The Girls Next Door-Walk Me In The Rain-MTM       | 63       | 3         | 29        | Lite | -          | N     | Y            | -          | -         | -   |
| 58          | Mel McDaniel-Oh What A Night-Capitol              | 60       | 3         | 39        | Lite | -          | Y     | Y            | 28         | 14        | '57 Chevy & You/Just Can't Sit Down Music   |
| 59          | Steve Earle-Goodbye's All We've Got Left-MCA      | 65       | 3         | 40        | Lite | -          | N     | Y            | 6          | 40        | Feorless Heort/Good Ole Boy (Gettin' Tough) |
| 60          | The Shooters-They Only Come Out At Night-Epic     | 66       | 5         | 34        | Lite | -          | N     | Y            | -          | -         | -   |
| 62          | Ricky Skaggs-I Wonder If I Core As Much-Epic      | 68       | 3         | 35        | Lite | -          | N     | Y            | 12         | 18        | Wolkin' In Jerusalem/Roisin' The Dickens    |
| 63          | Mickey Clark-When I'm Over You-Evergreen          | 70       | 5         | -         | Lite | -          | N     | N            | -          | -         | -   |
| 64          | Billy Vera And The Beaters-At This Moment-Rhino   | 71       | 4         | -         | Med. | -          | Y     | N            | -          | -         | -   |
| 65          | Hank Williams Jr.-When Something Is...WB/Curb     | 75       | 2         | -         | Lite | -          | Y     | Y            | 30         | 2         | My Nome Is Bocephus                         |
| 66          | Gary Morris-Ploin Brown Wrapper-Worner Bros.      | D        | D         | 30        | Lite | -          | N     | Y            | 14         | 23        | Today I Started Loving You Agoin'/11th Hour |
| 67          | Pake McEntire-Heort Vs. Heort-RCA                 | D        | D         | 51        | Lite | -          | N     | Y            | -          | -         | -   |

# INDIE TOP 20

| Title   | Last Wk. | Wks. on Chart | Stations  |
|---|----------|---------------|---|
| 1 Jimmy Murphy-Keep The Foith-Encore                        | 1        | 6             | WSCG 16/12, KSO 21/18, KJJR 27/19, KINO 26/20, KIXZ 25/20, KMOO 25/21   |
| 2 Liz Boardo-There's Still Enough Of Us-Moster              | 2        | 6             | KMOO 24/20, KYKX 32/25, WPNX 30/28, WCMX 34/29, WSDS 36/30, WCVR 35/30  |
| 3 Adam Baker-You've Got A Right-Avista                      | 5        | 4             | WKDY 26/16, KSIW 29/27, KMOO 36/28, KYKX 35/28, WVAR 37/29, WCCN 34/29  |
| 4 Mickey Clark-When I'm Over You-Evergreen                  | 9        | 5             | WSCP 24/20, KYKX 29/22, WJJC 27/23, KPOW 33/31, WDLW 34/32, KWOC 38/34  |
| 5 Billy Vera & The Beaters-At This Moment-Rhino             | 10       | 4             | WSCG 23/18, WKDY 17/10, WVVVA 31/30, WWRK 23/22, WMMK 32/25, WOWW 40/29 |
| 6 Tina Danielle-Burned Out-Chorto                           | 11       | 4             | WSCP 22/18, KJJR 34/26, KIXZ 39/30, KYKX 49/42, WQTE 41/38, KSO D/39    |
| 7 The Johnstons-Two-Nome Girl-Hidden Volley                 | 12       | 3             | WPAY 46/42, KMOO D/39, WWQM 46/43, KYKX 49/42, WQTE d/49, WVAR 47/44    |
| 8 Alibi-It Only Hurts When I Cry-Comstock                   | 15       | 2             | WQTE 42/32, KMOO 38/31, WSCG 50/39, KICE 35/33, WPCM 48/42, WJJC D/43   |
| 9 Melissa Kay-No More Mr. Nice Guy-Storgem                  | 13       | 3             | WJJC 38/32, WMML 34/34, WKJA 46/44, KBFS 48/45, WKDY 50/47, KJUN D/49   |
| 10 Kathy Edge-I Toke The Chonce-NSD                         | 16       | 2             | KMOO 39/32, WSCG D/45, WPNX 43/39, WICO 48/42, KJUN D/45, WSDS D/49     |
| 11 Marica Lynn-You've Got Thot Leoving Look...-Soundwoves   | 19       | 2             | WKDY D/48, WSCP A/40, WCVR A/49, KEED-A, WICO-A, WSDS-A                 |
| 12 Gail O'doski-Eorly Morning Love-Door Knob                | D        | D             | WJJC 29/24, WSCG 42/36, KYKX 43/36, WPNX 44/43, WLET A/44, KFGO D/49    |
| 13 J.C. Weaver-Gotto Get Out Of Town-Wild Turkey            | 20       | 2             | WXCE D/49, WPNX D/50, WOFF-A, WYAM-A, WLET-A, WAGI-A                    |
| 14 Peggy Johnson-I Thought You Were Already Gone-Cypress    | 18       | 2             | WSCP 28/22, WCAW 47/43, WKDY 47/42, WSCG D/46, WGSQ D/47, WKJA D/47     |
| 15 Jimmy Wilcox-The Swingin' Side Of Them...-Silver Stirrup | D        | D             | WJJC 43/40, WQTE D/50, KJUN D/50, KFRD-A, WAGI-A, WSWN-A                |
| 16 Gary McCullough-The Cheoter-Soundwoves                   | D        | D             | WFMW-A, WLCO-A, WMTZ-A, WLET-A, WKJA-A, WVAR-A                          |
| 17 A.J. Masters-Toke A Little Bit Of It Home-Bermudo Dunes  | 4        | 6             | WSCG10/6, KFRD 35/28, WYII 35/29, KJJR 40/31, WSDS 40/28, WKTY 30/28    |
| 18 Tony McGill-Like An Oklohomoo Morning-Killer             | 3        | 11            | WSCP 23/19, WVAR 32/28, WSDS 35/32, WKJA 43/38, WOCI 44/41, WLCO D/50   |
| 19 Ren Ashley-How Con You Mend A Broken Heort-West          | 8        | 5             | WSCG 30/26, KRKT 36/31, WVAR 45/41, KINO 45/42, WJJC 45/42, KBFS 49/44  |
| 20 Tim Malchak-Colorado Moon-Alpine                         | D        | D             | KMMJ-A, KSJB-A, KSIW-A, WCMX-A, KFAY-A, KVGB-A                          |

# COUNTRY PLAY BY PLAY

## NORTHWEST

**KRKT Albany, OR**  
**H. David Allon**  
#1 SKO

ADDS  
T.L. Lee  
The Johnstans  
Pake McEntire  
Steve Earle  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris  
The Oak Ridge Boys  
Lyle Lovett  
Dano McVicker  
Moe Bondy  
The Whites  
Lauise Mandrell  
Gary Marris  
K.D. Long  
Jimmy Olson  
Melisso Koy  
Suzy Bogguss  
Tim Malchak

REQUETS  
SKO  
Bellamy Brothers  
Michael Martin  
Murphey & Holly Dunn  
Michael Jahnson  
T. Grohom Brown

**KZZR Burns, OR**  
**Scott Seven**  
#1 Gary Morris

ADDS  
A.J. Masters (DH)  
Nanci Griffith  
The Judds  
Michael Jahnson  
Rebo McEntire  
Michael Martin  
Murphey & Holly Dunn  
Dana McVicker

REQUETS  
George Stroit

**KEED Eugene, OR**  
**Billy Pilgrim-PD**  
#1 Randy Travis

ADDS  
Asleep At The Wheel (P)  
Adom Baker (DH)  
Mel McDoniel  
Pam Tillis  
David Allan Coe  
The O'Kanes  
Liso Childress  
Morcio Lynn  
Peggy Johnson

REQUETS  
Dennis Rabbins  
Nanci Griffith  
Kenny Rogers

**KJJR Whitefish, MT**

**Arthur Jackson-PD**  
#1 SKO

REQUETS  
Judy Rodmon

**KOFE Saint Mories, ID**  
**Joe Benson**  
#1 Lee Greenwood

ADDS  
The Judds (P)  
The O'Kanes  
The Oak Ridge Boys  
David Allan Coe  
Pake McEntire  
The Bonner Family  
Jim Christopher  
Gail O'doski

REQUETS  
Rondy Trovis  
Restless Heart

## SOUTH WEST

**KKAL Arroyo Grande, CA**  
**Frank Shaw**  
#1 Lee Greenwood

ADDS  
The O'Kanes (P)  
Girls Next Door  
Steve Earle  
Hank Williams Jr.

REQUETS  
Eddy Raven  
Steve Woriner  
Kenny Rogers  
Larry, Steve and Rudy:  
The Gotlin Brothers  
The Shooters

**KBRQ Denver, CO**

**Jim Stricklon-PD**  
#1 Earl Thomas  
Conley

ADDS  
Asleep At The Wheel (P)  
Tim Malchak (DH)  
Charly McClain  
Gary Marris  
Moe Bondy  
John Conlee

REQUETS  
Lorry, Steve & Rudy:  
The Gatlin Brothers  
Steve Wariner  
Highway 101  
Bellomy Brothers  
K.T. Oslin

**KTOM Salinas, CA**

**Jeff Iler-PD**  
#1 Crystal Goyle

ADDS  
The Judds (P)  
Jimmy Wilcox (DH)  
The Oak Ridge Boys  
Billy Joe Royal  
Lyle Lovett  
Honk Williams Jr.  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris  
Gary Marris  
Judy Rodman  
Moe Bondy  
The Whites  
K.D. Long

REQUETS  
SKO  
Restless Heart  
Steve Wariner

George Strait  
Kenny Rogers

**KROW Reno, NV**  
**Joel Muller-PD**  
#1 Restless Heart

ADDS  
The Oak Ridge Boys (P)  
Judy Radman  
Hank Williams Jr.  
Pake McEntire  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris

REQUETS  
Restless Heart  
Rondy Trovis  
George Stroit  
Don Williams

## NORTHEAST

**WSCG Corinth, NY**  
**Stan Edwards**  
#1 The Statler  
Brothers

ADDS  
The Oak Ridge Boys (P)  
Johnny Paycheck  
Tommy Bell  
Ride The River

REQUETS  
The Statler Brothers  
Larry, Steve and Rudy:  
The Gatlin Brothers  
Jimmy Murphy

**WCAO Baltimore, MD**  
**Johnny Dark**  
#1 Lee Greenwood

ADDS  
Moe Bondy (P)  
The Oak Ridge Boys  
David Allan Coe  
Kris Kristofferson  
Gary Marris  
Pam Tillis  
Carl Perkins

John Canlee  
Mickey Clark  
Rosemary Sharp

REQUETS  
Earl Thomas COnley  
SKO  
George Stroit  
Alabama  
Highway 101

**WCVR-FM Randolph Center, VT**  
**Jim Workmon**  
#1 Sweethearts Of The Rodeo

ADDS  
The Whites (P)  
Marcia Lynn (DH)  
The Oak Ridge Boys  
Asleep At The Wheel  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris  
Pake McEntire  
Lean Poyne  
SKO  
Highway 101  
Nanci Griffith

Liz Boarda  
The O'Kanes

**WAHC Neenah, WI**  
**Vicki Johnson**  
#1 Randy Travis

ADDS  
Billy Joe Royal  
Judy Rodman  
Steve Earle  
The Shooters

REQUETS  
Rondy Travis  
Sweethearts of the Rodeo  
Kenny Rogers  
George Stroit

**WDLW Waltham, MA**  
**Nina Ryder-PD**  
#1 Sweethearts Of The Rodeo

ADDS  
Asleep At The Wheel (P)

Tim Malchak (DH)  
The Whites  
Carl Perkins  
Louise Mandrell

REQUETS  
T. Graham Brown  
Dennis Robbins

**WICO Solisbury, MD**  
**C.R. Hook-PD**  
#1 Eddy Raven

ADDS  
Curtis Potter (DH)  
Marcia Lynn  
Indiana  
Tim Malchak  
Ogden Horless  
Tony Bell

REQUETS  
Eddy Raven  
Earl Thomas Conley  
George Stroit  
Kenny Rogers  
Bellomy Brothers  
Dolly Parton,  
Linda Ronstadt &  
Emmylou Horris

## SOUTH EAST

**WOF Comilla, GA**  
**Debbie Triston-PD**  
#1 Eddy Raven

ADDS  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris (P)  
J.C. Weaver (DH)  
The Shooters  
Don Williams  
The O'Kanes  
Mel McDaniel  
Ricky Skoggs  
Judy Rodman  
Tom Miles  
Burleigh Grimes  
Johnny Paycheck  
Stello Parton  
Gail O'Doski

REQUETS  
Marie Osomond  
George Strait  
Liz Boarda  
A.J. Mosters  
The Girls Next Daar

**WKCW Warrenton, VA**  
**Tom "Cat" Reeder**  
#1 Rondy Trovis

ADDS  
The Oak Ridge Boys (P)

REQUETS  
Lee Greenwood  
Randy Travis  
George Janes

**WLET Toccoa, GA**  
**Steve Hamby**  
#1 Randy Travis

ADDS  
Asleep At The Wheel (P)  
Billy Joe Royal  
Tommy Roe  
Reba McEntire  
Jimmy Murphy  
Liz Boarda  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris  
Lyle Lovett  
Carl Perkins  
John Conlee  
Chorly McCloin

REQUETS  
George Stroit  
Nanci Griffith  
Billy Joe Royal  
Lyle Lavett

**WKDY Spartenburg, SC**  
**Tony M. Peorson**  
#1 Keith Whitley

ADDS  
Hank Williams Jr. (P)  
Alibi (DH)  
David Allan Coe  
Rodney Crowell  
Jana Cash  
The Bandit Bond  
The Greer Brothers  
Bobby Jo & Myrna  
Ford

Mark White  
Ride The River

REQUETS  
George Strait  
Billy Vera & the Beoters  
George Jones  
Adam Baker  
Hank Williams Jr.

**WJJC Commerce, GA**  
**Keith Parnell**  
#1 Dwight Yoakam

ADDS  
Joy Ford (P)  
The Banner Family (DH)  
Bobby Jo & Myrno  
Ford  
Keith Haynes  
Jimmy Olson  
Mark Mitchell  
Jack Elliott  
The Reeves Brathers

REQUETS  
Randy Trovis  
Tommy Roe  
George Jones  
Bobby Barchers  
Highway 101  
George Stroit  
T. Graham Brown  
Waylon Jennings  
Billy Joe Royal

**WSUN St. Petersburg, FL**  
**Kevin Murphy-PD**  
#1 Don Seals

ADDS  
Highway 101  
T. Grohom Brown

#1 Keith Whitley

ADDS  
The Oak Ridge Boys (P)  
The Bondit Band (DH)  
The Judds  
Hank Williams Jr.  
Gary Morris  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris  
Ray Charles  
Highway 101  
Jono Cosh  
Jimmy Olson  
Sue Ellen  
Gary McCullough  
Jimmy Wilcox  
Steven Hyles  
The Banner Family  
Hoot Hester

REQUETS  
Keith Whitley  
Crystal Goyle  
SKO  
Rondy Trovis  
Atlanta  
Bellamy Brathers  
Alobomo  
Sowyer Brown  
George Stroit

## NORTH CENTRAL

**WSDS Ypsilanti, MI**  
**Clyde Beaver**  
#1 The Statler  
Brothers

ADDS  
The Whites (P)  
Stella Parton (DH)  
Judy Rodmon  
Hank Williams Jr.  
Moe Bondy  
Gary Morris  
Asleep At The Wheel  
Lauise Mandrell  
The Banner Family  
Jim Christopher  
Jack Elliott  
The Greer Brothers  
Leon Poyne  
Marico Lynn

REQUETS  
The Statler Brothers  
George Stroit  
The Judds

**KFEQ St. Joseph, MO**

**Bob Orf**  
#1 Randy Travis

ADDS  
Asleep At The Wheel (P)  
Stella Parton (DH)  
David Allan Coe  
Moe Bondy  
Gary Morris  
Chorly McCloin

REQUETS  
George Stroit  
Morie Osmond  
Steve Wariner  
The Statler Brathers  
Randy Travis

**KVOX-FM Moorhead, MN**  
**Scott Winston**  
#1 Rondy Travis

ADDS  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris (P)  
Highway 101

John Conlee

REQUETS  
Kenny Rogers  
George Stroit  
Bellamy Brothers  
Gary Morris

**KSGM Ste. Genevieve, MO**  
**Bob Scott**  
#1 Crystal Gayle

ADDS  
The Oak Ridge Boys (P)  
Billy Vera & the Beoters (DH)  
Jimmy Murphy  
Highway 101  
Tommy Roe

REQUETS  
Earl Thomas Conley  
Kenny Raggers  
The Statler Brathers  
Lianel Richie  
Steve Woriner  
Morie Osmond

Lorry, Steve and Rudy:  
The Gotlin Brothers  
The Judds

**KAVV Tucson, AZ**  
**Paul Lotsof**  
#1 Crystal Gayle

ADDS  
The Judds  
The Oak Ridge Boys  
Pake McEntire  
Ricky Skoggs  
Steve Earle  
Dolly Parton, Lindo  
Ronstadt & Emmylou  
Harris  
Judy Rodmon  
Dono McVicker  
Bobby Yates

**KBFS Belle Fourche, SD**  
**Dick Deno-PD**  
#1 Sweethearts Of The Rodeo

ADDS  
Gory Morris (P)

## SOUTH CENTRAL

**KXSA Monticello, AR**  
**Lorry Dean**  
#1 Rondy Travis

ADDS  
Moe Bondy (P)  
Kothy Edge (DH)  
The Whites  
Gary Morris  
John Conlee  
Chorly McClain  
The Forester Sisters  
John Anderson

REQUETS  
George Stroit  
Larry, Steve and Rudy:  
The Gatlin Brothers  
John Schneider  
George Jones  
Bellomy Brothers

Waylon Jennings  
Highway 101  
Kathy Matteo  
Billy Joe Royal

**KMOO Mineola, TX**  
**Lorry Tucker**  
#1 T.G. Sheppard

ADDS  
The Judds (P)  
The Bondit Band (DH)  
Marcia Lynn  
James Story  
Jana Cosh  
The Reeves Brothers  
Honk Williams Jr.  
Mark White  
Bobby Jo & Myrno  
Ford

Stello Parton  
Bittersweet  
Del Reeves  
Jim Christopher  
Ricky Von Shelton

REQUETS  
T.G. Sheppard  
Keith Whitley  
Sweethearts Of The Rodeo  
Michael Jahnson  
Liz Boordo  
The Bellomy Brothers  
Gene Stromon  
Ride The River  
Alibi

**KFRD-FM Rosenberg, TX**  
**Bill Ingram-PD**

#1 Ronnie Milsop

ADDS  
John Conlee (P)  
Jono Cosh (DH)  
Louise Mandrell  
Asleep At The Wheel  
Chorly McCloin  
Moe Bondy  
The Whites  
Gary Morris  
K.D. Long  
Carl Perkins  
Stello Parton  
J.C. Weaver  
Jimmy Wilcox

REQUETS  
Crystal Goyle  
The Statler Brothers  
George Stroit  
Michael Johnson

# REGIONAL BREAKOUTS COUNTRY

## COMMENTS

### NORTHEAST

|   |  |                                |
|---|--|--------------------------------|
| 1 | <b>To Know Him Is To...</b> -Parton/Ronstadt/Horris-Warner Bros. | Hottest record in a long time. |
| 2 | <b>Lovin' That Crazy Feelin'</b> -Ronnie McDowell-MCA/Curb       | Playin' the heck out of it.    |
| 3 | <b>Senorita</b> -Dan Williams-Capitol                            | Lots of requests.              |
| 4 | <b>Don't Be Cruel</b> -The Judds-RCA/Curb                        | Hot! Hot! Hot!                 |
| 5 | <b>Gypsies On Parade</b> -Sawyer Brown-Capitol/Curb              | Really toking off.             |

### SOUTHEAST

|   |   |  |
|---|---|--|
| 1 | <b>Come To Me</b> -Jahnnny Paycheck-Mercury           | Lightin' 'em up.   |
| 2 | <b>Ocean Front Property</b> -George Strait-MCA        | Great phones.  |
| 3 | <b>Walk Me In The Rain</b> -Girls Next Door-MTM       | Hot!   |
| 4 | <b>Don't Be Cruel</b> -The Judds-RCA/Curb             | I've never seen anything like it, flooded with requests. |
| 5 | <b>Forever</b> -The Statler Brothers-Mercury/Palygram | It's Happening.  |

### SOUTHWEST

|   |  |   |
|---|--|---|
| 1 | <b>To Know Him Is To...</b> -Parton/Ronstadt/Harris-Warner Bros. | Good for old and new cauntry listeners. |
| 2 | <b>Don't Go To Strangers</b> -T. Graham Brown-Capitol            | Hot mover.                              |
| 3 | <b>Ocean Front Property</b> -George Strait-MCA                   | Hottest recard we've gat right now.     |
| 4 | <b>Don't Be Cruel</b> -The Judds-RCA/Curb                        | Instont response.                       |
| 5 | <b>Let The Music Lift You Up</b> -Reba McEntire-MCA              | All the stores here ore sold out of it. |

### NORTHWEST

|   |  |  |
|---|--|--|
| 1 | <b>Girls Ride Horses Too</b> -Judy Rodman-MTM                    | Hottest we've got.                     |
| 2 | <b>A Face In The Crowd</b> -Michael Martin Murphey/Holly Dunn-WB | Hottest phones.                        |
| 3 | <b>It Only Hurts When I Cry</b> -Alibi-Camstock                  | Burnin' up the charts, people love it. |
| 4 | <b>Don't Be Cruel</b> -The Judds-RCA/Curb                        | Taking off quickly.                    |
| 5 | <b>The Right Left Hand</b> -George Jones-Epic                    | Request activity high.                 |

### NORTH CENTRAL

|   |  |  |
|---|--|--|
| 1 | <b>Way Down Texas Way</b> -Asleep At The Wheel-Epic  | Good dancing western music.                    |
| 2 | <b>Don't Be Cruel</b> -The Judds-RCA/Curb            | Audience loves it.                             |
| 3 | <b>Goodbye's All We've Got Left</b> -Steve Earle-MCA | Hot song, a lot of response in the first week. |
| 4 | <b>It Only Hurts When I Cry</b> -Alibi-Comstock      | People are calling all day lang.               |
| 5 | <b>You've Got The Touch</b> -Alabama-RCA             | Back to basic Alabama sound.                   |

SCARECROW PRESS, INC.  
52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me

\_\_\_\_\_ copy/copies of the CASHBOX SINGLES CHARTS, 1950-1981 at the special price of \$41.40 each + \$2.00 postage and handling.

Enclosed is my check or money order payable to SCARECROW PRESS.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

N.J. residents please add 6% state sales tax

### THE DEFINITIVE HISTORY OF ROCK AND ROLL

The CASHBOX Singles Charts, 1950-1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross referenced by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.

# COUNTRY PROFILES



**Steven "Phlash" Phelps—Music Director  
KPQX—Havre, MT**

HAVRE—"Now you have it, now you don't"—that old saying has served as Steven "Phlash" Phelps' life-story-in-a-capsule ever since he began in radio—except for the last year at KPQX, which is his success story. But before KPQX, radio candy was dangled in Phlash's face, then *snatched* away.

A case in point: Phlash's first head-on collision with radio. Growing up in Baltimore, Phlash listened to a lot of top 40 music on the radio and committed it all to memory. He began to develop a love for the radio medium, and, in his last year of high school, he wrote to every station in Baltimore begging for an internship. One of those stations, WSBS, called him for an interview. Phlash was ecstatic when the station hired him—but then came the first blow. There had been a mixup; too many interns had been hired, so he was let go almost as quickly as he was hired.

His next run-in with radio was in the form of a contest. Armed with his knowledge of music (and quickly recovered from his first "now you don't"), Steve entered a contest at the local WQSR. He decoded a collage of split-second portions of songs played 14 in a row. When he called and named the tunes, he was told he was the winner of a trip to Rio—until the d.j. asked him how old he was. He was 17. Contestants had to be 18 to win. Again, radio gave and then took away.

No problem—next time around, when the collage was changed, Phlash once again decoded the songs and had his sister call in—she was six years older than he—and she won a trip to Hawaii. The p.d. at WQSR was pretty impressed with his drive, so Phlash was offered an internship at the station. Of course he accepted, and he

basked in the gathering of "invaluable on-the-job training from major-market jacks" for the rest of his senior year.

Upon graduation, Phlash was beckoned by WLAS, a country station in Jacksonville, NC, to do the afternoon drive show. He accepted, and headed south. But he found that country radio was a different game. All the training the kid had gotten from listening to and working at a Tap 40 station in Baltimore, combined with his natural exuberance, was a bit overwhelming in the setting of a Southern country-farmatted radio station (he referred to himself as "The Jacksonville Phlasher"). The bottom line is that Phlash was let go after four months.

But that first rejection didn't daunt ale Phlash—it just spurred him on more. The 18-year-old had nothing if not determination—and a love of music. But, what he lacked was experience, a situation he would rectify if it was the last thing he did.

But that experience proved a little more difficult to obtain than Phlash had expected. First, he took a position at WOKI-Knoxville—which lasted for one night on the air. The next "now you have it, now you don't" episode centered around a new station, WZIX in Columbus, MS. The p.d. approached Phlash to work for him when the station went on air. Well, a month later, when he was to start his new job, Phlash found that the p.d. was no longer with the station, and the offer was void. Okay, not to worry, he'd take the offer from WXTQ in Athens, OH. But then came the letter from the station withdrawing the offer.

Now you have it—now you don't. So what does a 19-year-old, energetic, music-loving person with gobs of want-to do at this point? Does he decide radio is too shy for him, that it's full of empty pram-

ises, and change directions in his career? Or—does he take the bit in his mouth once again and send out 142 tapes of himself across the United States? That's what Phlash did, hoping that maybe one tape would land an ears that would result in a true job offer....

That set of ears belonged to Bill Wright, p.d. of KPQX in Havre. He picked up an Phlash's talent and asked him to come out to Montana. As Phlash drove clear across the country, through February snowstorms, he desperately hoped that *this* job would pan out.

And it did. Bill says he recognized Phlash's ability and knowledge of music right away, and channeled his energy in a way that could really work in a personality-

radio situation. "We believe in one-an-one radio with the listeners," Phlash says, and refers to his listeners as the "Phlash Fan Can." "When Bill and I simulcast, we have a blast—and so do the listeners."

Phlash just celebrated his one-year anniversary with KPQX. Now firmly planted in the Montana snow, the somewhat radical 20 year old is Havre's favorite d.j., according to his p.d.

"I look at talent, not age," Bill says. "Phlash may have given me some gray hairs while he's been here, but he's definitely got the talent."

Well, Phlash, now you have it.

**Valerie Hansen and Amy Lavelle**



**MOTHER AND DAUGHTER VISIT RADIO SISTER**—The infamous, renowned and revered Judds paid a visit to Debbie Tristan at WOFF in Camilla, GA recently when they were performing in the area.

# HIGH PRIORITY



**MICHAEL SIRLS  
RCA**

**Restless Heart** is top 5 and heavy rotation at almost every reporting station. This group is radio's favorite and this will be their second #1. **The Judds**, in just 3 weeks, are already top 30. The record is "most requested" at many stations. Their new lp "Heartland," shipped 2/1, will reach gold sales mark any day. **Louise Mandrell** has never sounded better. Her new producers are Harold Shedd and Mark Wright. This record opened up hot, radio is excited and all comments are positive.



**PAUL LOVELACE  
Capitol/EMI America**

This week we would like to spotlight our new releases. **Dan Seals'** "I Will Be There" follows four straight #1's for Dan. We have three new records from three beautiful ladies: **Dana McVicker**, with "I'd Rather Be Crazy," **Suzy Bogguss** with "I Don't Want To Set The World On Fire" and **Barbara Fairchild's** "Too Much Love."

# Rick Blackburn: "Rebuilding Before Your Eyes"



**RICK BLACKBURN**  
Senior Vice President/General  
Manager, CBS-Nashville

"When you look at some of the new faces on the roster, I guess [it may be an indication of] our reaction to the street. We don't want to have an overreaction to the street—I don't want to imply that—we just feel that the Age of the Singer/Songwriter is certainly coming back to us in full force."

According to CBS's Rick Blackburn, that type of musical critter, with his direct access to "songs from within," may well represent the future of the label—if not of the country music industry as a whole. And, he claims that positive response, in terms of sales, is encouraging that line of thinking.

"They may sound good and look good, but the litmus test is 'Are they selling?' Indeed they are, so all indicators point to a much better future for country music than we envisioned a couple of years ago."

## Close Harmonies and a Slapback Bass

High on the focus list of the label's newly developing situations is composite of well-known Nashville songwriters Kieron Kone and Jamie O'Horo, known as The O'Kones.

"That sound is absolutely unique in country music as we know it today. That is Tennessee backporch music—on accordion, a slopback boss and the very close harmonies of Kieron and Jamie. Plus they did literally years of preparation in writing. They were holed up in an attic over at Kieron's house, writing all those songs, developing their harmonies and those arrangements."

A tape came into the CBS offices, and a deal was put together in three days—record time in today's business. Blackburn then insisted that the two be left alone to finish the project as they saw fit, including its production.

"In our opinion, they had it figured out. Now we gotta insulate 'em. A lot of times, when you sign on act like that, everybody wants to manage 'em, everybody wants to produce 'em, everybody wants to be involved with 'em—after the artist has a deal! And you can ruin 'em."

"Our involvement is simply to insulate 'em—leave 'em alone and put some space around them so they can create and develop the project in its entirety."

## Cornering the Western Swing Market

Although they're not new to the country record business, Asleep At The Wheel is new to Epic and will also receive a major share of this year's developmental attention.

"[Group founder, producer and lead singer] Roy Benson has got a lot of things figured out. Mostly, in my opinion, he doesn't compromise, the group doesn't compromise who they are. I guess it can

be summed up in the campaign slogan: 'Country and Western music ain't dead, it's just Asleep at the Wheel.'

"They pretty much have the Western swing market to themselves—I mean on a regular basis. [Others] will be in and out of it, but Asleep At The Wheel will give you a very steady diet of it. And our feeling is that the market for western swing is virtually untapped. There's a demand out there that we as an industry are not fulfilling, and no one can do it better than Asleep At The Wheel. It's good stuff!"

"We found about 10 great songs through different publishers, including the old Huey Lewis tune, 'I Want A New Drug,' which Huey came in and produced for us. It's just about done, so we're looking forward to a lot of fun with that package."

"Where they have an advantage over some of the newer acts is in their experience. They are road-hord, no question about it. They're better now than they've ever been and their confidence level is soaring. And Roy Benson is an entertainer."

## The Eagles Revisited?

Meanwhile, from Muscle Shoals comes a brand new entry called The Shooters—a group put together by songwriter Walter Aldridge, primarily on Blackburn's request.

"We had been down in Muscle Shoals talking to Rick Holl about doing a production arrangement for us and while we were there, Walt played a couple of demos for us. The songs knocked me out, [but they were] earmarked for artists on other labels."

The demos struck Blackburn as having a sound reminiscent of the Eagles, a sound which he feels "is indelible in country music."

"Perhaps the biggest programmed oldie is 'Lyn' Eyes'. Our consumer had a love affair with the Eagles, and I'm convinced that if the Eagles were making records today in the country market, they would be as strong as Alabama. I firmly believe that."

"Nobody's gonna duplicate the Eagles—I don't mean to imply that. But Walter's demos had that sound. So I said, 'Why don't we give Walt some space and let him put together a group, with that sound in mind, and let's see what comes out of it. What emerged out of that was The Shooters."

"Walt Aldridge is a terrific writer, no question about it. And now he's using those great songs that he writes for the development of the group."

## Two More Unique Sounds

Through Nashville columnist Jerry Thompson, the label came in contact with Virginia-based Ricky Van Shelton, who

Blackburn and Steve Buckingham eventually saw perform at The Stockyard in Nashville.

"I'll be the first to admit that my expectations of him were not very high," Blackburn says. But he adds that "Before he finished his first song we were fumbling for a nokin to do a deal."

"But again, it's the sound. I'm not sure how you'd describe it, but it's a bit of the rockabilly, 50-ish kind of feeling—but yet today's country. It's something the Stray Cats might have done. So we're having fun with that. I think he's gonna be a player."

One of the surprise moves made by CBS was the recent signing of Rattlesnake Annie, a figure long known to country music "insiders" as well as to viewers of such TV vehicles as Ralph Emery's "Nashville Now." And an act that would not generally be cubbyholed under today's "commercial" headings.

"I was never really into what she was doing," he points out, "as much, perhaps as I should have been. I'd heard people say that she had a base in Europe—Czechoslovakia, or behind the Iron Curtain on any rote—and, frankly, didn't pay any attention to that."

After hearing one of her tapes "coming through the wall," he was struck by what he refers to as "the purity of it, the realness" of her vocal sound. The kind of thing that was "so raw" that there was definitely a market for it.

"She wasn't really dying to be on a [major] record label. Not at all. She got along very well without us up to this point." Eventually, however, a deal was made that was satisfactory to both sides.

"Some will say Annie belongs on a boutique label, and I don't disagree with that. But who says a major can't be involved with product that is in that area. Perhaps radio may not take to it immediately—and that's a risk, no question

about it. There's nothing 'formulo' about her music. There's nothing glossy about her music. But, because of the realness of it and because of who she is, we feel that the consumer will respond. There's definitely a market for it."

"For those kinds of reasons, I think, we want to open it up. We want to have talent on the roster who really feel that way from within—opposed to having people who make music because they think that that's what you want to hear. And there's the difference."

"It's taking chances. It's all about taking chances. It's nothing formulo. Those are the kinds of things we won't be involved with."

## No Need For Horizon Campaign in '87

This time last year, CBS was embarking on its "Horizon '86" campaign, keying on its new acts of the time (among whom were last week's cover act, Sweethearts of the Rodeo). A similar campaign is not in the works for '87.

"I'm not so sure we need one. We'll just let these artists come forward with their own identity and sound, particularly when we're going through a rebuilding process. I'd prefer to just sort of rebuild before your eyes," he laughs. "Tom Londry's been doing this for years."

"So we really don't have a campaign. A lot of labels did that last year, if nothing more than to send a signal out—primarily to radio and to our own industry that the times are a-changin'. Those kinds of campaigns mean nothing to the consumer."

"The message coming back from radio (which is getting the message from the consumer) is that they don't have problems about playing new artists—that's OK now. It just better be good! And that's fair! 'Cause what happened in the 'slump years' says that we were asleep of the wheel [during that time]."

"But I think these new artists are taking us to another plateau, and radio and the consumer are responding to [O]. You just can't put out a mediocre record by a superstar artist and expect good things to happen. It's certainly no different in the pop music field or the black music field—so it's fair."

"Those being the ground rules, I think we're a better industry for it!"

(Next week, Blackburn looks toward the future of the country music business.)

# CASH BOX TOP ALBUMS/101 to 200

February 28, 1987

|   | L   | W     |  | L   | W  |   | L   | W     |
|---|-----|-------|--|-----|----|---|-----|-------|
|   | O   | C     |  | O   | C  |   | O   | C     |
|   | W   |       |  | W   |    |   | W   |       |
| <b>101 LIVE</b> 9.98<br>GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST 17214)CAP                             | 94  | 29    | <b>134 BROTHERHOOD</b> 8.98<br>NEW ORDER (Qwest 25511-1)WEA                              | 120 | 20 | <b>168 HEART</b> 8.98<br>(Capitol ST-12410)CAP  | 163 | 86    |
| <b>102 INSIDE STORY</b> 8.98<br>GRACE JONES (Manhattan/EMI America ST 53038)CAP                                   | 96  | 12    | <b>135 DECEMBER</b> 9.98<br>GEORGE WINSTON (Windham Hill WH 1025)RCA                     | 116 | 12 | <b>169 TUTU</b> 8.98<br>MILES DAVIS (Warner Bros. 25490)WEA                                       | 166 | 20    |
| <b>103 NO JACKET REQUIRED</b> 9.98<br>PHIL COLLINS (Atlantic 81240-1)WEA  | 104 | 104   | <b>136 EXPRESS</b> 8.98<br>LOVE & ROCKETS (Big Time 6011-1)BRCA                          | 139 | 14 | <b>170 BORN IN THE U.S.A</b> 8.98<br>BRUCE SPRINGSTEEN (Columbia QC 38653)CBS                     | 167 | 140   |
| <b>104 THE COLLECTION</b><br>AMY GRANT (A&M SP 3900)RCA   | 105 | 26    | <b>137 THE COMMUNARDS</b> 8.98<br>(MCA 5794)MCA  | 140 | 5  | <b>171 LIVING ALL ALONE</b> 8.98<br>PHYLLIS HYMAN (Manhattan ST 53029)CAP                         | 170 | 20    |
| <b>105 CROWDED HOUSE</b> 8.98<br>(Capitol ST-12485)   | 152 | 3     | <b>138 DOWN TO THE MOON</b><br>ANDREAS VOLLENWEIDER (CBS FM 42255)CBS                    | 131 | 31 | <b>172 THE HOUSEMARTINS</b> 8.98<br>(Elektra 60501)WEA  |     | DEBUT |
| <b>106 BOSTON</b> 8.98<br>(Epic JE 34188)CBS  | 89  | 14    | <b>139 SCOUNDREL DAYS</b> 8.98<br>A-HA (Warner Bros. 925501-1)WEA                        | 135 | 18 | <b>173 GUITARS, CADILLACS, ETC., ETC.</b> 8.98<br>DWIGHT YOAKAM (Reprise/Warner Bros. 15372-1)WEA | 165 | 50    |
| <b>107 HOT TOGETHER</b> 9.98<br>POINTER SISTERS (RCA 5609)RCA   | 92  | 14    | <b>140 HIPSWAY</b><br>(Columbia BFC 40522)CBS  |     |    | <b>174 PLAY DEEP</b> 8.98<br>THE OUTFIELD (Columbia BFC 40027)CBS                                 | 161 | 72    |
| <b>108 THE LACE</b> 8.98<br>BENJAMIN ORR (Elektra 60460)WEA   | 111 | 5     | <b>141 TRILOGY</b> 8.98<br>YNGWIE J. MALMSTEEN (Polydor 831 073-1)POL                    | 127 | 22 | <b>175 PRESS TO PLAY</b> 9.98<br>PAUL McCARTNEY (Capitol PIAS-12475)CAP                           | 157 | 25    |
| <b>109 KING OF STAGE</b> 8.98<br>BOBBY BROWN (MCA 5827)MCA  | 85  | 7     | <b>142 EYE OF THE ZOMBIE</b> 8.98<br>JOHN FOGERTY (Warner Bros. 25449-1)WEA              | 114 | 22 | <b>176 QRUII</b> 8.98<br>QUIET RIOT (Pasha OZ 40321)CBS   | 162 | 30    |
| <b>110 INSIDE THE ELECTRIC CIRCUS</b> 8.98<br>WASP (Capitol ST 12531)CAP  | 110 | 17    | <b>143 COUNT THREE AND PLAY</b> 8.98<br>BERLIN (Geffen GHS 24121)WEA                     | 129 | 17 | <b>177 UNITED</b> 8.98<br>COMMODORES (Polydor 831 194-1)POL                                       | 164 | 11    |
| <b>111 ELECTRIC CAFE</b> 9.98<br>KRAFTWERK (Warner Bros. 9 25525-1)WEA  | 107 | 14    | <b>144 JUICE</b><br>ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)CBS                   | 124 | 23 | <b>178 L IS FOR LOVER</b> 9.98<br>AL JARREAU (Warner Bros. 25477-1)WEA                            | 175 | 22    |
| <b>112 ONE TO ONE</b> 9.98<br>HOWARD JONES (Elektra 9 60499-1)WEA   | 91  | 18    | <b>145 LIVE</b> 8.98<br>HANK WILLIAMS, Jr. (Warner Bros. 25538-1)WEA                     | 171 | 2  | <b>179 TUFF ENUFF</b> 8.98<br>THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304)CBS             | 169 | 52    |
| <b>113 THIS SIDE OF PARADISE</b> 8.98<br>RICK OCASEK (Geffen GHS 24098)WEA  | 102 | 20    | <b>146 SHOCKADELICA</b> 8.98<br>JESSE JOHNSON (A&M SP 5122)RCA                           | 126 | 20 | <b>180 TO BE CONTINUED . . .</b> 8.98<br>THE TEMPTATIONS (Gordy/Motown 6207)GL MCA                | 160 | 31    |
| <b>114 LIKE A ROCK</b> 9.98<br>BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398)CAP                           | 109 | 46    | <b>147 AFTERBURNER</b> 8.98<br>ZZ TOP (Warner Bros. 25342)WEA                            | 132 | 68 | <b>181 CONSTRICTOR</b> 8.98<br>ALICE COOPER (MCA 5761)MCA   | 172 | 21    |
| <b>115 LIFES RICH PAGEANT</b><br>R.E.M. (I.R.S. 5783)MCA  | 103 | 29    | <b>148 STANDING ON A BEACH</b> 8.98<br>THE CURE (Elektra 60477-1)WEA                     | 149 | 40 | <b>182 DOUBLE VISION</b> 8.98<br>BOB JAMES/DAVID SANBORN (Warner Bros. 25393-1)WEA                | 180 | 39    |
| <b>116 EXPOSURE</b> 8.98<br>EXPOSE (Arista 8441)RCA   |     | DEBUT | <b>149 REIGN IN BLOOD</b> 9.98<br>SLAYER (Def Jam/Geffen GHS 2413)WEA                    | 137 | 14 | <b>183 THE MONKEES</b> 8.98<br>(Rhino RNLP 70140)   | 179 | 21    |
| <b>117 FAMOUS BLUE RAINCOAT</b> 8.98<br>JENNIFER WARNES (Cypres 661 111-1)POL                                     |     | DEBUT | <b>150 TRUE CONFESSIONS</b> 8.98<br>BANANARAMA (London 828 013-1)POL                     | 143 | 30 | <b>184 BROTHERS IN ARMS</b> 8.98<br>DIRE STRAITS (Warner Bros. 25264)WEA                          | 181 | 92    |
| <b>118 STILL STANDING</b> 8.98<br>JASON AND THE SCORCHERS (EMI America ST-17219)CAP                               | 121 | 11    | <b>151 GREATEST HITS</b> 8.98<br>AEROSMITH (Columbia PC 38665)CBS                        | 148 | 5  | <b>185 REAL LOVE</b> 8.98<br>ASHFORD & SIMPSON (Capitol ST-12469)CAP                              | 173 | 25    |
| <b>119 ROCKBIRD</b> 8.98<br>DEBBIE HARRY (Geffen/Warner Bros. GHS 24123)WEA                                       | 118 | 10    | <b>152 THE RAINMAKERS</b> 8.98<br>(Mercury 830 214-1M-1)POL                              | 147 | 24 | <b>186 EMERSON, LAKE &amp; POWELL</b> 8.98<br>(Polydor 827 297-1)POL                              | 178 | 39    |
| <b>120 INFECTED</b> 8.98<br>THE THE (Epic BFE 40471)CBS   | 141 | 4     | <b>153 REVENGE</b> 8.98<br>EURYTHMICS (RCA ATLL-5847)RCA                                 | 144 | 31 | <b>187 KINGDOM BLOW</b> 8.98<br>KURTIS BLOW (Mercury 830 215-1)POL                                | 184 | 17    |
| <b>121 SKYLARKING</b> 8.98<br>XTC (Geffen/Warner Bros. GHS 24117)WEA  | 123 | 10    | <b>154 BETWEEN TWO FIRES</b> 8.98<br>PAUL YOUNG (Columbia FC 40543)CBS                   | 145 | 14 | <b>188 PLEASE</b> 8.98<br>PET SHOP BOYS (EMI/America PW 17193)CAP                                 | 183 | 47    |
| <b>122 7800 DEGREES FAHRENHEIT</b> 8.98<br>BON JOVI (Mercury 824 509-1)POL  | 125 | 7     | <b>155 SCARECROW</b> 8.98<br>JOHN COUGAR MELLENCAMP (Riva 824 86-1)POL                   | 153 | 77 | <b>189 OBSESSION</b> 9.98<br>BOB JAMES (Warner Bros. 25495-1)WEA                                  | 190 | 14    |
| <b>123 MIAMI VICE II: NEW MUSIC FROM THE TELEVISION SERIES "MIAMI VICE"</b> 9.98<br>VARIOUS ARTISTS (MCA 6192)MCA | 108 | 13    | <b>156 WHILE THE CITY SLEEPS...</b> 8.98<br>GEORGE BENSON (Warner Bros. 25475-1)WEA      | 155 | 24 | <b>190 LISA LISA AND CULT JAM WITH FULL FORCE</b> 8.98<br>(Columbia BFC 40135)CBS                 | 176 | 23    |
| <b>124 STORMS OF LIFE</b> 8.98<br>RANDY TRAVIS (Warner Bros. 25435-1)WEA  | 119 | 36    | <b>157 HAND TO MOUTH</b><br>GENERAL PUBLIC (I.R.S. 5782)MCA                              | 146 | 19 | <b>191 WINNER IN YOU</b> 8.98<br>PATTI LABELLE (MCA 5737)MCA                                      | 174 | 42    |
| <b>125 WHO MADE WHO</b> 8.98<br>AC/DC (Atlantic 7-8165)WEA  | 122 | 38    | <b>158 BLOOD AND CHOCOLATE</b><br>ELVIS COSTELLO AND THE ATTRACTIONS (Columbia 40518)CBS | 151 | 21 | <b>192 GOOD MUSIC</b><br>JOAN JETT AND THE BLACKHEARTS (Blackheart BFZ 40544)CBS                  | 185 | 15    |
| <b>126 NO. 10, UPPING ST.</b><br>BIG AUDIO DYNAMITE (Columbia BFC 40445)CBS                                       | 117 | 17    | <b>159 THE SPORT OF KINGS</b> 8.98<br>TRIUMPH (MCA-5786)MCA                              | 156 | 25 | <b>193 MORE OF THE MONKEES</b> 8.98<br>(Rhino RNLP 70142)   | 186 | 21    |
| <b>127 SILK AND STEEL</b> 8.98<br>FIVE STAR (RCA AFL 19501)RCA  | 128 | 20    | <b>160 MUTUAL ATTRACTION</b> 8.98<br>SYLVESTER (Warner Bros. 25527-1)WEA                 | 168 | 2  | <b>194 DEEP END LIVE</b> 9.98<br>PETE DINKSHEN (Atco/Atlantic 7-90553)WEA                         | 182 | 18    |
| <b>128 THE TONIGHT SHOW BAND WITH DOC SEVERINSON</b> 8.98<br>(Amherst AMHY 3311)JIND                              | 136 | 6     | <b>161 OCEAN FRONT PROPERTY</b> 8.98<br>GEORGE STRAIT (MCA 5913)MCA                      |     |    | <b>195 LITTLE CREATURES</b> 8.98<br>TALKING HEADS (Sire 25305-1)WEA                               | 189 | 90    |
| <b>129 THE GOLDEN CHILD</b> 9.98<br>FROM ORIGINAL MOTION PICTURE SOUNDTRACK (Capitol SJ 12544)CAP                 | 134 | 4     | <b>162 OH, MY GOD!</b><br>DOUG E. FRESH & THE GET FRESH CREW (Realty 2-9649)JIND         | 158 | 10 | <b>196 U-TURN</b><br>ISAAC HAYES (Columbia FC 40316)CBS   | 188 | 14    |
| <b>130 FRESH AIRE VI</b> 11.98<br>MANNHEIM STEAMROLLER (American Gramophone AG-386)                               | 130 | 11    | <b>163 THREE HEARTS IN THE HAPPY ENDING MACHINE</b><br>DARYL HALL (RCA A&JL-7197)RCA     | 154 | 27 | <b>197 PICTURE BOOK</b> 8.98<br>SIMPLY RED (Elektra 60452-1)WEA                                   | 187 | 49    |
| <b>131 A NICE PLACE TO BE</b> 8.98<br>GEORGE HOWARD (MCA MCA 5855)MCA   | 133 | 5     | <b>164 LEATHER JACKETS</b> 9.98<br>ELTON JOHN (Geffen GHS 24114)WEA                      | 150 | 11 | <b>198 JAZZ FROM HELL</b> 8.98<br>FRANK ZAPPA (Barking Pumpkin ST 74205)CAP                       | 177 | 10    |
| <b>132 THE PACIFIC AGE</b> 8.98<br>ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/A&M SP 5144)RCA                      | 112 | 20    | <b>165 LOOKING FOR JACK</b><br>COLIN JAMES HAY (Columbia BFC 40611)CBS                   |     |    | <b>199 ROUND MIDNIGHT</b><br>VARIOUS ARTISTS (Columbia SC 40464)CBS                               | 192 | 14    |
| <b>133 ROCK FOR AMNESTY</b> 9.98<br>VARIOUS ARTISTS (Mercury 830 617)POL  | 142 | 4     | <b>166 PASSION</b> 8.98<br>ROBIN TROWER (GNP 2187)GNP                                    |     |    | <b>200 THE OTHER SIDE OF LIFE</b> 8.98<br>THE MOODY BLUES (Polydor 829-179-1)POL                  | 191 | 43    |

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

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

|                    |       |                            |     |                              |     |                      |            |                        |     |
|--------------------|-------|----------------------------|-----|------------------------------|-----|----------------------|------------|------------------------|-----|
| Abbott, Gregory    | 31    | Davis, Miles               | 169 | Howard, George               | 131 | Lone Justice         | 67         | Trower, Robin          | 166 |
| AC/DC              | 125   | Dead Or Alive              | 68  | Human League                 | 88  | Lorber, Jeff         | 53         | Tuner, Tina            | 49  |
| Aerosmith          | 158   | Deep Purple                | 29  | Husker Du                    | 89  | Los Lobos            | 115        | Vandross, Luther       | 75  |
| Alabama            | 81    | Dire Straits               | 184 | Hyman, Phyllis               | 171 | Love & Rockets       | 16         | Van Halen              | 14  |
| Aha                | 139   | Doug E. Fresh              | 162 | Idol, Billy                  | 30  | Madonna              | 133        | Vaughan, Stevie Ray    | 48  |
| Ashford & Simpson  | 189   | Duran Duran                | 22  | Iron Maiden                  | 60  | Malmsteen, Yngwie J. | 141        | Warr, Billy            | 94  |
| Baker, Anita       | 11    | Edmunds, Dave              | 90  | Jackson, Freddie             | 37  | Mannheim Steamroller | 130        | Vincent, Vinnie        | 14  |
| Bananarama         | 150   | Emerson, Lake & Powell     | 186 | Jackson, Janet               | 7   | McCartney, Paul      | 175        | Vollenweider, Andreas  | 138 |
| Bangles            | 4     | Europe                     | 25  | James, Bob                   | 182 | Megadeth             | 100        | Wang Chung             | 64  |
| Beastie Boys       | 2     | Eurythmics                 | 153 | James, Bob                   | 189 | Mellecamp, John      | 155        | Warnes, Jennifer       | 117 |
| Benson, George     | 156   | Expose                     | 116 | Jarreau, Al                  | 178 | Miami Sound Machine  | 73         | Wasp                   | 110 |
| Berlin             | 143   | Fabulous Thunderbirds, The | 179 | Jason And The Scorchers      | 118 | Miller, Steve        | 56         | Williams, Hank Jr.     | 145 |
| Big Audio Dynamite | 126   | Five Star                  | 127 | The Jets                     | 95  | Money, Eddie         | 33         | Wilson, Bruce          | 122 |
| Blow, Kurtis       | 187   | Fogerty, John              | 142 | Jett, Joan & The Blackhearts | 192 | Monkees              | 87,183,193 | Winwood, George        | 135 |
| Bon Jovi           | 1,122 | Fox, Samantha              | 32  | Joel, Billy                  | 21  | Moody Blues          | 200        | Winwood, Steve         | 15  |
| Boston             | 8,106 | Franklin, Aretha           | 55  | John, Elton                  | 64  | Murdock, Shirley     | 83         | World Party            | 58  |
| Brown, Bobby       | 109   | Gabriel, Peter             | 23  | Johnson, Don                 | 92  | Newell, Robbie       | 39         | XTC                    | 121 |
| Bush, Kate         | 52    | Genesis                    | 5   | Johnson, Jesse               | 146 | New Edition          | 71         | Yaskam, Dwight         | 173 |
| Cameo              | 27    | General Public             | 157 | Jones, Grace                 | 102 | New Order            | 134        | Young, Paul            | 154 |
| Cetera, Peter      | 47    | Georgia Satellites         | 9   | Jones, Howard                | 112 | Ocasak, Rick         | 113        | Zappa, Frank           | 198 |
| Chicago            | 46    | Glass Tiger                | 51  | Jones, Oran                  | 144 | Ocean, Billy         | 86         | ZZ Top                 | 147 |
| Cinderella         | 6     | Gramm, Lou                 | 97  | Journey                      | 43  | O M D                | 132        |                        |     |
| Clapton, Eric      | 24    | Grant, Amy                 | 104 | Kansas                       | 70  | Orr, Benjamin        | 108        | <b>SOUNDTRACKS</b>     |     |
| Club Nouveau       | 35    | Hall, Daryl                | 163 | KBC                          | 78  | Outfield             | 174        | An American Tail       | 75  |
| Collins, Phil      | 103   | Harry, Debbie              | 119 | Kenny G                      | 98  | Palmer, Robert 76    | 98         | Chicken Child          | 129 |
| Commodores         | 177   | Hart, Corey                | 66  | Kenny G                      | 98  | Parson, Alan         | 85         | Little Shop Of Horrors | 42  |
| Communards         | 137   | Hay, Collin James          | 165 | Klymaxx                      | 167 | Parson, Alan         | 85         | Miami Vice II          | 123 |
| Cooper, Alice      | 181   | Hayes, Isaac               | 196 | Kool & The Gang              | 40  | Pet Shop Boys        | 188        | Mission                | 96  |
| Costello, Elvis    | 158   | Heart                      | 168 | Kraftwerk                    | 111 | Pointer Sisters      | 107        | Round Midnight         | 180 |
| Crow, Robert       | 17    | Hipsway                    | 140 | LaBelle, Patti               | 191 | Poison               | 65         | Stand By Me            | 59  |
| Crowded House      | 105   | Homsby, Bruce              | 3   | Lauper, Cyndi                | 28  | Preterenders         | 77         | Tonight Show Band      | 129 |
| Cure, The          | 148   | Housemartins, The          | 172 | Lewis, Huey                  | 12  | Quiet Riot           | 176        | Townshend, Pete        | 184 |
| David & David      | 41    | Houston, Whitney           | 44  | Lisa Lisa                    | 41  | Rainmakers, The      | 152        | Triumph                | 61  |

Jackson.

Other eagerly-awaited projects sampled at the product presentations were tidbits of the upcoming releases by Whitney Houston, Prince, Fleetwood Mac, the Grateful Dead, U2, Yes, and a Jacksons single from the soundtrack to *Burglar*. 1987 is also expected to see the release of new product from Stevie Wonder, Patti Smith, the Bee Gees, Tom Petty, Motley Crue, David Bowie, Sheena Easton, and numerous other superstar acts. In addition, several labels— notably CEMA and PolyGram— emphasized aggressive programs for extensive catalogue releases on CD. PolyGram said it would have 37 “special price CDs” from its rock, pop, and jazz catalogues available in the near future.

The growth of CDs could be seen most clearly out in the exhibit area, nestled near the pool at the Fontainebleau Hotel, where every other exhibit seemed to be of some new CD paraphanelia or other— carry cases, labels, display racks, all sorts of things.

The digital warning bell was sounded at this year’s Keynote address, delivered by RCA/Ariola president and ceo Elliot Goldman. After railing against the sale of stolen or counterfeit merchandise— suggesting that retailers caught selling such merchandise should be branded “bootleg stores” and blacklisted by manufacturers— Goldman turned his attention to the dreaded approach of DAT.

“RCA Records has taken the hard and firm position that we will not support the DAT technology,” said Goldman, “or license our material for use on such a format, until such time as this fundamental issue of DAT as a home taping device has been satisfactorily resolved.

“I find it disquieting that last week’s [announcement of] the MCA/GRP domestic distribution deal trumpeted the fact that GRP plans to market its software in DAT format later this year. MCA should think carefully about the repercussions of lending themselves to that activity.”

Goldman called for copy-code scanners to be placed in all DAT recorders and for manufacturers to come out with two versions of DAT software: a non-copyable version and a copyable version at a higher price, calling the idea “technologically doable.”

Goldman then addressed the “major issue” he wanted to discuss, the possible establishment of single, verifiable, mutually-agreed upon record charts to take the “crapshoot aspect out of our business.”

“Does that mean that independent promotion is inherently evil and wasteful?” he asked. “No! But it does mean that independent promotion combined with a wildly escalating bonus system, pegged to a 175-stations-in-two-weeks-or-bust attitude is the haven of the uninitiated, uninformed and irresponsible elements of our industry.”

He said: “I call for the formation task forces involving the senior officers of NARM, RIAA, the involved trade publications and the NAB to begin the process of setting the timetables and goals to which we must commit ourselves.

“We can no longer accept a roll of the eyes, a shrug of the shoulders and a whining response about the heavy cost of establishing such systems. These changes are central to the future health and growth of our industry and their cost, while potentially high, will be returned many times over to those who operate in this revised and refined marketplace.

“If we can accomplish this, we will have taken the single most effective step towards strengthening our respective businesses for the future.”

The 1,700 people enrolled at the NARM Convention also heard a consultant/psychologist talk about the baby-boomers and why they buy what they buy (“They don’t feel they have any choices if they don’t have many, many choices”), a retail consultant armed with slides of various dingy record store toilets and ill-conceived displays; performances by Anita Baker (who disappointed the closing night assemblage with a skimpy three-song set), Miami Sound Machine, and Exposé, a press-the-flesh appearance by Samantha Fox; and various seminars and meetings. They also heard plenty of talk from RCA/Arista/A&M about cassette singles and 4” X 12” cassette packaging; PolyGram announce that it was going to distribute its first full-length music video, a 90-minute Kiss extravaganza; and a whole lot about crossover artists, particularly those crossing the jazz, new age, and classical categories. The labels seemed to show genuine interest in marketing things from Zamfir records to classical-stars-doing-pop-pish records to reissues of classic jazz catalogue.

And, as always, wedged between the giant labels and the retailers were the independent labels, the lifeblood of the industry (the industry’s lifeblood was defined many ways at NARM, usually as the breaking of new artists). With the Beastie Boys and numerous other out-of-the-indies successes, close attention was paid to every quarter.



**A STELLAR SIGNING**—B/C recording act Atlantic Star has been signed to an exclusive, long term contract with Warner Bros. Records. The group’s debut LP for the label is entitled “All In The Name of Love,” produced by David and Wayne Lewis. Pictured at the signing are (l-r): Tom Draper, vice president, black music marketing; Marylou Badeaux, research director, black music marketing; Earl Cole, Jr., Cole Classics Management; Benny Medina, vice president/executive producer; Mo Ostin, Warner Bros. Records board chairman; Lenny Waronker, Warner Bros. Records president; Ron Ellison, vice president, black music promotion; Carl Scott, vice president, artist relations; Jackie Thomas, Warner Bros. black music department; David Altschul, vice president, business affairs; Atlantic Star’s David Lewis, Barbara Weathers, Wayne Lewis, Jonathan Lewis and Joseph Phillips.

## Masekela Joins WEA International Roster

LOS ANGELES—WEA International chairman Nesuhi Ertegun has announced the signing of Hugh Masekela to a worldwide recording contract through an agreement made with Gang Forward Records, the London-based label headed by Johnny Stirling. Product by the South African trumpeter and vocalist will be released on the Warner Bros. label in the U.S., and throughout the rest of the world by WEA International. The artist’s debut album for the label is scheduled for a simultaneous worldwide rush release. Titled “Tomorrow,” the LP features the seven-piece band Kalahari, and is co-produced by Geoff Haslam, Don Freeman, and Masekela.

Masekela and Kalahari will also perform with Warner Bros. recording artist Paul Simon on a three-month concert tour starting in February, 1987. European dates are scheduled for Rotterdam, Brussels, Essen, Milan, Paris, Frankfurt, Basel, Munich, Hamburg, Birmingham, London, and Dublin. American dates will soon be announced.

A leader in the introduction of African music to European and American audiences, Masekela has been performing and

recording for the past quarter-century. Born and raised in South Africa, Masekela left the country in 1960, and released his first album two years later in the U.S.. Some 23 LPs have followed, including “Promise Of A Future,” which yielded the smash single “Grazing In The Grass” (1968), “Home Is Where The Music Is” (1972), and “Melody Maker” (1976). Increased exposure followed Masekela’s 1984 LP, “Techno-Bush,” with its single “Don’t Go Lose It Baby,” which hit the top of the U.S. dance charts. Masekela has collaborated with several African musicians, including Fela Kuti, as well as with Herb Alpert, with whom Masekela made two albums.

Always reflecting his social conscience through his creative output, in 1986, Masekela founded the Botswana International School of Music (BISM), a non-profit musical institute designed to aid young African musicians for whom no other training facilities exist. He has also donated profits from recordings to the Ethiopian Famine Appeal Fund. Masekela’s life and music were the subject of an Arena documentary made in 1985 for BBC Television.

## De Bosson Leaves WEA Music

LOS ANGELES—In a joint statement, WEA International chairman and co-chief executive officer Nesuhi Ertegun and WEA Europe president Siegfried Loch announced that Bernard De Bosson will leave his post as president of WEA Music, the company’s affiliate in France, effective April 1, 1987.

De Bosson became president of WEA Music in 1986. He previously served as vice president of the French company for five years and earlier as its managing director from its inception in 1971 to 1981. Among De Bosson’s achievements are the development of a superb marketing company for WEA’s international repertoire in France as well as the successful promotion of a strong domestic roster.

“For the past 20 years, I have had the pleasure of working closely with Bernard de

Bosson, first in his capacity as international manager at Barclay Records, then Atlantic’s licensee, and later in his posts with WEA International,” says Ertegun. “I hold him in high esteem as one of the best record men in France, as is evidenced by his tremendous success in the discovery and career development of such great artists as Veronique Sanson, Gold, France Gall, Michel Berger, and Michel Jonasz. Bernard has also had a most impressive track record in the establishment of many international artists as stars in the French market. I’ve always had great feelings of friendship for Bernard, and I with him the best of all possible futures.”

Prior to his association with WEA International and Barclay Records, de Bosson spent eight years with Polydor, serving first as international product manager and later as head of A&R and promotion.



**BRUNO BOPS**—Motown’s Bruno (Bruce Willis) and the Heaters recently clocked in a performance of “Bruno’s Bop” on the American Music Awards. The tune is a single from the band’s recently released LP, “The Return of Bruno.” Pictured (l-r) are: Nick Lane, Greg Smith, John Berry, Chris Mostert, Danny Grenier, Dick Clark, Marty Fera, Dave Chamberlain, Steve Thomas, and Duane Scaiqua.

## Soundtrack Sales (continued from page 10)

...creating a hit movie and a hit record." While Stallone didn't serve as director on *Over The Top* (Menachem Golan was at the helm), he was, as usual, instrumental in choosing and placing musical material for the film. And, according to Garb, this picture necessitated a wider stylistic range of music than some previous Stallone outings. "Even though the film deals with arm wrestling," Garb mentioned, "it really focuses primarily on the relationship between a father and son, the kind of believable and warm relationship we saw in *Rocky IV*. This is a very human picture, and the music reflects that. I think the picture is very powerful and sensitive. Its emphasis is far more on character and relationships than on arm wrestling. In fact, wrestling plays about as much a part in *Over The Top* as boxing did in the original *Rocky*. It's not about sports, it's about people."

Detailing the use of the soundtrack's first single, Hagar's "Winner Takes It All," Garb remarked, "The song is used during the inspirational high point of the movie. Sammy's energy and passion are exactly what the scene called for, and the music is

perfectly reflective of what's happening on the screen. It really helps bring across the emotion at work." Stallone, in fact, was so pleased with the song (written by Moroder, and co-produced by Hagar, Moroder and Eddie Van Halen), that he decided to make an appearance (as his *Over The Top* character) in its video counterpart, marking his first such foray into that medium. (The video is due out imminently). The second single from the soundtrack will be Loggins' "Meet Me Half Way." "In the film, Sly's character is asking his son for some forgiveness," Garb mentioned, "and the song mirrors that theme beautifully."

If *Over The Top*, on film and on vinyl, winds up a winner, then, soundtracks as a whole will obviously be off to a promising start in 1987. It will also go to show what a difference it makes when music is used judiciously, and not haphazardly, in the context of a picture. As Garb put it, "my feeling is that there will always be a place for a hit record attached to a movie if its handled correctly and if the interests of both mediums are taken into account."



**PUBLISHERS GATHER**—The Los Angeles Music Publisher's Forum gathered with panelists to discuss the many responsibilities of today's publishers, such as playing key roles in the development of musical talent, performing a&r duties, acting as a production company and even dealing with management. Pictured (l-r) are: Susan Collins, Chrysalis Records; Jay Cooper, Cooper, Epstein & Hurewitz; Ned Shankman, Shankman/DiBlasio Management; Marti Sharron, Almo/Irving; Tom Sturges, Chrysalis Music; Clark Sturken, Evan Rogers and Carol Ware, MCA Music.



**WATT AN ORCHESTRA**—Columbia recording artist Charlie Watts brought his 33-piece orchestra to the Ritz recently for three nights of swing, as a part of a five-city NA tour in support of "The Charlie Watts Orchestra Live at Fulham Town Hall." Pictured backstage (l-r): Jerry Lembo, LPM; Jack Rovner, director, east coast marketing; Bob Sherwood Sr. VP marketing; Watts; Arma Andon VP product development; John Fagot, VP promotion; Paul Rappaport, VP nat'l album promotion; and Tony King, US representative for Watts.



**FISHBONING**—Columbia recording act Fishbone recently opened a ten-week U.S. tour with a performance at L.A.'s Hollywood Palladium with labelmates the Beastie Boys. Pictured backstage after the show are (l-r): George Chaltas, Columbia director national promotion, West Coast; Bob Garland, Columbia promotion manager, West Coast; David Cohen, director, administration, West Coast, CBS Records; Peter Fletcher, Columbia marketing director, West Coast; Christopher Dowd; Angelo Moore; Kendell Jones. Leaning (l-r) are: Walter Kibby and Norwood Fisher.

## Best Seller Awards (continued from page 5)

- Album by a Male Artist:** "Live/1975-1985," Bruce Springsteen.
- Children's Album:** "Singable Song Series," Raffi.
- Video Cassette Merchandised as a Music Video:** *Live Without a Net*, Van Halen.
- Album Merchandised at Classical Music:** "Down To The Moon," Andreas Vollenweider.
- Gospel/Spiritual Album:** "The Collection," Amy Grant.
- Album By A New Artist:** "Night Songs," Cinderella; "Play Deep," the Outfield; "The Way It Is," Bruce Hornsby and the Range.
- Jazz Album:** "Double Vision," Bob James/David Sanborn.
- Black Music Album by a Group:** "Raising Hell," Run-D.M.C.
- Black Music Album by a Female Artist:** "Whitney Houston."
- Black Music Album by a Male Artist:** "Dancing on the Ceiling," Lionel Richie.

- Country Album by a Group:** "Great-est Hits," Alabama.
  - Country Album by a Female Artist:** "Whoever's In New England," Reba McEntire.
  - Country Album by a Male Artist:** "Storms of Life," Randy Travis.
  - Original Cast Album:** *Cats*.
  - Movie or TV Soundtrack:** *Top Gun*.
  - 12" Single:** "Rumors," Timex Social Club.
  - 7" Single:** "That's What Friends Are For," Dionne Warwick.
- In other awards, PolyGram International president and ceo Jan Timmer received the NARM Presidential Award; New York City's J&R Music World was named Small Retailer of the Year; Dallas's Sound Warehouse was named Large Retailer of the Year; and the Handleman Company was tagged as Wholesaler of the Year.
- In addition, 17 Scholarship Awards were given out to NARM members and/or their offspring.

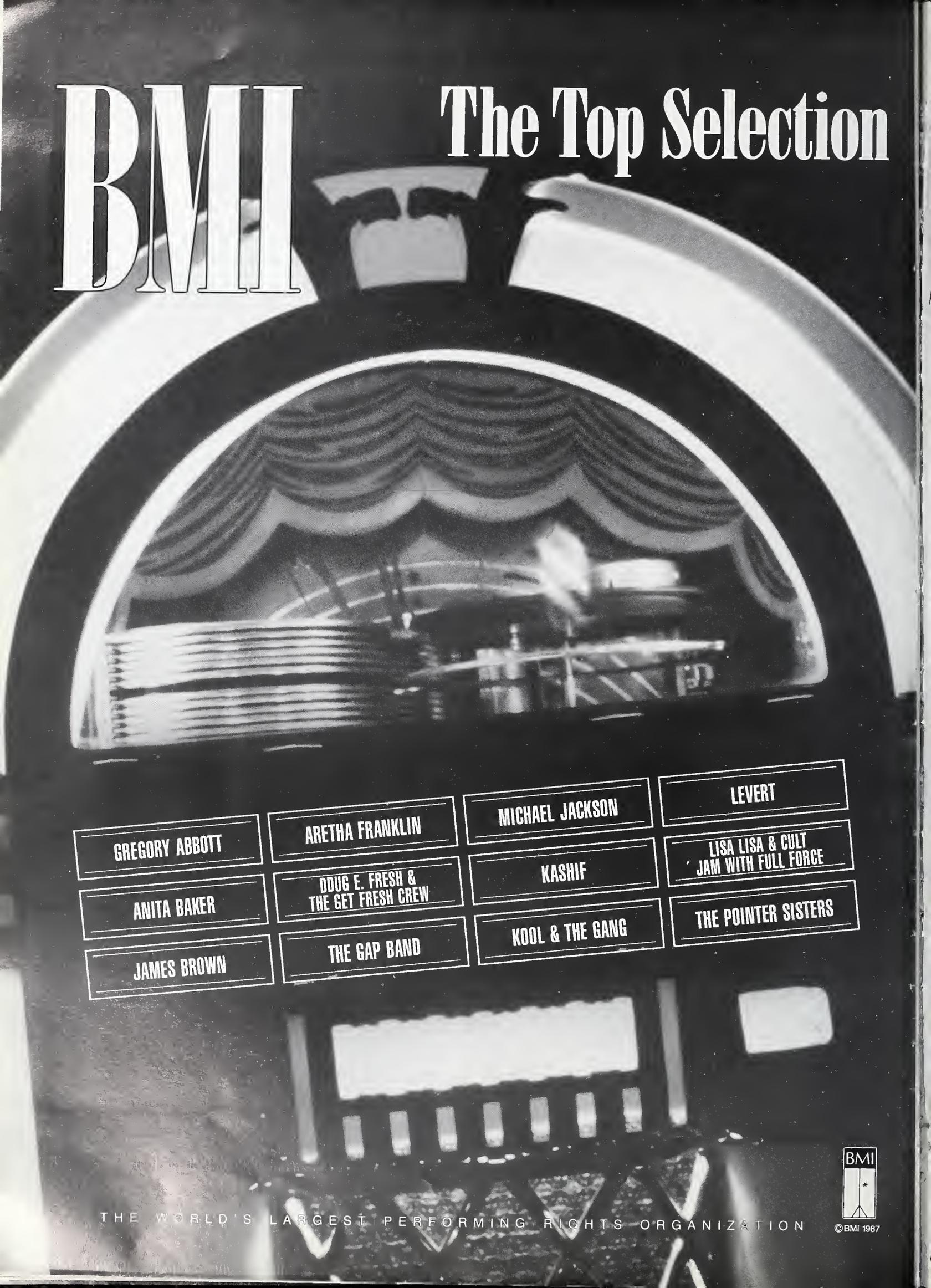
## 15 YEARS AGO IN CASH BOX

**February 26, 1972**—Fresh from a European skiing holiday—with a promo stopover in England—**David Cassidy** has embarked on his most ambitious solo concert engagements. From Feb. 19 to Sept. 2, Cassidy, a member of TV's **Partridge Family**, will play venues that generally hold 15,000. His Madison Square Garden date on Sat., Mar. 11, is already a sell-out...The **Buffy Sainte-Marie** Songbook, published by Grossett & Dunlap and scheduled to hit the book stores within the next two weeks, will have an initial printing of 20,000...LP review: "Heads & Tales," **Harry Chapin** (Elektra). Even before his album was released, there was a considerable amount of buzz re: the talent of Harry Chapin—much of it generated by his highly unusual composition called "Taxi." Now the young singer proves that he has the capability to live up to even the most optimistic forecasts. Chapin is literally like a breath of fresh air—with his voice he can create a mood almost instantly and in many of his songs, mood is quite important. For example, in "Dogtown,"

a cold and gray-hard recreation of a bustling whaling town. "Could You Put Your Light On, Please" and "Sometime, Somewhere Wife" are two more sparklers. To be sure, "Taxi" is here too. "Heads & Tales" signals the arrival of a completely original, clear-sighted talent of major proportion...Polydor Inc. has announced extensive advertising, marketing and merchandising plans for three of the albums in the January release. The albums are "**Manfred Mann's Earth Band**," "Teenage Licks" by **Stone the Crows**, and "Tightly Knit" by the **Climax Blues Band**...**David Cassidy** will appear on a 90-minute solo guest spot on *The David Frost Show*, according to Aarons Management, Cassidy's personal managers. The show was taped in London February 7...**Steppenwolf** has announced plans for retirement...Top five singles: 1. "Precious & Few," **Climax 2**. "Without You," **Nilsson 3**. "Hurtling Each Other," **the Carpenters 4**. "Let's Stay Together," **Al Green 5**. "Down by the Lazy River," **the Osmonds**.

# BMI

# The Top Selection

- 
- |                |                                    |                 |                                      |
|----------------|------------------------------------|-----------------|--------------------------------------|
| GREGORY ABBOTT | ARETHA FRANKLIN                    | MICHAEL JACKSON | LEVERT                               |
| ANITA BAKER    | DDUG E. FRESH & THE GET FRESH CREW | KASHIF          | LISA LISA & CULT JAM WITH FULL FORCE |
| JAMES BROWN    | THE GAP BAND                       | KOOL & THE GANG | THE POINTER SISTERS                  |

THE WORLD'S LARGEST PERFORMING RIGHTS ORGANIZATION



©BMI 1987

# CASH BOX<sup>TM</sup>

## A Salute To The Artists Making History

### *Black History Month 1987*

By Stephen Padgett

LOS ANGELES—The history of Black History Month dates back to 1915 when historian Carter G. Woodson founded the Association for the Study of Negro Life and History. In 1926 he inaugurated the first observance of Negro History Week. In the course of time the one-week tribute grew to the month-long celebration we have today. *Cash Box* takes pride in presenting its annual focus on black music in honor of Black History Month.

No adequate way exists to fully express the influence black music has had on American popular culture. From the seminal blues of Southern sharecropper's sons like Leadbelly or Muddy Waters, to the far-reaching pop/R&B brilliance of Prince; from the primal rhythmic urgency of Africa's own King Sunny Ade, Fela and King Ebenezer Obey, to the modern expressions of black experience by Nina Simone and Hugh Masekela; from the sophisticated sounds of Duke Ellington and Count Basie, to the adventurous and brutally honest music of Miles Davis, John Coltrane, Billie Holiday and Sonny Rollins, black artists have paved the way and set the pace in music. American music, in fact, is impossible to evaluate without at every turn acknowledging the work of some legendary black musical figure.

Any discussion of black *history* in America inevitably must include black *music*. Black music has had a profound impact on black culture specifically, and American culture generally. Its music has been black culture's most effective mouthpiece; its best offense in the war against prejudice and the ignorance of racism.

Any casual perusal of the *Cash Box* pop charts over the years substantiates any claim of commercial potency for black music. The sixties were dominated by The Motown Sound and its artists like The Temptations, The Supremes and Marvin Gaye. The seventies saw Little Stevie Wonder grow up into a commercial and artistic powerhouse when he unleashed his very important albums "Innervision," "Fullfillingness' First Finale" and "Songs In The Key Of Life." The Seventies were also the years Sly And The Family Stone and Earth, Wind And Fire joined the ranks of the mega-successful.

The Eighties have thus far been dominated by three stellar artists: Michael Jackson, Prince and Lionel Richie. Jackson's 1982 release, "Thriller" has gone on to become the best-selling album in the history of recorded music. Prince's prodigious output has included six consecutive multi-platinum albums: "Dirty Mind" (10/'80); "Controversy" (10/'81); "1999" (10/'82); "Purple Rain" (6/'84); "Around The World In A Day" (4/'85) and "Parade" (5/'86). Richie's three albums, "Lionel Richie," "Can't Slow Down" and "Dancing On The Ceiling" have spawned a string of Top Ten singles and racked up multi-platinum sales. The three by no means define black music in the eighties, but together they have so thoroughly dominated the music scene as to justify being considered the three legs upon which the rest are supported.

Last year a new renegade musical form, rap, exploded in the urban streets and the shrapnel showered suburban shopping malls and Contemporary Hit Radio with an invigorating new sound. While rap, scratch and other forms of hip hop have been forging an underground stronghold for years, it was Run D.M.C. and their irreverent, rocking beat that created the beachhead in the mainstream. "Raising Hell," Run D.M.C.'s breakthrough 1986 album is multi-platinum, logged several weeks in the Top Five and commanded an assault on radio with the Top Ten single, "Walk This Way."

*Cash Box* is proud to salute black music's pioneers, past and present, for their inestimable contribution to the lives of every American. And while Historian Woodson may never have imagined a business like today's record business, he most certainly could have predicted that its most prominent leaders would be people from the black community.

The Best Way To Honor Black History  
Is To Continually Create It.

**Columbia, Epic, Portrait® and The CBS Associated Labels.**

## Black Music: Trends In Retailing And Marketing

By Brian Kassar

LOS ANGELES—In the last few years black music marketing and retailing has undergone several changes—the steady demise of the Mom & Pop retail outlet, the rise of the independent record company as well as the phenomenal success of black “street” or “rap music” on both the black and on the pop charts.

In many respects, the entire process to break new black acts is quite involved and convoluted which usually starts at the street level.

“If you’re watching the music real closely when you put it out on the street in the hands of the consumer and watch what their reactions to it are, and be able to catch their reactions early enough, then you can tell from the types of exposure it’s getting, the clubs in the urban and Spanish areas, whether a record has what it takes to go to the next level,” says Ron Ellison, vice president of black music for Warner Bros. Records. “The public will let you know if you’re paying attention to it.”

Indeed, Warner Bros. was able to capitalize on a new, young band, Club Nouveau, because they were able to put their massive distributing machinery into gear when clubs had requests for their single “Jealousy,” and the sales became significant and radio started biting.

“We took advantage of it real fast. We had no idea that this record would be anywhere as big as it was. Just as we started to build, CHR caught hold of the record because the sales factor was so big, the exposure from radio and clubs and street were all happening at the same time. If we had reacted slower, I don’t think it would have been as big. We’re very fortunate to have the music, yet we didn’t let any grass grow underneath our feet with our marketing techniques,” says Ellison.

Warner Bros has a massive distribution system, Warner/Elektra/Atlantic, which allows them a strong foothold in the marketplace. “They (WEA) have the major accounts that they consistently deal with on a day to day basis, but what they have done in the last four to five months, they have created new positions in the major branches in the metropolitan cities and they have a person there who contacts these accounts on a daily basis and keeps the relationship going on with them. At the same time, we have a person here in our home office who also calls accounts which WEA does not service. We’re in touch with them every week and make sure that they are aware of what we’re doing and when we get a record that we know has got the goods, in those communities, then we jump right on it.”

While Warner Bros. has the muscle to

penetrate many markets, placing their emphasis on selling “mass merchandise” product to rack jobbers, major chains and one-stops, it has been the combination of the small urban Mom & Pop stores, which sell much of the dance club music, and the growing number of independent labels like Profile (Run-D.M.C.), Def Jam (The Beastie Boys, a white rap group who have had phenomenal success borrowing from black music as so many other white rock stars have done in the past), Tommy Boy (Grandmaster Flash) and All Platinum (Kurtis Blow).

Cecil Holmes, Jr., vice president of A&R for Columbia says his label has a lot of interest in these newer, younger acts. “If you look at last year, we were fortunate to break a lot of new groups like Lisa Lisa, LL Cool J, and Oran ‘Juice’ Jones,” Holmes says. “I’m seeing a mixture of street and R&B which makes for great crossover music.” Holmes says while the label has cultivated some acts on their own like Lisa, Lisa on Columbia, they have “done very well” with the Beastie Boys from the independent Def Jam label and will continue to use both channels as a method of breaking new acts.

Al Bell, the driving force behind the legendary Stax/Volt label who has recently formed Edge Records, believes the rapidly vanishing number of Mom & Pop outlets in the inner cities has had the greatest impact on black music.

“Principally, I think the greatest impact has been the demise of the Mom & Pop outlets and the fact that you haven’t had basic black product available in the market place like it was a few years ago and more product that’s youth oriented and crossover in nature,” says Bell. “As a result of that radio has leaned heavily in that direction.”

Radio exposure, whether on a small Urban format or a CHR format, is an important factor in gaining momentum a record. “Sometimes, in the beginning,” says Ellison, “radio will resist because they are more conservative in their approach to music because they are in competition with other stations. They don’t want to take real left-field chances early, so that’s why it’s important to watch the response from the kids and the younger teenagers and the people in their early 20s. When you take it to radio, if you are backing it up at the account level and the club level and the sales are strong, then a radio station may add the record. In the first two to three weeks they start to get a response from the community. Once we get radio to believe that we have something, then it’s our job to turn around then and guarantee radio that we really do have something by supplying the demand that is there fast enough.”

For small labels like Edge, getting radio play is even more difficult. “That’s overcomeable,” says Bell half serious/half chuckling. “It just requires an inordinate amount of work and an unusual amount of money.”

Bell is trying to build his new label with a solid foundation of artists who appeal to the 25-54 age range because it’s a more “conservative and safer approach” while the label is growing. “In building a business, we deem it wise to deal with basic music. Once you have that, you can deal with other forms. We will deal with teen oriented music, country, jazz and rock as well.” Although Bell acknowledges the success of many independents who are now being distributed by majors (Beastie Boys/Def Jam/Columbia), he thinks this is not the only way to get strong distribution.



The Temptations

“The critical period is to put together a comprehensive distribution for the product regardless of approach, independent or major. Considering that the major’s do better with well established artists with a good track record, we are probably better off at this state of our development in independent distribution.”

Bell says he was encouraged by the number of young one-stop owners at the recent NARM convention who are “placing a good deal of emphasis on the Mom & pop stores.” He believes that these one stop stores like Universal One Stop based in Philadelphia, will “provide salvation” for the smaller record labels and the smaller stores.

Don McMillan, president and owner of L.A. based Macola Records, is bullish on independents, especially after his label moved a million and a half pieces of Timex Social Club’s smash hit “Rumours” and did exceptionally well with the L.A. Dream Team. He doesn’t believe the decline of the Mom & Pop has had such a profound effect on black music retailing. “That was true some time ago, however, the independent labels are becoming much, much stronger and they developing a lot of new acts and artists. Urban stations are quite receptive to independent. CHR is always a problem. Nobody wants to play anything until it’s proven if it’s in Top 40 then they’ll play it. The Mom & Pop’s in the ghetto are still there,” says McMillan.

Most will agree that “rap” or “street music” is here to stay. “It’s getting more and more sophisticated all the time,” says McMillan. “It’s turning into a standard kind of music like classical and big band. It will be around for a long time.”

“A lot of people were saying that rap music was going away and would drift off like disco did,” says Ellison. “I don’t agree with that. I think that rap music has such a following, such a community behind it, an age bracket of certain types of people. Not all people who listen to rap music are thugs and gang members. My opinion is, the street will usually dictate where the music is going to go. We can’t do that in record companies. We have to sell people what they want. We cannot sell them what we think they should have. The future trends tell me that black music, from a groove standpoint and a simplicity standpoint, is going to remain to be strong because of the overall participation that it gets from all kinds of people and also the feeling in the music is a very key part of it. Rap music and street music are going to interweave with other music and the bigger companies who have shunned it in the past four or five years will have to

accept it.” Warner Bros is now working with several new, young acts including Teen Dream, three young girls who sing and play instruments, Taja Seville, a coed band of younger members and Jill Jones, spawned from the Prince camp.

“These are the new bands we’re coming with because the marketplace dictates to us that that is what they want,” says Ellison.

Bell, a veteran in the industry sees the rap explosion in very practical terms. “I think it will stay around. In the past when ever we have a new art form that emerges from the youth of that era, it goes on to represent a market share. The kids who grow up on Run-D.M.C., as they grow older and become young adults, will look for a different kind of music. I think the Run-D.M.C.’s with their artistic approach will influence the music appreciated by that age group, but as their audience gets older, they’ll start to learn to play a different kind of music so as to appeal to their aging audience. The next generation of kids who come along will have a new fad that will repeat itself.”

Most industry representatives agree that the future of black music, R&B, pop, street and rap and all the hybrids which have sprung up since, is bright. Many independents feel that current major label attention to rap music will die down, but the indies will always be there.

“As the days go on, I think we’ll see the major companies beginning to trim their rosters of artists and producers and there will only be one place for these guys to go and that’s back on the independent side of the business,” says Bell. “The independents now represent about \$630 million annually and that’s not going to disappear over night. For the majors, rap music is there as long as the product has mass merchandising value. Once that diminishes...it’s the end of that ball game.”



Prince



Little Richard

## The State Of Rap 1987

By Paul Iorio

NEW YORK — In 1986, rap music became bigger business than ever and it not only crossed over onto the pop charts but topped them as well. Surprisingly, rap didn't have to become sanitized or watered down for mass consumption; on the contrary, rap gained broader popularity as it got harder, rawer and more uncompromising.

The two biggest-selling rap acts of all time, Run-DMC and The Beastie Boys, broke through last year, largely because of singles that fused heavy metal with rap. Though other rap singles have sold more than "Walk This Way" and "You've Got To Fight For Your Right To Party," those two tracks attracted the wider, if not the larger, audience.

Still, record label executives say that tapes of rap-metal fusion have not been flooding their A&R departments, and few recognize it as a trend at all. Rather, rap is seen as a 'sponge-genre,' a musical idiom that absorbs whatever influences people bring to it — hard rock being only one of these influences.

"If the truth be known, heavy metal is one of the many musical influences that have been part of rap and that continue to be a part of rap," says Monica Lynch, president of Tommy Boy Records. "I'm just very skeptical about putting a thumbprint on heavy metal and rap because I see it as much more vast than that."

Profile president Cory Robbins also downplays the rap-rock link. "Obviously there is a link in some records but there's records like 'You Be Illin' by Run-DMC which was a pop success and had nothing to do with heavy metal."

"Most of the rap we get is still more street-oriented rap," says Robbins. "Most of the stuff that comes in the mail or people bring in has guitars but probably only ten to twenty per cent of it. So the majority of it doesn't."

Bill Stephney, vp and dir of promotion at Def Jam, agrees with Lynch's 'sponge-genre' view of rap. "I think rap goes as far as the people who produce it will take it," he says. "If you take a kid who is into jazz and Ornette Coleman who also listens to rap then the next trend will be jazz-rap records. It depends. There have been attempts over the last few years to fuse Jamaican music and rap."

Lynch also sees a reggae-rap fusion in the offing. "I think you're going to see more rap records that are going to use reggae singing-interludes or reggae beats," she says. "I think you're going to find influences drawn from the territories of gospel music, and it's not too far off the beaten path to see a lot of

different cuts — dramatic touches — borrowed from even classical music."

Indeed, composer James Mtume recently told *Cash Box* that he is doing just that: writing music and lyrics to be rapped over Stravinsky's *Rite Of Spring*. If the fusion opportunities in hip hop seem limitless, that's not only because rap is an open-ended form but also because its audience and players like many different kinds of music.

"I think one of the beautiful things about rap is that the kids who buy and make it for the most part are the most democratic audience you could ever hope for," says Lynch. "They listen to everything from Beethoven to gospel to James Brown and Bon Jovi...I've got a list that's about ten pages long of different beats and breaks and licks that people who make rap records have been using for the past ten years. It includes such unlikely sources as Roxy Music, Blue Oyster Cult, Aerosmith and Toto."

Tommy Boy Records, whose roster includes Afrika Bambaata and the Force MD's, is currently seeing break-out success with a new rap group called Stetsasonic, who have released an album called "On Fire" and a twelve inch single called "Go Stetsa 1." "Stetsasonic is of the highest priority at Tommy Boy," says Lynch. "This week was our first week at radio and we've picked up ten adds...Based on everybody's response to Stetsasonic we know that this record is great and we have a lot of faith in breaking this group."

Def Jam, home of LL Cool J and the Beastie Boys, has high hopes for its new rap acts, among them a new group called Public Enemy. "Public Enemy is the hardest rap you'll ever hear but different from the Schooly-D type of rap," says Stephney. "We also have a new LL Cool J album coming out at the end of March and early April. It has a lot of strong records and people will be impressed because LL has progressed."

Profile, Run-DMC's label, is busy developing several acts, including rapper Dana Dane who is on his second single. "Dana Dane has done pretty well for us," says Robbins. "His first single, 'Nightmares,' did about 100,000. 'Delancey Street' is the new one and that's doing very well. We're doing an album with him that'll be out in March."

Whoever is going to be the next Run-DMC or Beastie Boys is anyone's guess, but one thing is certain: rap fans respond quicker than most audiences in expressing their likes and dislikes. "The thing about a rap record is you can't really hype it," says Lynch. "These kids are either going to like it or not like it and you can't just shove it up the charts...Rap is different; these kids know what they want and know whether it's real or not."



Run D.M.C with Aerosmith



Club Nouveau



Grand Master Flash



Lisa Lisa and Cult Jam



Run D.M.C.

# Dream Variations

by Langston Hughes

To fling my arms wide  
In the face of the sun,  
Dance! Whirl! Whirl!  
Till the quick day is done.  
Rest at pale evening . . .  
A tall, slim tree . . .  
Night coming tenderly

**Black like me.**

POLYGRAM RECORDS  
IS PROUD TO BE A PART OF  
BLACK HISTORY MONTH.

PolyGram Records

# BLACK HISTORY MONTH

## The Jazz Classics Are Getting A Digital Shot In The Arm

By Lee Jeske

NEW YORK — The world of jazz reissues works in strange and mysterious ways. A couple of months ago, some of the most important jazz ever recorded—Duke Ellington's RCA output of the early '40s—was completely out of print in America: essential recordings, completely ignored by American RCA. Now, *voilà*, we not only have the cream of the Ellington RCA's back on vinyl, but we now have them in a snappy three-compact-disc set, with a generous 22 songs on each disc.

What has happened is the record companies have begun to wake up to their jazz catalogues at about the same time that the CD craze was about ready to move into high gear. This is, of course, no coincidence: suddenly some genius realized that jazz can sell, and it can sell to the baby-boomers who are, perhaps, disenfranchised from acts like Bon Jovi and Samantha Fox. And, even better, the stuff is there: it's sitting in the vaults, all recorded and paid for, and, quickly, a label can build a nice, healthy CD line without too much digital effort.

This, of course, has jazz collectors up in arms. Hell, a lot of great jazz has never quite made it from 78 to LP, despite the fact that it's had 35 years to do so. So how many more do we have to wait for most of the jazz basics to show up on compact disc? And, now that so many fine and obscure albums have miraculously been restored to vinyl over the past several years, how long will it take for those fine and obscure albums to show up on CD?

The veteran collector aside, this can be an ideal time for the novice jazz buyer or the budding jazz collector. Here is the chance to build a jazz collection without the grinding aggravation of knowing that half of what you want has been in and out of print before anybody could warehouse 1,000 copies. In the building of a jazz CD collection, everybody, at the moment, is on equal footing. There are X number of jazz CDs out there, they are all fairly accessible, and one can start reasonably and securely in acquiring the essentials.

What follows, then, is a rambling list of the greatest greats in jazz history and how they are, currently, digitally represented in the United States (already, of course, Japan has leap-frogged ahead of us, and the same collectors who were shelling out 20 bucks per Japanese Blue Note LP a few years ago are now forking over 30 bucks per Japanese Blue Note CD). I have not, by any means,

heard all of these CDs, so this is not a bunch of recommendations based on sound and whatnot. This is just the important stuff, and has been important in any format it's ever been issued in.

**Louis Armstrong:** Louis Armstrong is jazz, and the best Louis Armstrong is the pioneering Louis Armstrong from the '20s and '30s. Columbia, which owns the recordings by Armstrongs Hot Five and Hot Seven, is about to begin releasing selections from those recordings and *they* are the place to start in any discussion of the great Satchmo. However, a tantalizing preview is available in the series "Jazz Masters In Digital Stereo," which is a production of BBC Records in England, but is widely available stateside at competitive prices. BBC has issued a passel of early Armstrong, along with various compilation discs and individual sets by Fats Waller, Bix Beiderbecke, Jelly Roll Morton, and others. Other important Armstrong on disc includes two recent "Columbia Jazz Masterpieces" releases—"Satch Plays Fats" and "Louis Armstrong Plays W.C. Handy"—and a nice PolyGram collection; all examples of Armstrong's strengths further down the line from his pioneering early recordings.



Billie Holiday

**Count Basie:** Count Basie is well-represented on disc but, again, not his most important early recordings, which were done for Columbia and Decca. CBS has Basie slated in its "Jazz Masterpieces" series, but MCA, which owns Decca and has been getting some of the Impulse! catalogue out on CD, has not revealed any plans for Basie. But that's not to say that there aren't Basie masterpieces available—he led startling bands through the decades, and PolyGram's CDs of Verve releases "April In Paris," "Basic Basie" and others, and Roulette's CDs of their own recordings of Basie's stunning '50s and early-'60s bands are available and highly-recommended to one and all.

**Sidney Bechet:** There are, apparently, a pair of Bechet discs available on French Vogue, but they are not the essential, early Bechet, much of which has not even had its fair release on LP.

**Art Blakey:** There's a grab bag of Blakey available, another remarkably prolific artist, but, as of yet, none of his wonderful Blue Note recordings. But latter-day Blakey is nicely represented on Concord Jazz and a terrific new Delos release.

**Clifford Brown:** If PolyGram's got it, it's well represented on CD. PolyGram has got the lion's share of this trumpet great's recordings—they were originally done for Emarcy—and there are plenty out with plenty more coming. An excellent place for Wynton Marsalis aficionados to stick their noses.

**Ornette Coleman:** One disc out, that's it: the fantastic, digitally-recorded "Song X" (with Pat Metheny). The great Atlantic recordings are still only on vinyl, Atlantic has not been able to, jazzwise, get itself on the CD stick.

**John Coltrane:** An excellent representation. A couple of early Prestiges, an early Blue Note, and seven essential Impulses ("A Love Supreme" is a genuine jazz landmark) are now available, along with a CD-only compilation, with Impulse promising many more in the future.

**Miles Davis:** This is crazy: there are already competing CD versions of certain Miles Davis recordings. No matter, Prestige has put out some landmark '50s Miles ("Workin'," "Steamin'," "Cookin'," etc.) and Columbia is going to get serious about '60s and '70s Miles (with four gems, including the breathtaking "Kind of Blue" and "Sketches of Spain," just out digitally-remastered—they were both already available undigitally-remastered). '80s Miles is, for better or worse, also around and about.

**Eric Dolphy:** He recorded little, but two of his very best recordings, "Live at the Five Spot" Volumes 1 and 2, are out as Prestige CDs, as is a PolyGram set, "Last Date."

**Duke Ellington:** The one jazz CD that needs to be in every collection—every collection of anything. It's RCA/Bluebird's three disc set, "The Webster-Blanton Band," but it is absolutely, positively essential. If there is one desert island jazz set, that's the set. Otherwise, the greatest composer America has ever produced is poorly represented on disc, with a couple of Pablos and a new Dr. Jazz set the best of the lot.

**Roy Eldridge:** New World's got one, but, incredibly, it's the only one.

**Ella Fitzgerald:** Her best records were made for Verve, and PolyGram has put a ton of them on CD, with another half-ton still to come.

**Dizzy Gillespie:** One of the greatest jazz figures of all time is somewhat poorly represented on CD—there are dribs and drabs, including some very good dribs and drabs ("DeeGee Days," Savoy; "Portrait of Duke Ellington," Verve), but hardly a representative representation.



Miles Davis & Al Jarreau

**Coleman Hawkins:** PolyGram's got three of them, all on Verve, but the best is the two-disc set on RCA/Bluebird, called, and including the original recording of, "Body and Soul." But PolyGram's about to issue the Hawkins Keynote recordings on disc—pure majesty.

**Billie Holiday:** The heart of Billie Holiday's output is on CBS and, for those who can't wait for the promised digitally-remastered reissues from that quarter, CBS/Sony in Japan has put out an eight-disc set, "The Lady: The Complete Collection," that has been popping up in U.S. outlets. The sound



John Coltrane

is not pristine, by a long shot, but the music is heavenly. Some other, later, Lady Day is out on MCA, PolyGram, and Columbia, but the stuff with Lester Young is the stuff that makes the heart flutter.

**Charles Mingus:** Impulse has one of his very best, "The Black Saint and the Sinner Lady," and PolyGram's got the excellent "Mingus Revisited," but that's about all, though he's on the CBS slate.

**Thelonious Monk:** The Riverside material's the best material and, thanks to Fantasy, most of it's widely available on CD. They're all recommended, really, but "Brilliant Corners" is my personal favorite, with "The Unique Thelonious Monk" a possible close second. Brilliant, brilliant, brilliant, brilliant.

**Wes Montgomery:** The important guitarist is represented by a couple of Verve and, even better, a Riverside and a Prestige CD.

**Charlie Parker:** There should be three dozen Bird CDs. There are, at a generous count, about three or four. I don't know what's going on, but PolyGram—their again!—is slowly getting around to the Verve catalogue. The galvanizing Savoy and Dials are, still, only wax jobs. (But the excellent "Jazz at Massey Hall" is out from Fantasy).

**Sonny Rollins:** By the luck of the draw, Rollins' best work is owned by the Fantasy group, bless them, and much of it is out on CD. In fact, there are some competing CDs: Mobile Fidelity Sound Lab had issued "Way Out West" on CD, but then Fantasy came and blew that away with releases of two wonderful Contemporary albums, including the must-have "Way Out West," complete with startling alternate takes.

**Art Tatum:** Is there really no Art Tatum on CD?

**Cecil Taylor:** Now here's a man who should be recording digitally. Black Saint's got a good group album, "Winged Serpents," but that's about it for now, though Black Saint will issue a new solo Taylor in the spring.

**Sarah Vaughan:** It's tempting to say that the three PolyGram boxed sets—"The Complete Sarah Vaughan" Volumes 1, 2 & 3, 17 discs is all the Sarah Vaughan you'll ever need, and it's probably true, but most people'll want to grab a couple of the single volumes. PolyGram's got them, too, with the Fantasy group sitting on a couple of excellent Milestone albums, but preparing to start issuing some of the fine Pablo albums.

**Ben Webster:** "The Complete Ben Webster on Mercury," a PolyGram two-disc set, is excellent but it's not a real good sample of Ben at his best: bearing down on some ballads. For that, PolyGram to the rescue again: a great album with Coleman Hawkins and a great album with Don Byas. And don't forget that RCA Ellington, of course.

(continued on page 3)



Duke Ellington

*the rhythms of the  
joyful spirit  
are rising ones.*



*--Langston Hughes*



*Warner Bros. Records Celebrates the Rich Heritage of Black Music.*

# BLACK HISTORY MONTH

## Tina Turner (continued from page 11)

Jealous" ('61), "It's Gonna Work Out Fine" ('61), "Poor Fool" ('61), and "Tra La La La" ('62).

The rest of the '60's were a fairly barren chart time, and it wasn't until 1971, and "Proud Mary," that the act saw another true wave of success. But by then, the revue was already falling apart artistically. Several less impressive hits followed as they inched toward their final record in 1975.

But the late '60's and early '70's was also a time in which Tina Turner, by now a virtually imprisoned and viciously battered wife, began to discover her own merit as an artistic entity beyond the Ike and Tina Turner Revue. Her first enlightenment came in 1966, with the Phil Spector-produced "River Deep, Mountain High," an expensively recorded single which turned out to be a failure in the U.S., but one which gave Tina her first solo recording experience (Spector requested Ike's absence from the studio), and helped establish her large European following.

Gradually, Tina's talent was becoming recognized the world over as a separate entity from the band she toured with, and her role as the Acid Queen in the film of the rock opera *Tommy* drew tremendous praise. By the time she mustered the insight and courage to walk out on Ike for the last time (from a hotel room in Dallas in 1975, with 36 cents in her pocket and just the clothes on her back), she had already earned the admiration of such superstar rockers as The Rolling Stones, for whom the revue had performed some opening dates in 1970.

After leaving Ike, Tina worked desperate-

ly to pay off the enormous debts incurred from her walk-out, with several impatient promoters waiting to be reimbursed for cancelled dates. She did a lot of television during this time, and began carving out a career as a showroom entertainer. "Everybody thought I was struggling," she has said of the period, "but I was having a good time."

It wasn't until 1980 that Turner met Roger Davies, who was managing Olivia Newton-John then, and her first non-glitz-infected move toward rock'n'roll began. Davies' idea to fire the dancers and slick, lounge-act musicians she'd been touring with was the first turning point, and it was in 1980 that she hired three rock musicians (with which she is currently touring), guitarist James Ralston, drummer Jack Bruno and bassist Bob Feit. The second turning point was booking her into New York's Ritz nightclub in 1981, a hipper than thou rock venue.

The date was tremendously successful, but more importantly, it introduced (or reintroduced) Tina to the rock audience. A second Ritz gig eventually ensued, which led to openers for old pals The Rolling Stones for several dates at New Jersey's Brendan Byrne Arena. She was soon signed to Capitol Records.

Then came the recording of that fateful single, "Let's Stay Together," a cover of the 1971 Al Green hit, which was an almost immediate sensation in Europe. The single also continuously gained ground in the States, with increasing momentum, leading to the rush recording of her "Private Dancer" album. Released in May, 1984, the album soon spawned Turner's first #1 U.S. pop single, "What's Love Got To With It" and swept her into a whirlwind of success, bringing her two American Music Awards and three Grammys - for Record of the Year, Best Female Rock Vocal (an award she repeated the following year) and Best Female Pop Vocal, with a Song of the Year award going to Terry Britten and Graham Lyle for "What's Love Got To Do With It."

Also in 1984, Turner's desire to act was fulfilled with her role in George Miller's *Mad Max Beyond Thunderdome*, released in 1985 in the midst of her "Private Dancer" success. But more than her role in this film, Turner's cinematic abilities were vented in the numerous videos from "Private Dancer," establishing her as one of the premiere video artists of the MTV generation.

Her most recent Capitol release, "Break Every Rule," is by no means the sensation that "Private Dancer" dancer was, but her popularity hasn't abated - particularly in Europe, where Turner's audience has always been most faithful (In Germany, where "Break Every Rule" is #1, "Tina Mania" prevails).

The indefatigable Turner, who performed 70 dates in Europe in 1985, followed by 105-date U.S. schlep ending up in Australia and Japan, recently embarked on the biggest tour of her career (lasting exactly one year) starting out with 89 dates in Europe and arriving in the U.S. July 28, where she stays until December, before heading for points east.

Also, as anyone who saw her perform her latest single, "What You Get Is What You See," on the American Music Awards, her look, as well as her band (a less flashy, more rock'n'roll-ish group) is changing to a more "earthy" feel. Her intention is to be less of a fashion plate - an image that's grown continuously since her leggy Las Vegas appearances, right on up through her leather-skirted, high-heeled "Private Dancer" period - a thing she's never been comfortable with, according to her management



**HITTING BIG**—Her superstar status as a solo performer firmly achieved, Tina Turner is honored at a 1985 Capitol Records promotion conference, where she was presented with a triple-Platinum record plaque for her hugely successful Capitol LP, "Private Dancer." Pictured (l-r) are: Capitol/EMI chief Bhaskar Menon; Turner, Capitol Records president Don Zimmermann; and Capitol senior vice president Walter Lee.

company. The new earthiness features roots-rocking attire, including jeans and cowboy boots. The video to "What You See . . ." is equally earthy, shot in the California desert by Peter Care.

Recently, she taped a special for HBO in a small club in Europe (her previous HBO special was taped at London's Wembley Arena, and the contrast is intentional). The show begins airing on the channel March 14. In it, Turner pays homage to the music of her roots, performing such r&b tunes as Wilson Pickett's "Land of a Thousand Dances" plus a special rendition of Sam Cooke's "A Change Is Gonna Come" with guest Robert Cray. Is Tina Turner a "black" artist, musically speaking? Perhaps not, for many of today's Turner fans, but the special features home turf for Tina Turner.



**THE NEW LOOK**—For her 1985 Tina Turner: Private Dancer special for HBO, Turner was filmed during a packed Wembley Arena concert in London.

## Jazz Classics (continued from page 32)

**Lester Young:** Incredibly, there are only two Prez CDs available - both on Polygram and neither really representing the incredible genius of the greatest tenor saxophonist of all time. For that, we have to wait for CBS and Decca Basies, CBS Billie Holidays, and PolyGram's upcoming "Lester Young on Keynote," which should quickly join the short list of must-haves.



Count Basie

Naturally there are dozens other jazz greats represented on CD (Cannonball Adderley, Kenny Dorham, Benny Carter, Earl Hines, Bill Evans, Stan Getz, the list is endless), and many who aren't (especially some of the great big bands of the '30s and '40s), but not dozens more inches for this story. Not surprisingly, if one wants to start working backwards - collecting contemporary jazz recordings - it would be a lot easier to get going: Black Saint alone has a rapidly-



Ella Fitzgerald

building catalogue of the *creme de la creme* of contemporary jazz on CD (naturally, PolyGram distributes that too - and ECM, which is beginning to get the CDs rolling at a brisk pace).

Collecting jazz recordings is a frustrating, hapless task. But, at the moment, collecting jazz CDs is a manageable, though expensive, task. The gold - the great recordings of jazz history - is the best possible place to begin.



Ornette Coleman



**TURNER**—A glittery Tina Turner is pictured during her TV appearance in the mid-'70's.

TO KNOW WHERE YOU'RE GOING,  
YOU'VE GOTTA KNOW WHERE  
YOU'VE BEEN



A Warner Communications Company

© 1987 Warner/Elektra/Atlantic Corporation. Printed in U.S.A.



# CASH BOX COUNTRY SINGLES

February 28, 1987

| Title   | W  | L  | O | W | L | O | W | L | O     |
|---|----|----|---|---|---|---|---|---|-------|
| Artist, Label, Number   |    |    |   |   |   |   |   |   |       |
| Producer (Songwriter)   | W  | C  |   | W | C |   | W | C |       |
| <b>1 NO PLACE LIKE HOME</b><br>RANDY TRAVIS (Warner Bros. 7-2852S)  | 4  | 12 |   |   |   |   |   |   |       |
| <b>2 MORNIN' RIDE</b><br>LEE GREENWOOD (MCA 52984)  | 3  | 14 |   |   |   |   |   |   |       |
| <b>3 FOREVER</b><br>THE STATLER BROTHERS (Mercury/Polygram 888 219-7)                                       | 6  | 12 |   |   |   |   |   |   |       |
| <b>4 I CAN'T WIN FOR LOSIN' YOU</b><br>EARL THOMAS CONLEY (RCA 50647)                                       | 1  | 14 |   |   |   |   |   |   |       |
| <b>5 MIDNIGHT GIRL/SUNSET TOWN</b><br>SWEETHEARTS OF THE RODEO (Columbia 38-06525)                          | 8  | 14 |   |   |   |   |   |   |       |
| <b>6 BABY'S GOT A NEW BABY</b><br>SKO (MTM B-72081)   | 9  | 13 |   |   |   |   |   |   |       |
| <b>7 SMALL TOWN GIRL</b><br>STEVE WARNER (MCA 53006)  | 10 | 10 |   |   |   |   |   |   |       |
| <b>8 I'LL STILL BE LOVING YOU</b><br>RESTLESS HEART (RCA 50657)   | 11 | 11 |   |   |   |   |   |   |       |
| <b>9 OCEAN FRONT PROPERTY</b><br>GEORGE STRAIT (MCA 53021)  | 14 | 6  |   |   |   |   |   |   |       |
| <b>10 TWENTY YEARS AGO</b><br>KENNY ROGERS (RCA 5078-7)   | 12 | 6  |   |   |   |   |   |   |       |
| <b>11 TALKIN' TO THE MOON</b><br>LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia 38-06592)             | 15 | 6  |   |   |   |   |   |   |       |
| <b>12 I ONLY WANTED YOU</b><br>MARIE OSMOND (Capitol/Curb B-5663)   | 13 | 10 |   |   |   |   |   |   |       |
| <b>13 THE RIGHT LEFT HAND</b><br>GEORGE JONES (Epic 34-06593)   | 18 | 6  |   |   |   |   |   |   |       |
| <b>14 RIGHT HAND MAN</b><br>EDDY RAVEN (RCA PB-5032-7)  | 2  | 15 |   |   |   |   |   |   |       |
| <b>15 TAKE THE LONG WAY HOME</b><br>JOHN SCHNEIDER (MCA 52989)  | 16 | 11 |   |   |   |   |   |   |       |
| <b>16 KIDS OF THE BABY BOOM</b><br>THE BELLAMY BROTHERS (MCA/Curb 53018)                                    | 21 | 6  |   |   |   |   |   |   |       |
| <b>17 WHAT CAN I DO WITH MY HEART</b><br>JUICE NEWTON (RCA 50687)   | 17 | 11 |   |   |   |   |   |   |       |
| <b>18 YOU'VE GOT THE TOUCH</b><br>ALABAMA (RCA 5081-R)  | 23 | 6  |   |   |   |   |   |   |       |
| <b>19 STRAIGHT TO THE HEART</b><br>CRYSTAL GAYLE (Warner Bros. 7-28518)                                     | 5  | 15 |   |   |   |   |   |   |       |
| <b>20 I'LL COME BACK AS ANOTHER WOMAN</b><br>TANYA TUCKER (Capitol B-5652)                                  | 7  | 17 |   |   |   |   |   |   |       |
| <b>21 ROSE IN PARADISE</b><br>WAYLON JENNINGS (MCA 53009)   | 26 | 5  |   |   |   |   |   |   |       |
| <b>22 FIRE IN THE SKY</b><br>THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28547)                              | 19 | 16 |   |   |   |   |   |   |       |
| <b>23 THE BED YOU MADE FOR ME</b><br>HIGHWAY 101 (Warner Bros. 7-28483)                                     | 27 | 6  |   |   |   |   |   |   |       |
| <b>24 HOW DO I TURN YOU ON</b><br>RONNIE MILSAP (RCA PB-5033-7)   | 20 | 15 |   |   |   |   |   |   |       |
| <b>25 LEAVE ME LONELY</b><br>GARY MORRIS (Warner Bros. 7-28542)   | 22 | 18 |   |   |   |   |   |   |       |
| <b>26 DON'T GO TO STRANGERS</b><br>T. GRAHAM BROWN (Capitol B-5664)   | 32 | 5  |   |   |   |   |   |   |       |
| <b>27 ON AND ON</b><br>ANNE MURRAY (Capitol B-5655)   | 31 | 10 |   |   |   |   |   |   |       |
| <b>28 THE ROCK AND ROLL OF LOVE</b><br>TOM WOPAT (EMI America B-8364)                                       | 30 | 10 |   |   |   |   |   |   |       |
| <b>29 GYPSIES ON PARADE</b><br>SAWYER BROWN (Capitol/Curb B-5677)   | 33 | 6  |   |   |   |   |   |   |       |
| <b>30 LET THE MUSIC LIFT YOU UP</b><br>REBA McENTIRE (MCA 52990)  | 40 | 4  |   |   |   |   |   |   |       |
| <b>31 THIS OL' TOWN</b><br>LACY J. DALTON (Columbia 38-06360)   | 28 | 11 |   |   |   |   |   |   |       |
| <b>32 LOVIN' THAT CRAZY FEELIN'</b><br>RONNIE McDOWELL (MCA/Curb 52994)                                     | 29 | 11 |   |   |   |   |   |   |       |
| <b>33 THE MOON IS STILL OVER HER SHOULDER</b><br>MICHAEL JOHNSON (RCA 5091-7)                               | 39 | 4  |   |   |   |   |   |   |       |
| <b>34 YOU STILL MOVE ME</b><br>DAN SEALS (EMI America 79851)  | 24 | 19 |   |   |   |   |   |   |       |
| <b>35 A FACE IN THE CROWD</b><br>MICHAEL MARTIN MURPHEY AND HOLLY DUNN (Warner Bros. 7-28471)               | 42 | 4  |   |   |   |   |   |   |       |
| <b>36 DON'T BE CRUEL</b><br>THE JUDDS (RCA/Curb 5094-7)   | 50 | 3  |   |   |   |   |   |   |       |
| <b>37 WILD-EYED DREAM</b><br>RICKY VAN SHELTON (Columbia 38-06542)  | 41 | 10 |   |   |   |   |   |   |       |
| <b>38 YOU'RE THE POWER</b><br>KATHY MATTEA (Mercury 888-319-7)  | 46 | 4  |   |   |   |   |   |   |       |
| <b>39 HOMECOMING '63</b><br>KEITH WHITLEY (RCA PB-5013-7)   | 25 | 16 |   |   |   |   |   |   |       |
| <b>40 COWBOY MAN</b><br>LYLE LOVETT (MCA/Curb 52951)  | 34 | 18 |   |   |   |   |   |   |       |
| <b>41 OLD BRIDGES BURN SLOW</b><br>BILLY JOE ROYAL (Atlantic America 7-99485)                               | 47 | 3  |   |   |   |   |   |   |       |
| <b>42 LONE STAR STATE OF MIND</b><br>NANCI GRIFFITH (MCA 53008)   | 45 | 6  |   |   |   |   |   |   |       |
| <b>43 SENORITA</b><br>DON WILLIAMS (Capitol B-5683)   | 51 | 4  |   |   |   |   |   |   |       |
| <b>44 LET'S BE FOOLS LIKE THAT AGAIN</b><br>TOMMY ROE (Mercury 888 206-7)                                   | 38 | 10 |   |   |   |   |   |   |       |
| <b>45 GOTTA HAVE YOU</b><br>EDDIE RABBITT (RCA 5012-7)  | 35 | 18 |   |   |   |   |   |   |       |
| <b>46 CAN'T STOP MY HEART FROM LOVING YOU</b><br>THE O'KANES (Columbia 38-06606)                            | 53 | 4  |   |   |   |   |   |   |       |
| <b>47 KEEP THE FAITH</b><br>JIMMY MURPHY (Encore EM-100366)   | 52 | 5  |   |   |   |   |   |   |       |
| <b>48 TO KNOW HIM IS TO LOVE HIM</b><br>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (Warner Bros. 7-28492) | 55 | 2  |   |   |   |   |   |   |       |
| <b>49 THERE'S STILL ENOUGH OF US</b><br>LIZ BOARDO (Master MR-02)   | 54 | 5  |   |   |   |   |   |   |       |
| <b>50 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)</b><br>T.G. SHEPPARD (Columbia 38-06347)               | 36 | 21 |   |   |   |   |   |   |       |
| <b>51 GIRLS RIDE HORSES TOO</b><br>JUDY RODMAN (MTM B-72083)  | 56 | 2  |   |   |   |   |   |   |       |
| <b>52 PARTNERS AFTER ALL</b><br>WILLIE NELSON (Columbia 38-06530)   | 37 | 14 |   |   |   |   |   |   |       |
| <b>53 IT TAKES A LITTLE RAIN (TO MAKE LOVE GROW)</b><br>THE OAK RIDGE BOYS (MCA 22314)                      | 58 | 2  |   |   |   |   |   |   |       |
| <b>54 WHAT AM I GONNA DO ABOUT YOU</b><br>REBA McENTIRE (MCA 52922)   | 43 | 21 |   |   |   |   |   |   |       |
| <b>55 YOU'VE GOT A RIGHT</b><br>ADAM BAKER (Avista 8703)  | 60 | 4  |   |   |   |   |   |   |       |
| <b>56 WHEN A WOMAN CRIES</b><br>JANIE FRICKIE (Columbia 38-06417)   | 44 | 16 |   |   |   |   |   |   |       |
| <b>57 WALK ME IN THE RAIN</b><br>GIRLS NEXT DOOR (MTM B-72084)  | 63 | 3  |   |   |   |   |   |   |       |
| <b>58 OH WHAT A NIGHT</b><br>MEL McDANIEL (Capitol B-5682)  | 64 | 3  |   |   |   |   |   |   |       |
| <b>59 GOODBYE'S ALL WE'VE GOT LEFT</b><br>STEVE EARLE (MCA 53011)   | 65 | 3  |   |   |   |   |   |   |       |
| <b>60 THEY ONLY COME OUT AT NIGHT</b><br>THE SHOOTERS (Epic 34-06623)                                       | 66 | 5  |   |   |   |   |   |   |       |
| <b>61 FALLIN' FOR YOU FOR YEARS</b><br>CONWAY TWITTY (Warner Bros. 7-28577)                                 | 49 | 20 |   |   |   |   |   |   |       |
| <b>62 I WONDER IF I CARE AS MUCH</b><br>RICKY SKAGGS (Epic 34-06650)  | 68 | 3  |   |   |   |   |   |   |       |
| <b>63 WHEN I'M OVER YOU</b><br>MICKY CLARK (Evergreen 1051)   | 70 | 5  |   |   |   |   |   |   |       |
| <b>64 AT THIS MOMENT</b><br>BILLY VERA AND THE BEATERS (Rhino 74403)  | 71 | 4  |   |   |   |   |   |   |       |
| <b>65 WHEN SOMETHING IS GOOD WHY DOES IT CHANGE</b><br>HANK WILLIAMS JR. (Warner Bros./Curb 7-28452)        | 75 | 2  |   |   |   |   |   |   |       |
| <b>CHARTBREAKER</b>   |    |    |   |   |   |   |   |   |       |
| <b>66 PLAIN BROWN WRAPPER</b><br>GARY MORRIS (Warner Bros. 7-28468)   |    |    |   |   |   |   |   |   | DEBUT |
| <b>67 HEART VS. HEART</b><br>PAKE McENTIRE (RCA 5092-7)   |    |    |   |   |   |   |   |   | DEBUT |
| <b>68 WAY DOWN TEXAS WAY</b><br>ASLEEP AT THE WHEEL (Epic 172361)   |    |    |   |   |   |   |   |   | DEBUT |
| <b>69 NEED A LITTLE TIME OFF FOR BAD BEHAVIOR</b><br>DAVID ALLEN COE (Columbia 38-06661)                    | 73 | 2  |   |   |   |   |   |   |       |
| <b>70 BURNED OUT</b><br>TINA DANIELLE (Charta 204)  | 74 | 4  |   |   |   |   |   |   |       |
| <b>71 TILL I'M TOO OLD TO DIE YOUNG</b><br>MOE BANDY (MCA/Curb 53033)                                       |    |    |   |   |   |   |   |   | DEBUT |
| <b>72 GOD WILL</b><br>LYLE LOVETT (MCA/Curb 2040)   | 76 | 2  |   |   |   |   |   |   |       |
| <b>73 THERE AIN'T NO BINDS</b><br>THE WHITES (MCA/Curb 53038)   |    |    |   |   |   |   |   |   | DEBUT |
| <b>74 TWO-NAME GIRL</b><br>THE JOHNSTONS (Hidden Valley 1286)   | 78 | 3  |   |   |   |   |   |   |       |
| <b>75 IT ONLY HURTS WHEN I CRY</b><br>ALJIBI (Comstock 1833)  | 81 | 2  |   |   |   |   |   |   |       |
| <b>76 WALL OF TEARS</b><br>K.T. OSLIN (RCA 5066-7)  | 88 | 6  |   |   |   |   |   |   |       |
| <b>77 NO MORE MR. NICE GUY</b><br>MELISSA KAY (Stargem 2393)  | 79 | 3  |   |   |   |   |   |   |       |
| <b>78 YOU LEFT HER LOVIN' YOU</b><br>RIDE THE RIVER (Advantage 165)   | 83 | 2  |   |   |   |   |   |   |       |
| <b>79 I TAKE THE CHANCE</b><br>KATHY EDGE (NSD 228)   | 84 | 2  |   |   |   |   |   |   |       |
| <b>80 COME TO ME</b><br>JOHNNY PAYCHECK (Mercury 888-341-7)   |    |    |   |   |   |   |   |   | DEBUT |
| <b>81 I WISH SHE WOULDN'T TREAT YOU THAT WAY</b><br>PAM TILLIS (Warner Bros. 7-28444)                       |    |    |   |   |   |   |   |   | DEBUT |
| <b>82 YOU'VE GOT THAT LEAVING LOOK IN YOUR EYE</b><br>MARCIA LYNN (Soundwaves 4784)                         |    |    |   |   |   |   |   |   | DEBUT |
| <b>83 I THOUGHT YOU WERE ALREADY GONE</b><br>PEGGY JOHNSON (Cypress CYP-8518)                               | 86 | 2  |   |   |   |   |   |   |       |
| <b>84 EARLY MORNING LOVE</b><br>GAIL O'DOSKI (Door Knob 87-265)   |    |    |   |   |   |   |   |   | DEBUT |
| <b>85 GOTTA GET OUT OF TOWN TO STAY OUT OF TROUBLE</b><br>J.C. WEAVER (Wild Turkey 7722)                    |    |    |   |   |   |   |   |   | DEBUT |
| <b>86 THE SWINGIN' SIDE OF THEM SWINGIN' DOORS</b><br>JIMMY WILCOX (Silver Stirrup 121286)                  |    |    |   |   |   |   |   |   | DEBUT |
| <b>87 THE CHEATER</b><br>GARY McCULLOUGH (Soundwaves 4783)  |    |    |   |   |   |   |   |   | DEBUT |
| <b>88 TAKE A LITTLE BIT OF IT HOME</b><br>A.J. MASTERS (Bermuda Dunes S-104)                                | 59 | 6  |   |   |   |   |   |   |       |
| <b>89 LIKE AN OKLAHOMA MORNING</b><br>TONY MCGILL (Killer K-1004)   | 57 | 13 |   |   |   |   |   |   |       |
| <b>90 HOW CAN YOU MEND A BROKEN HEART</b><br>REN ASHLEY (West W-725)  | 67 | 4  |   |   |   |   |   |   |       |
| <b>91 I'LL DIE TRYING</b><br>ERNE BIVENS III (GBS 741)  | 90 | 2  |   |   |   |   |   |   |       |
| <b>92 DIDN'T YOU GO AND LEAVE ME</b><br>ROSEMARY SHARP (Canyon Creek 86-1226)                               | 89 | 3  |   |   |   |   |   |   |       |
| <b>93 IT'S SO EASY (BEING IN LOVE WITH YOU)</b><br>TOM MILES (Criket RR 5191)                               | 94 | 2  |   |   |   |   |   |   |       |
| <b>94 ONE OF THE BOYS</b><br>CHERYL HANDY (RCM-00105)   | 62 | 10 |   |   |   |   |   |   |       |
| <b>95 WE ALWAYS AGREE ON LOVE</b><br>ATLANTA (Southern Tracks ST-1074)                                      | 80 | 5  |   |   |   |   |   |   |       |
| <b>96 TAKE MY WINGS OFF</b><br>TERESA LYNN (K-ARK 1413)   | 91 | 2  |   |   |   |   |   |   |       |
| <b>97 CHIME BELLS</b><br>THE EVANS SISTERS (Music City U.S.A. 006)  | 85 | 2  |   |   |   |   |   |   |       |
| <b>98 I'M A LITTLE BOY AGAIN</b><br>T.C. ROBERTS (db 8701)  | 82 | 4  |   |   |   |   |   |   |       |
| <b>99 IT'S GOODBYE AND SO LONG TO YOU</b><br>LISA CHILDRESS (A.M.I. 1947)                                   | 61 | 6  |   |   |   |   |   |   |       |
| <b>100 COLD DRIVING RAIN</b><br>MARK WHITE (High Sky 10002)   | 93 | 3  |   |   |   |   |   |   |       |

ALPHABETICAL LISTING ON INSIDE BACK COVER

# COUNTRY

## OUT OF THE BOX

**JOHN CONLEE** (Columbia 38-06707) **Domestic Life** (3:50) (MCA—ASCAP/Nashlon—BMI) (J.D.Martin, G.Harrison) (Producer: B.Logan)

John's "Carpenter" built a nice little house in the suburbs, and now he's moved in his family—lock, stock and Cocker Spaniel. The CB staff vote revealed a feeling that the Conlees may be able to keep up with the Joneses on Top 100 Street with this positive release—and maybe even pass them.



## FEATURE PICKS

**GENE WATSON** (Epic 34-06987) **Honky Tonk Crazy** (2:44) (Tree—BMI) (H.Howard, R.Peterson) (Producer: B.Sherrill)

Good beat—easy to dance to—I'd give it a 92. Seriously, Gene's got his Voice sunk into a traditional country tune that's well above average.

**RAY STEVENS** (MCA MCA-53007) **Can He Love You Half As Much As I** (2:50) (Ray Stevens—BMI) (C.W.Kalb, Jr.) (Producer: R.Stevens)

Great humorous twist on an overused song theme, complete with spoons and ham-bones a la Stevens.

**THE FORESTER SISTERS** (Warner Bros. 7-28442) **Too Many Rivers** (3:16) (Combine—BMI) (H.Howard) (Producers: J.L.Wallace, T.Skinner)

This all-time favorite flourishes under the tender lovin' care given to it by the favored four.

**CHARLY McCLAIN** (Epic 34-06980) **Don't Touch Me There** (3:25) (Songmedia/Friday Night—BMI) (M.P.Heaney) (Producers: S.Morgan, S.David)

The song did well as a CB Hot Cut for Reba, and Charly's version may touch sensitive radio ears in just the right way.

**JANIE FRICKIE** (Columbia 38-06985) **Are You Satisfied** (2:49) (Channel—ASCAP) (S.Wooley, H.Escamilla) (Producer: N.Wilson)

Bluer than blue, this one satisfies both Janie's need to play in new vocal realms and radio's need for a fresh Frickie chart-climber.



**NOW CAN WE GO BACK IN AND CUT THE CAKE?**—The golden glow surrounding these MCA folks was certainly not from the weather, since Ray Stevens' surprise birthday party landed on one of the coldest days of Nashville's winter '87. Rather it was from a pretty special birthday gift—Stevens' first gold album, for the lp "He Thinks He's Ray Stevens." The hardy folks pictured (maybe the photographer forgot his flash?) are (l-r) Bruce Hinton, senior v.p. and general manager for MCA Records, Nashville; Pat Schoffstall, MCA Nashville; Stevens; Shelia Shipley, promotion MCA Nashville.

## NASHVILLE CHATTER

**NEWS BITS:** The Arthritis Foundation National Telethon will be broadcast live coast to coast, via satellite, on Sunday, April 26 from the Grand Ole Opry House in Nashville and the Ziegfeld Theatre in Las Vegas. **Mickey Gilley** and **Bill Anderson** will co-host the program in Nashville, while comedian **Fred Travalena** hosts from Las Vegas...An evening of instrumental music billed as the Master Series Concert will take place in Music City on March 11 to benefit the W.O. Smith Nashville Community Music School. The entertainers on the bill are not only familiar names to those who like to read the back of album jackets, some of them are also part of MCA Records' Master Series project. Slated to perform are pianist **John Jarvis**, dobro player **Jerry Douglas**, double bass player **Edgar Meyer**, mandolinist and fiddle player **Mark O'Connor** (Warner Bros.), pianist **Liz Story** (Novus/RCA), synthesist **Giles Reaves** and guest percussionist **Ken-ny Malone**.



**AUTRY & BUTTRAM RE-UNITED**—The Nashville Network will be premiering a weekly series called "Melody Ranch Theater" on April 6 which features 65 classic Gene Autry pictures made between 1935 and 1953. Each 90-minute show, airing Monday-Friday at 1 p.m. Eastern Time, will be opened and closed with singing cowboy **Gene Autry** and his comedic sidekick, **Pat Buttram**, reminiscing about the making of the movie and sharing anecdotes about people and events of that time.

**CHIT CHAT:** There seems to be a mini-trend right now to team up "new age country" acts with hot rock 'n' roll performers. For example, **Southern Pacific** is currently on tour with **Huey Lewis and the News**. As an added attraction, front row So Pac fans will get a closeup view of new lead vocalist **David Jenkins**, former lead singer with **Pablo Cruise**...Falling in the "you may or not be aware of" category, another band change occurred as a result of the Dec. 27 wedding vows exchanged by Ricky Skaggs' keyboardist **Gary Smith** and **Christy Forester**. Gary is now with the Forester Sisters band and **Mike Rojas** has taken his place with Skaggs...Talk about crossover! **Michael Martin Murphey** will appear with the New Mexico, Utah and Oklahoma Symphony Orchestras, per-

forming a selection of classic American compositions and specially arranged original material. Murphey says he likes to show how classical, country and folk music interrelate...In a cross-over of another type, **Gary Morris** will appear in an upcoming episode of **Mike Hammer** on CBS-TV. Just think, Gary Morris and Stacy Keach on the same show—that'll guarantee a full female audience!...**Jim Halsey**, chairman and CEO of The Jim Halsey Company and president of the International Federation of Festival Organization (FIDOF), was awarded the Frederic Chopin Medal by the Polish Artists Bureau during the MIDEM convention in France...**Tom T. Hall** wants to make a go for the **Guinness Book of World Records** for the largest bluegrass band. The jam session scheduled for March 26 at South Plains College in Lvellan, Texas to celebrate the dedication of the Tom T. Hall Recording Studio there is the focus of the competition...A trip to the beauty parlor is not, among the most newsworthy of items—usually. But when the one considering the possibility is **Crystal Gayle**, that changes. She hasn't said she's going to, mind you, just that she's considering it.

**RADIO NEWS:** WAHC-FM, Appleton-Oshkosh, WI, is looking for weekend and swing-shift talent. Send inquiries to **Gary Johnson**, WAHC-FM, P.O. Box 707, Radio Park, Neenah, WI 54956...**Billy Parker**, operations director at KVOO, has appointed **Mike Wilson** program director/music director for the Tulsa station.

**BUSINESS NEWS, SIGNINGS, ETC...****Loretta Lynn** and **Conway Twitty** have signed with the newly formed The Talent Agency, a subsidiary of Jayson Promotions...Bluewater Music Corp. songwriter **David Lynn Jones** ("Living In The Promiseland") has signed a long-term recording contract with Polygram Records...Cathy Gurley and Associates has moved to 1101 Seventeenth Ave. S. in Nashville (37212) and their phone number is 615-329-0022...The Nashville-based MTM Music Group has opened an office at 12001 Ventura Blvd. in Studio City, CA (91604) to accommodate publishing and marketing division activities on the West Coast...Marc and Gred Oswald have announced the formation of Oswald Enterprises, a management and artist development company at 633 20th Street, San Diego, CA 92102, (619) 696-0151...Nancy A. Neil has been promoted to manager, public relations, for The Nashville Network...**Larry Shell**, vice president of Millhouse and Sheddhouse Music, announced the addition of **Russ Zavitsan** and **Shelby Kennedy** to the professional staff of the music publishing companies...**Bud McGuire** has been appointed professional manager of Larry Butler Music by President **Juan Contreras**.

Valerie Hansen

# COUNTRY INDIES

## INDIE SPOTLIGHT

**JANA CASH** (Lil Bill L.B. 101) **Stranger In Your Eyes** (3:15) (Little Bill/Little Amber/Talli Vic—BMI) (A.J. Morrell) (Producer: E.Cole)

CB voters found Jana easy to get to now, and there's a chance she may not be a stranger for long in radio eyes if she keeps the quality of song, vocals and production found on this contemporary ballad. Full string sound fills in the background nicely and fits the vocal style.



## INDIE FEATURE PICKS

**INDIANA** (Killer K-1005) **Midnite Rock** (2:07) (Little Bill—BMI) (T.Deer, T.Hampton) (Producer: T.Deer)

You may recognize the name, but the rockin', rhythmic vocal harmony mix is all new this time around.

**REDDY BENNETT** (Dunbar SD 101) **Mama's Song** (3:24) (Sidrow—BMI) (T.Bennett)

Traditional sound and theme of the song fits traditional Haggard/Travis/Jones-like vocals.

**BOBBY PADILLA** (Westar W-1005) **That It's All Over Feelin' (All Over Again)** (3:01) (Music City—ASCAP) (S.Clark, J.MacRae) (Producers: T.DeVito, S.Shostak)

No visible flaws in here, from front vocals to back, lyrics to production. All-round good stuff.

**RICK HARRELSON** (Comstock COM 1827) **Lovin' You Like This** (3:30) (Acuff-Rose-Opryland—BMI) (S.Ewing) (Producer: M.Meyer)

The man is definitely a Rogers fan, but he's got a winning formula in this release.

**TONY PRITCHETT** (New Horizon NH 182) **Sweet Baby** (2:34) (Keys Made—MI) (E.G.Massey) (Producer: NHC)

Adequate vocals deliver a simple but drivin' two-stepper.

### WORTH MENTIONING

**MURTIS POTTER** (SOR SOR-367) **Chicago Dancin' Girls**  
**RAMSEY ROYCE** (Showdown SH 119 [B]) **Brown Eyes Keep Calling Me**  
**JAMES STORIE** (Nor-Va-Jak NVJ 207) **One Night In Dallas**  
**MARINA** (Gallery II Gallery 2004) **To You**

## DARK HORSE CONSENSUS

**TIM MALCHAK—Colorado Moon—(Alpine APS-006)**  
Tim's having no trouble picking up supporters for his second solo effort. That ole Colorado moon is shining as bright as a California sun on his parade currently, and it's brought to light quite a few Dark Horses, including KSIW, WCMX, KFAY, WMMK, KTTS, KVGB, KBRQ, WLSA, WDLW and KWOC.

## Opryland Music (continued from page 36)

launch of 16th Avenue Records signals a move by the company into the contemporary country music mainstream. The Opryland Music Group was created in 1986, a year after Opryland USA Inc. acquired Acuff-Rose Publishing Co. The Music Group has since moved from the Acuff-Rose facility on Franklin Road to 66 Music Square West. Helping Bradley launch 16th Avenue Records is B.J. McElwee, the label's national director of promotion, sales and distribution. Both men bring years of music industry experience to their new association. Bradley was with RCA from 1970-1983, serving first as executive producer and then division vice president in charge of Nash-

ville operations. McElwee began his career in 1965 with Monument Records. Since then he has been general manager of MGM Records/Nashville, vice president of sales and distribution for first ABC/Dot Records and then ABC Records and vice president of promotion and sales for Ariola Records. The association of Bradley and Pride will not be new for either man since one of Pride's most hit-productive recording periods occurred while Bradley was heading the label. "I am excited about working with Jerry Bradley again," Pride commented. "Not only has he shown that he is an extremely capable record executive, but he's been a



**FOUR FOR ONE AND ONE FOR FOUR**—This Nashville music industry foursome recently announced the formation of two new music publishing companies: Forerunner Music, Inc. (ASCAP) and Foreshadow Songs, Inc. (BMI). The partners, who have been involved in many aspects of the business, are (l-r) Jim Rooney, Terrell Tye, Allen Reynolds and Mark Miller. Rooney came to Nashville in 1976 via the folk music world and has most recently been involved in producing such singer/songwriters as Jerry Jeff Walker, Townes Van Zandt and John Prine. Tye has worked at Jack Music for ten years and is currently administrator of copyrights there. Reynolds is best known for producing such artists as Don Williams, Crystal Gayle and, currently, Kathy Mattea. Musician/engineer Mark Miller moved to Nashville in 1978 and is chief engineer at Jack's Tracks Recording Studio. Initially Forerunner Music/Foreshadow Songs will be working with writers Pat Alger, David Mallett and Barry & Holly Tashian.

## INDIE LP REVIEW

**TINA DANIELLE—This Gal's Gonna Do Alright—(Charta CH LP 13121)—(Producer: C.Fields)**

If you liked her single releases, you're gonna like this whole album. Tina's soul-packed delivery and interpretive style are all her own (yes, she does say "loving"). From string arrangements to piano rags, from unadulterated blues ("This Gal's Gonna Do Alright") to unabashed contemporary sounds ("Standing In The Shadows," "Standing Too Close To The Moon" and "Me And My Crazy Heart") and straight-forward country ("Your Sweet Love"), this gal's already doin' alright.

TINA DANIELLE



**RUSTY WIER—Kum-Bak Bar & Grill—(Black Hat BHR 1100)—(Producers: G.Sutton, R.Wier)**

This album is one of those fun ones. It's also one of those that follows a theme, for the most part—in this case centering around honky-tonks. (With a name like Rusty Wier—pronounced the way Loretta Lynn would say rusty wire—that theme would seem to be appropriate.) So, with this in mind, how did a James Taylor song and one by Eric Clapton get in this mix? And even more amazing—how come they fit (if not the theme, at least the sound)? Wier's co-penned "Lone Star Lady" sounds pretty good, too, as does the cowboy tune "Lover Of The Other Side Of The Hill."





## Elwyn Raymer's Gospel News & Views

### A NEW NICHE FOR WORD

(Editor's Note: The Medallion Series is a new project for Word Records that is targeted to those music lovers who prefer classical fare. The artists involved in the project do not make their living on the gospel concert circuit, but rather that of the symphony or opera. The following is a view of the series from Kurt Kaiser, the Word executive who formulated it.)

By Kurt Kaiser

From early childhood through graduate school, I studied classical piano. My love for excellent music, therefore, was a natural thing.

For some time, I have felt the need to reach a different segment of the religious marketplace; namely, that group that enjoys the symphony, the ballet, or concerts beyond the regular gospel artist concert circuit.

That need developed into the Medallion Series. It has been a most rewarding venture, for incredibly talented musicians are thrilled to find that a Christian label is also interested in their art. Even though the gigantic sales probably will not be there, the need is there—the trick is to keep the budgets down so that it's all possible.

Some of the artists on the Medallion Series with whom I have recorded, or have a lease agreement are: Christopher Parkening, guitarist; Diane Bish, organist; Anne Martindale Williams, principal cellist with the Pittsburgh Symphony; Stephen Nielson, pianist; the King's Brass Quintet; Eastman School of Music Chorale and Philharmonic (in a glorious recording of *Messiah*); the Cambridge Singers conducted by John Rutter; and several others.



Kurt Kaiser

There are countless combinations of instruments and there is inexhaustible literature available. I have intentionally spaced the releases so that each would be treated with more care. The Medallion Series has a uniformity about its appearance that we feel is elegant.

The preponderance of today's recorded Christian music is contemporary; but I personally feel that it's best to leave the contemporary sounds to younger ears. I thoroughly enjoy my involvement with MOR, traditional and now my new niche.

The market has always been there. Hopefully, these efforts (and efforts of others) in this specialized field will prove valuable.

Kurt Kaiser is Vice President of Music for Word Records.



**SPAKING THE SAME LANGUAGE**—Jerry and Kelly Nelson Thompson have been chosen as spokespersons for Navajo Missions. The Thompsons are shown here with their sponsored Navajo child, Phebe Pinto.

## GOSPEL BITS

THE FIELD OF GOSPEL MUSIC has a reputation for attracting many different performers from other areas of music, and that is happening once more. This time a recent trend is bringing aboard some notable country entertainers. **Terri Gibbs** is one of those "cross-overs". The 1981 CMA Horizon Award Winner of "Somebody's Knockin'" fame has signed with Word/Nashville and will release a gospel album in May entitled "What About Him." But vocalists aren't the only new additions to the gospel field. Joining Gibbs as another new DaySpring artist is the award-winning fiddle player, **Johnny Gimble**, who has earned much applause in country circles over the years for his prowess as an instrumentalist. And then there is the songwriter element. Recently, **Paul Overstreet** added his name to the list of country artists embarking on gospel careers. He was one-third of the fast-rising country trio of singer/songwriters, S'K'O, on MTM records, which was beginning to find a place in the upper half of the country charts. But Overstreet wants to span both the gospel realm and that of country radio, releasing material that would suit both markets. "My music won't be completely gospel or completely secular," he explained recently, "I just want my songs to be positive." He had already released "Lost And Found," a gospel LP containing all original material, before his break from S'K'O. Proceeds from its sales will go to charity. For now, Overstreet will keep his independent label,

Necessity Records, and thus the freedom to explore both fields...



Paul Overstreet

**MISSION NEWS:** Navajo Missions of Farmingdale, NM, in conjunction with its Christian radio station WNMI, have picked **Jerry and Kelly Nelson Thompson** as their national spokespersons. In an attempt to increase awareness about the mission's purposes and goals, the organization will kick off a publicity campaign in late spring. **The Thompsons** first came into contact with Navajo Missions almost four years ago when WNMI sponsored one of their concerts. While in Farmingdale, the entertainers toured the mission facilities and became inspired by the work being done there, so inspired in fact that they are now sponsoring a Navajo child.

Amy Lavelle

## GOSPEL LP REVIEWS

**RICK CUA—Wear Your Colors—(Sparrow SPR 1130)—Producer: D. Perkins**

Rick Cua, formerly a member of the band The Outlaws, is wearing *his* colors and showing his feathers as a true no-doubt-about-it rocker. From one hard-driving, fierce cut to another, Cua rolls them out! Using modern messages such as "Flex" and "Lemme At 'Em," his style is sure to inspire younger audiences and heavy-metal lovers. It sounds like producer Dave Perkins brought out the best in Cua, as well as lending his penmanship on some of the songs.



**SILVERWIND—Set Apart—(Sparrow SPR 1124)—Producer: P. Naish**

Silverwind sounds like their name—and that's what truly sets them apart, makes them stand out among other acts on the contemporary Christian scene. The harmony blend here is fantastic, with a natural, full sound. Some very beautiful material is included, like the cuts "We Will Be Holy," "Crystal Heart" and "First Love." Remember the name—there will be more blowing our way from Silverwind.



# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00. CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office. 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

**Classified Ads Close TUESDAY**

## COIN MACHINES

**FOR SALE:** ROAD RUNNER \$1395, GAUNTLET I \$1495, GAUNTLET II \$1795, RING KING \$1095, ALLEY MASTER \$1195, WORLD SERIES \$1195, SUPER MARIO BROS UNI \$1195, PLAY CHOICE-10 \$1695, VS DUAL MARIO BROS & GUMSHOE \$1195, VS DUAL MARIO BROS. & EXCITEBIKE \$1195, VS DUAL HOGANS ALLEY & DUCK HUNT \$1295, SPACE HARRIER \$1795, HANG-ON Upright \$1995, SHOOTING MASTER \$1495, MAJOR LEAGUE \$1395, WORLD CUP SOCCER \$1495, ALLEY CATS HUFFLE BOWLER \$1195, BLACK ALT \$1395, MOTORDOME \$1095, HOLLYWOOD HEAT \$1395, COMET \$1195, PACE SHUTTLE \$925, HELICOPTER \$995, ROBERT E. LEE \$995.

Call or write NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRIE, LA 70002. Tele: (504) 888-3500.

## JUKEBOX SERVICE MANUALS,

books on jukeboxes, title strips. Send for our catalog of jukebox service manuals and jukebox books. Over 300 quality printed manuals listed. A.M.R. Publishing Co., P.O. Box 3007-C.B., Arlington, WA 98223. Phone (206) 659-6434.

## WANTED

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

**EBURG** Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Decks and your specific requests are our command. JUKEMUSIK and Games, Box 2, Hanover, Pennsylvania 17331 - Telephone (717) 632-7205.

**DISTRIBUTORS/OPERATORS** for Canadian made coin operated Counter Top Games and Electronic Scales. High quality and profit. Low cost direct from manufacturer. Contact ASTRO VISION INC., 145-9 Bentley Ave., Nepean, Ont., Canada K2E 1W7, Tel: (613) 226-7515.

**ATTENTION JUKEBOX OPERATORS**—Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45s at the best price! With PREPRINTED TITLE STRIPS for all new releases, and over 5,000 oldie titles, all orders shipped same day. Use our toll free # USA-1-800-5137... Texas 1-800-442-3136.

**PCOM CO., LTD.**, the designers of "42," "Comando," "Ghosts 'N Goblins," "smoke" and the newly releases "Sec..." has opened a new U.S. sales office. Invite you to contact us for the name of nearest distributor. CAPCOM USA (408) 745-7081.

**MATA HARI**—\$695; Evel Knivel—\$495; Strikes & Spares—\$595; Airborne Avenger—\$295; Atrians—\$225; Dolly Parton, Getaway—\$395; Thunderbolt—\$395; Nugent—\$695; Hot Tip—\$495; Wheels II—\$395; Sheets—\$295; Racer—\$295; M-4—\$495; Anti Aircraft—\$295; MICKEY ANDERSON, INC., P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

**Payphones \$65** as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$325 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call 608-582-4124.

**DYNAMO POOL TABLES** 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

**WIRELESS VOLUME Control & Reject Unit**—Minute installation time on Juke box. Choice wall mount or hand held. Interference free \$180.00. Berkhoff Designs, 2561 Montaur Hy, Brookhaven, NY 11719, (516) 282-4527.

**FOR SALE**—Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wasick Dist., Morgantown, West Virginia (304) 292-3791.

**WANTED**—Rowe Wall Boxes WRD-E-F. Cannady Amusement Co., 2819 Detroit Rd., Niles, MI 49120. Phone: 616-683-5913.

**ATTENTION JUKEBOX OPERATORS**—SUNBELT MUSIC, TEXAS LEADING SUPPLIER TO JUKEBOX VENDORS, HAS THE BEST SELECTION OF 45S AT THE BEST PRICE! WITH PREPRINTED TITLE STRIPS FOR ALL NEW RELEASES OVER 5,000 OLDIE TITLES, ALL ORDERS SHIPPED THE SAME DAY. USE OUR TOLL FREE # USA-1-800-527-5137... TEXAS 1-800-442-3136.

**WANTED:** Miss Pac Man Cocktails, Whac-a-mole, Skee-ball, Lucky Craine. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

**ATTENTION!** Join the Illinois Coin Machine Operators Association Now! United We State Tall. For further information call 312-369-2406.

**Lucky Distributing Company.** Distributors for: I.G.T. Credit Plays—Rock-Ola Phonographs—Irvine Kaye Pool Tables. (If It Takes Coins We Got It). 2179 Nolensville Rd., Nashville, TN 37211. (615) 242-3621. Steve Shacklett, owner.

**WANTED**—Quarter Horses Lasers—Kenos—Mach III—Dragons Lair Pole Position—Spy Hunter—Punchout—Crossbow—Paperboy—Hangons—Gauntlets—Will exchange for Belgian Cranes—Five Line Criscross—Pokers—Bingos, etc. A&P Amuse, Hillside, New Jersey (201) 926-0700.

**JUKEBOX OWNERS**—Sell your used 45's and picture sleeves. Highest prices paid for any quantity. Records or sleeves, Al's 2249 Cottage Grove Cleveland, Ohio 44118 (216)321-0175

**SLOT MACHINES FOR SALE**—World's largest Manufacturer of Video Slots—in stock 1000 assorted Bally-Jennings—IGT—must be sold now! Si Redd, IGT, 520 So. Rock, Reno, NV 89502, (702) 323-5060.

**WANTED**—Man to service Poker Boards and Bingos. Must be married. Call (304) 292-3791.

**AUCTION**... December 6... 11:00 AM., Hanson Distributing Co., 24920 Gibson Drive, Warren, Michigan 48089. Phone: (313) 756-6500. Over 100 Pinball, Video, Phonographs & Pool Tables. Consignments Welcome.

## CONTEST

**FIRST ANNUAL "MISS MODERN COUNTRY MUSIC" PAGEANT** now being held by CYPRESS RECORDS. For more information write to "MISS MODERN COUNTRY MUSIC" P.O. Box 51067, Jacksonville Beach, Florida 32250 or call (904) 246-8222.

**COUNTRY MUSIC "STARVING ARTIST CONTEST"**—Judged by Darlene Austin, Tillman Franks, Mayf Nutter. For details and sample copy INDIE BULLET Trade Magazine, Box 1464-CA, Jacksonville, TX 75766.

## MERCHANDISE

**SIGHT-READ WITH CONFIDENCE!** Finally, an innovative, step-by-step program for keyboard players that really works. "Super Sight-Reading Secrets" (book) is guaranteed to help students, teachers, and professionals alike. Only \$9.50, postpaid, (CA residents add 52¢ tax) to: SOUND FEELINGS PUBLISHING, Suite 40-C6, 24266 Walnut St., Newhall, CA 91321. Dealer inquiries invited.

## EMPLOYMENT

Guitarist-Composer-Vocalist. Perform during recording sessions and live performances for pop-rock band. Job location in Los Angeles and at live concert, recording session, rehearsal, video recording, production session and other activity locations throughout U.S. Must have 6 yr. exp. and demonstrated international exposure and exceptional ability as a guitarist and performer. Must have demonstrated ability as a composer and producer of major singles for top-selling group. Salary: \$75,000/yr. Send resume to employer Rod Stewart, c/o 1888 Century Park East, Suite 1888, Los Angeles, CA 90067.

**GOVERNMENT JOBS** \$16,040-\$59,230/yr. Now Hiring. Call 805-687-6000 Ext. R-4415 for current federal list.

## REAL ESTATE

**GOVERNMENT HOMES FROM \$1 (U repair).** Also delinquent tax property. Call 805-687-6000 Ext. GH-4415 for information.

## RECORDS-MUSIC

### SINGERS

Let Dick Michaels Productions do a session for you with records on the national charts and great promotion.

Dick Michaels Productions, 11311 Audelia Road, Cond. 283, Dallas, TX 75243, (214) 348-4151.

### ROCK SCREENPLAY FOR SALE

**EXPLOSIVE**—Produce as feature or television movie. Heavy music—Blackmail and drug content. Adapted for original soundtrack. Excellent for musicians seeking widespread musical and acting recognition as well. Contact: Carla B. (213) 550-1915.

**FOR SALE:** Twenty Warner Mack Tracks. "Top Songs", "Top Recordings". Excellent for TV Album \$7500.00. Call (615) 226-1723.

**JUKEBOX OPERATORS**—We will buy your used 45's—John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939

**FOR EXPORT:** All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO. NEW YORK.

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

**SINGERS, MUSICIANS, PRODUCERS, ARRANGERS** Record company accepting material now. Send demo tape and bio to: ECLIPSE MUSIC, P.O. Box 931537, Hollywood, Ca. 90093

## SERVICES

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

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

**ACCOUNTING HEADACHES??**  
CALL (818) 506-0846

## SONGWRITERS

**SONGWRITER'S MONTHLY NEWSLETTER**, 1626 N. Wilcox, #940, Hollywood, CA 90028. For current issue send: \$1.00. Every Songwriter should have a copy!!

**ATTENTION A&R REPS:** Millionseller writer/producer offers extensive catalogue of contractible material. All categories. Demos, leads available upon request. Also seeking mature fem artists for new recording projects. Submit demo cassette, pic, bio to: (DHO) Donn Hecht Organization, Box 2848, Key Largo, Florida 33037-7848.

## Around The Route

by Camille Compasio

**Bob Lentz** departed his sales post at Loewen America to join Seeburg as marketing manager. He'll now be working with the firm's **Tom Siemieniec** in marketing and sales, reporting directly to Seeburg executive veepee **Joe Pankus**. We wish him much success in his new post . . . And speaking of Seeburg, operations veepee **Bob Breither**, who was on hand at both the London (ATEI) and Frankfurt (IMA) trade conventions, reports that the Laser Music System was a star attraction at these two major European events. Ops in attendance were very receptive and very impressed and, on the closing day of the London show, when the doors were opened to the public, throngs of visitors, predominantly young people, created even heavier traffic at the C.D. jukebox display. Seeburg's chief engineer **Warren MacDonald** was on hand to conduct a 2-day service school to familiarize the European network with the technical aspects of the Laser Music System.

On the way. The first container of the newly released NSM "Galaxy" 200-selection jukebox is enroute to the states and sample shipments to distributors should commence within the next week or so. Loewen America prexy **Rus Strahan** is very excited about this latest addition to the line and is confident it will be well received in the U.S. market. "The Galaxy is everything you could ask for in a phonograph," he told *Cash Box*, stressing its attractive cosmetics and design, the soft orange and gold color scheme, the outstanding sound (200 watts per channel), et al. He spent some time at the NSM-Lions plant in Germany a couple of weeks back and observed the new models coming off the assembly line. They are factory equipped with harnesses intact to allow for quick, easy installation of bill acceptors, which is especially significant nowadays as more and more ops are leaning towards bills rather than coins on their music routes. The "Galaxy" will make its official American debut at the ACME '87 convention in New Orleans. Also on display at the show will be

the re-designed NSM "Concert 240-2".

Another conviction. The Royal Canadian Mounted Police authorities in Kitchener, Ontario, announced the conviction of **Catherine Mary Dibattista** for violating Canadian criminal customs statutes. Mrs. Dibattista pleaded guilty to section 238 of the Canadian Customs Act and was sentenced by a provincial court judge in Kitchener to 18 months probation in connection with the scheme of undervaluing printed circuit boards being shipped from Korea to Canada and for falsifying Canadian Customs documents. In a separate civil action she may be required to pay as much as 87,000 Canadian dollars to repay the Canadian government for sales tax evasion as a result of undervaluation of several shipments of printed circuit boards. Mrs. Dibattista operated Intertrade and Video Wholesalers companies and her companies were searched by the RCMP with several hundred illegal boards being seized.

Felicitations! We're a little bit late (and we apologize for that) but *Cash Box* would like to extend birthday wishes to **David C. Rockola**, who celebrated his 90th birthday this past January! The occasion prompted a feature article by Tribune columnist **Bob Greene** and subsequent coverage throughout the country. At this point in time Mr. Rockola has been the subject of numerous print articles and radio interviews and has even been approached by network television. The founder of one of the trade's most prominent jukebox manufacturing firms, he is indeed among the few founding fathers of this industry who is still very actively involved in it. Mr. Rockola's day to day schedule would put many men half his age to shame! . . . Right now, of course, the Rock-Ola factory is concentrating on upcoming shipment of its newly released "494 Encore" jukebox. As for the "Nostalgia", executive veepee **Bette Lockhart** has "so many orders" for it! Just be patient. They're trying to get them out as quickly as they can.

## Ken Adams To Betson Pacific

CHICAGO—Betson Pacific announced the appointment of Ken Adams to the vending sales staff in the distributor's South San Francisco office. Adams has extensive experience in the vending business. He started his career as an American League hockey player, and then worked for the team owner's vending company. He was with Moyer Diebel Corporation for 20 years, first in Buffalo, New York and later in Chicago as their midwest regional manager.

Adams and his wife recently relocated to the San Francisco Bay area. Commenting on his new position, he said "I've known John Lotz and others at Betson Pacific for a long time and will enjoy working with them." Adams will be working with the firm's John Schneider to strengthen the sales support from Betson Pacific in the San Francisco peninsula area. "I'm looking forward to meeting and working with operators in this new territory," he added, "and to the challenge of learning more about the games business as well."

Betson's John Lotz said, "Having Ken Adams on our staff will certainly enhance



Ken Adams

our ability to serve our customers and to expand our business contacts. His experience and expertise will benefit both customers and staff, and we look forward to a long and fruitful association."

## Top Players Compete For 'Player Of The Year' Honors

CHICAGO—The first annual North American Video Game Tournament of Champions was held at the Airport Hilton and Towers in Los Angeles, California, January 17-18, attracting almost two dozen of the most talented players from across the United States. Play continued throughout the weekend and culminated in a startling finish which left Donn Nauert of Austin, Texas the 1986 "Player Of The Year", bringing the world title back to Texas after two years in California. David Dean, representing the local talent in the tournament, took home second place while Mike Pirring of San Francisco came in a close third. Each of the top three finalists were presented with trophies as well as their choice of one of the designated contest games.

The Amusement Players Association, the leading organization of video game and pinball players, sponsored the tournament and "Coronation Day" ceremonies to generate interest in competitive game playing.

The tournament began on the morning of January 17 with opening remarks from Perry Roger, editor of the official APA publication "Top Score" and Neal Mendelsohn, vice president of sales for Games Unlimited, a leading Southern California operator and cosponsor of the contest.

Following the opening statements play began on three specially designated contest games: Bally Midway's "Power Drive", Bally Sente's "Night Stocker" and Romstar's "Arkanoid." These particular games were chosen because they represent a wide spectrum of playing skills.

The "Coronation Day" awards ceremony, held at the conclusion of the tournament

(1/18), was highlighted by awards presented to the top players, games and personalities of 1986. This year's recipients were Sega's "Out Run" for Best Visual Enhancement; Atari's "Gauntlet" for both Best Audio Enhancement as well as the Most Innovative game of 1986; Williams' "High



A group of top players competing on "Arkanoid" during the NATCO contest.

Speed" for Best Pinball; and Nintendo "VS Super Mario Bros." for Best Video Game of the Year. Also, for his pioneering efforts to further the sport of competitive video game playing, Bob Lundquist, president of Bally Sente was presented the award for Video Game Sportsman of the Year.

### Texas Match

Top players from every corner of the Lone Star state competed in the 1987 "Texas State Player of the Year" contest, held January 11 at the Bally's Aladdin's Cast game room in Austin. The special contest games included Bally Sente's "Night Stocker", Nintendo's "VS. Slalom" and Tradewest's "Victory Road." Donn Nauert of Austin, Texas led a pack of talented players to the finish, scoring a perfect 300 game.

The tournament raised a considerable amount of money for the Central Texas chapter of the March of Dimes. Not only do the players contribute generously with the quarters, we were also able to generate some positive media exposure which is beneficial to the industry today. Bally Sente supplied "Night Stocker" t-shirts to all competitors while Master Vend of Corsican Texas supplied two "Victory Road" machines for the tournament.



Donn Nauert, Texas state "Player of the Year," is pictured at the Tradewest "Victory Road."

## Visitors From Spain



Pictured (l-r) are Jose Fernandez, reviewing technical aspects of programming with Sente's game designer Rich Adam.



Jose Fernandez, interpreter Rosa Maria Ceasado, Maibesa's managing director Felix Hernan and Sente President Bob Lundquist.

Bally Sente was quick to respond "yes" when Senor Felix Hernan, managing director of Maibesa, S.A. (Sente's Spanish distributor) asked to visit Sente's research and development facility in Sunnyvale, California. As noted by Sente's president Bob Lundquist, "We look on these visits as opportunities for positive (and negative) feedback from our customers and they help in our approach to product design, product direction, target markets and so forth." Accompanying Senor Hernan from the Madrid-based distribution house were Rosa Maria Ceasado, interpreter and Jose Antonio Fernandez, design engineer for Maibesa. Fernandez was particularly interested in the design and programming aspects of Sente's electronic version of the popular board game Trivial Pursuit. A Spanish video edition is now being successfully promoted by Maibesa. The group additionally viewed "on-the-table" and proposed projects, and shared their insights on customer needs and the industry abroad. "It's really quite reinforcing to have our international representatives take the time and expense to interface with us," commented Lundquist.

# CHART INDEX

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

|   |   |   |  |
|---|---|---|--|
| ...n't So (Zen of Aniquity/48/11/Almo - ASCAP) .. 61  | For Tonight (Peraz, PRO/Kish Kish - CAPAC) .. 84  | Light Of (Bruce Springsteen - ASCAP) .. 74  | Stand By (Rightsong, A. D. T. - BMI/Trio - ASCAP) 95   |
| I Want (Howard Jones, adm. by Warner Tamerlane - 100  | Have You (Bush Burnin' - ASCAP) .. 77   | Livin' On (Bon Jovi/PolyGram/April/Desmobile - 1  | Stay The (Orange Village - ASCAP) .. 33  |
| ... Lay (Troutman/Saja, adm. by Saja - BMI) .. 56   | Hold Me (Sister Fate - ASCAP/Pretty Man/Teete - BMI) .. 91  | Love You Down (Ready For The World/Excalibur Lace/Trixie Lou - BMI) .. 16   | Stone Love (Delightful - BMI) .. 69  |
| ...his Moment (WB/Vera Cruz - not listed) .. 13   | Hooked On (Lifo - BMI) .. 86  | Make It (Almo/Irving - ASCAP/BMI) .. 96   | Stop To Love (April/Uncle Ronnie's - ASCAP/Dillard - BMI) .. 21  |
| ...rina Girl (Brockman - ASCAP) .. 9  | How Much (Easy Action adm. by WB/Rude (adm. by Warner Tamerlane) - ASCAP/BMI) .. 72                         | Mandolin Rain (Zappo/Bob-A-Lew/Basically Gasp - ASCAP) .. 15  | Summertime (Washinwear - BMI/Beach House - ASCAP) .. 98  |
| ...Mistake (Orange - ASCAP) .. 63   | If I Say (Marver, Morrow/Ensign - BMI) .. 99  | Midnight (Stray Notes/Colegems/EMI/Acara - ASCAP) .. 39   | Talk To Me (Music Corp. of America/Franne Gee/Rightsong - BMI/Del Zorro/Summa-Booma/Admin. by Arist - ASCAP) .. 32                       |
| ...me (Chiofine/Hidden Pun - BMI) .. 11   | I Got (Charles Family/Alli Bee/Grabbitt - BMI) .. 82  | My Baby (Hynde House Of Hits/Clive Banks) .. 75   | That Ain't (Fate - ASCAP - 35  |
| ...and Lew (Latebond Ltd./adm. by WB - ASCAP) .. 23   | I Knew (Chrysalis/Rare Blue - ASCAP/Little Shop of Morgansongs - BMI) .. 41                                 | Never Enough (Dub Notes/No Me/Human Boy/Pink Smoke/Blackwood - ASCAP/BMI) .. 90   | The Final Countdown (Pub.not listed) .. 30   |
| ...and (All Seeing Eye/PolyGram - ASCAP/Better Days/PolyGram Songs - BMI) .. 36                       | I Wanna Go (Danny Tunes (adm. by Warner Tamerlane - BMI/Buyrum/Raski (adm. by WB Music Corp. - ASCAP) .. 18 | Nobody's Fool (Chappell/Eve Songs - ASCAP) .. 25  | The Honeythief (Virgin - Nymph - BMI) .. 46  |
| ...n't Help (Chappell/Intersong - ASCAP) .. 44  | I Will (Colegems/EMI/Tiger Shards - ASCAP) .. 85  | Nothing's Gonna (Prince Street/Almo - ASCAP/Screen Gems - BMI) .. 79  | The Lady (Almo - ASCAP) .. 81  |
| ...ght Up (WB Music Corp./DQ/Silver Sun, adm. by WB - ASCAP) .. 51                                    | I'll Be (Street Talk Tunes/Rock Dog/Frisco Kid/Adm. by Colegems/EMI - ASCAP) .. 12                          | Nothing's (Realsongs/Albert Hammond (adm. by WB) - ASCAP) .. 20   | The Way (Zappo (adm. by BOB A-LEW) - ASCAP) .. 67  |
| ...est La Vie (Lieberman/Music Corp. of Amer. Inc. - ASCAP/BMI) .. 38                                 | Is This (Easy Action, Adm. by WB - ASCAP/Rude, Adm. by Warner-Tamerlane - BMI) .. 65                        | Open Your (WB Music Corp./Bleu Disque/Webo Girl/Rafelson - ASCAP/Warner Tamerlane/Doraffo/Bertus adm. by Warner Tamerlane - BMI) .. 2 | This Is (Joel Songs - BMI) .. 57   |
| ...ange Of (Stone And Muffin/Rella - BMI) .. 19   | It's Tricky (Protoons/Rush-Groove - ASCAP) .. 89  | Power (Hard Fought/Dangling Participle/Stark Raving - BMI/California Phase - ASCAP) .. 88   | Tonight, Tonight (A. Banks, P. Collins, M. Rutherford, Hit & Run - ASCAP) .. 29  |
| ...ome As (Pal/Park - ASCAP) .. 68  | Jacobs Ladder (Zappo/Bob-A-Lew/Basically Gasp - ASCAP) .. 3   | Respect Yourself (East Memphis/Irving/Klondike - BMI) .. 10   | Touch Me (Zomba Enterprises - ASCAP) .. 7  |
| ...ome Go With Me (Panchin - BMI) .. 27   | Jimmy Lee (Gratitude Sky - ASCAP/When Words Collide/Bellboy - BMI) .. 92                                    | Serious (Triage/Living Disc - BMI) .. 71  | Victory (Delightful - BMI) .. 94   |
| ...oming Up (Intersong/Til Tunes - ASCAP) .. 76   | Keep Your Eye (Flyte Tyme - ASCAP) .. 97  | Shake Up (Charles Family/Alli Bee/Grabbitt - BMI) .. 24   | Walking Down (Blackwood/Bangophile/Spinning Avenue (adm. by BugSee Squared - BMI) .. 48  |
| ...ontrol (Flyte Tyme Tunes - ASCAP) .. 43  | Keep Your Hands (No Surrender/Warner-Tamerlane/Eleksylum - BMI) .. 5  | Shelter (Little Diva - BMI/Little Steven - ASCAP) .. 54   | Walk Like (Peer International Corp. - BMI) .. 53   |
| ...e Wolf (ATV - BMI) .. 52   | Kiss You (Eight Seconds - PRO CAN) .. 64  | Skin Trade (Tritec) .. 49   | We Connect (Golden Torch - ASCAP) .. 47  |
| ...e (Ratt/Time Coast/Rightsong/Small Hope - BMI) .. 78   | Land of (A. Banks/P. Collins/M. Rutherford/Hit & Run - ASCAP) .. 60   | Smoking Gun (Calhoun St. adm. by Bug/Robert Cray - BMI) .. 73   | We're Ready (Hideaway Hits - ASCAP) .. 22  |
| ...ep River Woman (Brockman - ASCAP) .. 93  | Lean On (Interior - BMI) .. 26  | Someday (Colegems/EMI/Tiger Shards/Irving/Calyppo Toonz - ASCAP/CAPAC - BMI) .. 40  | What You (Myaxe/Almo/adm. by WB Music Corp. PRS - ASCAP) .. 42   |
| ...ominoes (MCA/Booby Hart - ASCAP) .. 59   | Let's Go (Chong - adm. by Warner - Tamerlane - BMI) .. 28   | Someone Like (Hallowed Hall/Red Network - BMI) .. 62  | Will You Still (Air Bear, adm. by Warner-Tamerlane/Music Corporation of America/Young Millionaires Club - BMI/Warm Springs - ASCAP) .. 4 |
| ...n't Dream (Roundhead - BMI) .. 34  | Let's Wait (Flyte Tunes - ASCAP/Crush Club) .. 17   | Some Where Out (MCA/Music Corp. of America - ASCAP/BMI) .. 14   | Winner Takes (GMPC/Go-Glo - ASCAP) .. 70   |
| ...n't Leave (Mighty Three (adm. by Mighty Three) - ASCAP) .. 55                                      |   |   | Without You (CBS Inc./Hudmar - ASCAP) .. 58  |
| ...n't Need (Boneidol/Rare Blue - ASCAP) .. 37  |   |   | You Give Love (Bon Jovi/PolyGram/April/Desmobile - ASCAP) .. 97  |
| ...n't Nobody Have (Chong adm. by WB, Pet Wolf adm. by Chappell - ASCAP/Warner-Tamerlane - BMI) .. 83 |   |   | You Got It (The Holmes Line of Music - ASCAP) .. 6   |
| ...n't Of (Music Corp. of America/Bayjun Beat - BMI) 31   |   |   |  |
| ...ne Finer (F.S. Limited PRS/Willin' David/Blue Sky Rid - BMI) .. 50                                 |   |   |  |
| ...re (Bruce Springsteen - ASCAP) .. 45   |   |   |  |

## ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

|   |   |  |   |
|---|---|--|---|
| ...I Know (The Tune Room/American Wordways - SCAP) .. 56  | ...I Know (The Tune Room/American Wordways - SCAP) .. 56                                | ...Three - BMI) .. 18  | ...Someone (Noted For The Record/MCA - ASCAP/Someone Like (Philly World - BMI) .. 21      |
| ...s We (Troutman/Saja, adm. by Saja - BMI) 14  | ...Girl Next (PolyGram/Better Nights - BMI) .. 59                                       | ...Looking For A New Love (Intersong - ASCAP) .. 15  | ...Something About (Wiz Kid/Irving - BMI) .. 47   |
| ...This (WB/Vera Cruz - ASCAP) .. 79  | ...Happy (Brampton - ASCAP) .. 85   | ...Lovin' (Entertaining/Danica - BMI) .. 95  | ...Something Special (Off Backstreet/Limited Funds - BMI) .. 48                           |
| ...by Don't (MCA - ASCAP) .. 86   | ...Have You (Zomba Enterprises/Willesden - ASCAP/BMI) .. 1                              | ...Love Is A Dangerous Game (Zomba - ASCAP/Willesden - BMI) .. 16                                    | ...Stay (WB/E/A/Make It Big - ASCAP/Rockwood - BMI) .. 11                                 |
| ...Brock City (Big Audio Dynamics - BMI) .. 74  | ...Heat Stroke (Max/Leosun - ASCAP) .. 80   | ...Love You (Ready For The World/Excalibur Lace/Trixie Lou - BMI) .. 97                              | ...Stone Love (Delightful - BMI) .. 30  |
| ...allerina Girl (Brockman - ASCAP) .. 9  | ...He Wants (Glasshouse/Irving - BMI) .. 34   | ...Low Down (Warner-Tamerlane/Advansus - BMI/W.B.M./Warner Thunder/Rain Dance - SEASC) .. 36         | ...Stop To (April/Uncle Ronnie's - ASCAP/Dillard - BMI) .. 35                             |
| ...Fun (Temp - BMI) .. 49   | ...Hold Me (Sister Fate - ASCAP/Pretty Man/Teete - BMI) .. 20                           | ...The Magnificent (Willesden - BMI) .. 87   | ...Sweet Love (Old Brompton - ASCAP/Derglenn - BMI) .. 91                                 |
| ...enda (Larchis - BMI) .. 52   | ...Hold On (Arrival - bmi) .. 17  | ...Mary Goe (MCA/Uncity/Ready Ready/Moonwalk - ASCAP/Trixie Lou/Ready For The World - BMI) .. 58     | ...Take It (Bush Burnin'/Khari Intl. - ASCAP) .. 8  |
| ...andy (All Seeing Eye/PolyGram - ASCAP/Better Days/PolyGram Songs - BMI) .. 4                       | ...How Do You Stop (April/Second Nature - ASCAP/Blackwood/Janiceps - BMI) .. 25         | ...Misunderstanding (CBS/Huemar/Blackwood - BMI) .. 69   | ...Take It From Me (Tunetworks - adm. by Careers/Reydon/Franne Gee/Rightsong - BMI) .. 43 |
| ...n't Wait (WB/Walpergus/Hook And Line - ASCAP/Unifiner Leigh - BMI) .. 82                           | ...I'd Still (Hip Trip/Hip Chic/Midstar - BMI/Klymaxx - ASCAP) .. 76                    | ...New Dress (Slap Me 1 - ASCAP) .. 68   | ...Tears On My Intersong - ASCAP) .. 40   |
| ...atch (WB - ASCAP) .. 90  | ...I Got (Charles Family/Alli Bee/Grabbitt - BMI) .. 65                                 | ...Nobody Walks (Nick-O/Val - ASCA) .. 89  | ...They Long (Jac/Blue Seas - ASCAP) .. 71  |
| ...ught In (WB Corp./DQ/Silver Sun adm. by WM Music Corp. - ASCAP) .. 50                              | ...I Knew (Chrysalis/Rare Blue - ASCAP/Little Shop of Morgansongs - BMI) .. 51          | ...No Lies (Flyte Tyme Tunes/Avant Garde - ASCAP) .. 66  | ...Thing For You (Super Blue - BMI) .. 63   |
| ...est La(Lieberman/Music Corp. of Amer. Inc. - SCAP/BMI) .. 75                                       | ...I Need (Flyte Tyme Tunes - ASCAP) .. 99  | ...Old Flames (Forceful (adm. by Willesden)/Willesden - BMI) .. 54                                   | ...Thinkin' About Ya(Dancia, BMI) .. 22   |
| ...ebrate (Critique/EMI - BMI) .. 81  | ...If I Say (not listed) .. 41  | ...Respect Yourself (East/Memphis/Irving & Klondike - BMI) .. 23                                     | ...Time Out (Publisher Pending) .. 70   |
| ...ome Go (Panchin - BMI) .. 31   | ...I'm Not Perfect (Bruce Woolley/April/Grace Jones (adm. by DeShufflin) - ASCAP) .. 93 | ...Save The (Almo/Crimso - ASCAP/Zigguart - BMI) .. 38   | ...To Be Continued (Jobete/Tall Temptations - ASCAP) 84                                   |
| ...ome Share (Warner-Tamerlane/Bufalo Music Factory - BMI) .. 92                                      | ...Incredible (Skeeterman/Lil' Tad/Spirit Marlon - BMI/Minding - ASCAP) .. 60           | ...Send It (Off Backstreet/Streamline Moderne/Lauren Wood - BMI) .. 10                               | ...Together (Warner-Tamerlane/Deertrack - BMI/Martin Page - ASCAP) .. 46                  |
| ...ontrol (Flyte Tyme Tunes - ASCAP) .. 64  | ...It's TheCBS Inc./Def Jam - ASCAP) .. 62  | ...Serious (Triage/Living Disc - BMI) .. 7   | ...Two People (Myaxe/Almo, adm. by Warner Bros. - PRS/ASCAP) .. 100                       |
| ...epper Love (Pub. not listed) .. 53   | ...It's Tricky (Protoons/Rush-Groove - ASCAP) .. 77                                     | ...Sexyappal (Georgio's - BMI) .. 61   | ...U Turn (A. Naga - BMI) .. 72   |
| ...elancey Street (Protoons/Turn Out Brothers - SCAP) .. 55   | ...Jimmy Lee(Gratitude Sky - ASCAP/When Words Collide/Bellboy - BMI) .. 19              | ...Sexy Girl (Bush Burnin'/Johnnie Mae - ASCAP) .. 73  | ...Victory (Delightful - BMI) .. 94   |
| ...easn't Have (Rare Blue/Orc - ASCAP) .. 44  | ...Jump Into My Life (Rare Blue - ASCAP - Kashif - BMI) .. 26                           | ...She (Shockadelica/Almo - ASCAP) .. 84   | ...You Better (Perk's/Duchess - BMI) .. 29  |
| ...easn't Disturb (Science Lab - ASCAP) .. 45   | ...Just To (Unicity - ASCAP) .. 67  | ...Shiver (Gratitude Sky - ASCAP/Bellboy - BMI) .. 96  | ...You Got It (Holmes Line - ASCAP) .. 5  |
| ...y Love (Music Shoalls Sounds/Jalew - BMI) .. 28  | ...Keep Your (Flight Tyme - ASCAP) .. 39  | ...Showing Out (Terrace - ASCAP) .. 27   | ...You Send The Rain Away (Irving/Glasshouse/American League/BMI) .. 88                   |
| ...yngine No. 9 (Hip-Trip/Midstar - BMI) .. 13  | ...Lean On (Interior - BMI) .. 32   | ...Show Me (Amber Pass/Andy Panda/Disco Fever - ASCAP/Fools Prayer/Salski/Latin Rascals - BMI) .. 78 | ...Zero In July (Crystal Isle/Mark Bynum/Electric Apple - BMI) .. 57                      |
| ...y Little (Beezer - ASCAP/Frustration - BMI) .. 37  | ...Let's Wait Awhile (Flyte Tyme Tunes - ASCAP - Crush Club) .. 12                      | ...Situation #9 (Jay King IV - BMI) .. 6   |   |
| ...yling (Rightsong/Frannie Golde/Gene McFadden/Imma(Arista) - BMI) .. 2                              | ...Living All (Downstairs/C'index adm. by The Mighty listed) .. 98                      | ...Six(Parisongs - ASCAP) .. 33  |   |
| ...y (Ratt/Time Coast/Rightsong/Small Hope - BMI) .. 78   | ...Girl Next (PolyGram/Better Nights - BMI) .. 59                                       | ...Slow Down (MCA/Brampton/Virgin - ASCAP) .. 3  |   |
| ...ep River Woman (Brockman - ASCAP) .. 93  | ...Happy (Brampton - ASCAP) .. 85   |  |   |
| ...ominoes (MCA/Booby Hart - ASCAP) .. 59   | ...Have You (Zomba Enterprises/Willesden - ASCAP/BMI) .. 1                              |  |   |
| ...n't Dream (Roundhead - BMI) .. 34  | ...Heat Stroke (Max/Leosun - ASCAP) .. 80   |  |   |
| ...n't Leave (Mighty Three (adm. by Mighty Three) - SCAP) .. 55                                       | ...He Wants (Glasshouse/Irving - BMI) .. 34   |  |   |
| ...n't Need (Boneidol/Rare Blue - ASCAP) .. 37  | ...Hold Me (Sister Fate - ASCAP/Pretty Man/Teete - BMI) .. 20                           |  |   |
| ...n't Nobody Have (Chong adm. by WB, Pet Wolf adm. by Chappell - ASCAP/Warner-Tamerlane - BMI) .. 83 | ...Hold On (Arrival - bmi) .. 17  |  |   |
| ...n't Of (Music Corp. of America/Bayjun Beat - BMI) 31   | ...How Do You Stop (April/Second Nature - ASCAP/Blackwood/Janiceps - BMI) .. 25         |  |   |
| ...ne Finer (F.S. Limited PRS/Willin' David/Blue Sky Rid - BMI) .. 50                                 | ...I'd Still (Hip Trip/Hip Chic/Midstar - BMI/Klymaxx - ASCAP) .. 76                    |  |   |
| ...re (Bruce Springsteen - ASCAP) .. 45   | ...I Got (Charles Family/Alli Bee/Grabbitt - BMI) .. 65                                 |  |   |

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

|  |   |  |   |
|--|---|--|---|
| ...Face In The Crowd (AMR ASCAP/Nashion-BMI) .. 35   | Unichappell-BMI) .. 90  | Midnight Girl/Sunset Town (Almo/Don Schlitz ASCAP) 5   | There Ain't No Binds (T. Garrett/MCA ASCAP) .. 73   |
| ...his Moment (Alfa/WB/Vera Cruz) .. 64  | How Do I Turn You On (Lodge Hall/Rick Hall - ASCAP) .. 24   | Moon Is Still Over Her Shoulder, The (Lawyer's Daughter - BMI) .. 33   | There's Still Enough Of Us (New Albany-BMI) .. 49   |
| ...aby's Got A New Baby (A Little More/Sharp Circle/ncient Artie ASCAP) .. 6                 | I Can't Win For Losin' You (Rick Hall - ASCAP) .. 4   | Mornin' Ride (Chappell ASCAP/Unichappell BMI) .. 2   | They Only Come Out At Night (Rick Hall/Alabama Band ASCAP) .. 60                            |
| ...ed You Made For Me, The (Sportsman-BMI) .. 23   | I Only Wanted You (Tree/Cross Keys/BMI/ASCAP) .. 12   | Need A Little Time Off For Bad Behavior (Window Music Pub. Co. Inc./Goodlat Music/Robin Sparrow Music - BMI) .. 69 | This Ol' Town (Riva Music Ltd./Dejamus, Inc. - ASCAP) .. 31                                 |
| ...urned Out (Jason Dee-BMI/Mr. Mort-ASCAP) .. 70  | I Take The Chance (Acuff-Rose-Opryland Music Inc. - BMI) .. 79  | No More Mr. Nice Guy (McCracken/Piece Of The Action - ASCAP) .. 77   | Till I'm Too Old To Die Young (Tree/Cross Keys Tree Group-ASCAP/BMI) .. 71                  |
| ...n't Stop My Heart From Loving You (CBS/Cross-ys/Tree Group/Kieren Kane ASCAP) .. 46       | I Thought You Were Already Gone (Big Cypress Pub. - BMI) .. 83  | No Place Like Home (Writers Group/Scarlet Moon/BMI) 1  | To Know Him Is To Love Him (Vogue Music-BMI) .. 48  |
| ...neater, The (Son-Kay-BMI) .. 87   | I Wish She Wouldn't Treat You That Way (Cross Keys/Tree Group/Circle ASCAP) .. 81   | Ocean Front Property (Tree/Larry Butler/Blackwood - BMI/South Wing ASCAP) .. 9                                     | Twenty Years Ago (Warner House-BMI/WB Gold - ASCAP) .. 10                                   |
| ...me Bells (Leads Music) .. 97  | I Wonder If I Care As Much (Acuff-Rose Opryland BMI) 62   | Oh What A Night (Jack & Bill/Ranger Bob/Hall-Clem - ent/Maplehill-ASCAP/BMI) .. 58                                 | Two-Name Girl (Unichappell/Vanhoy/Distorion-BMI) 74   |
| ...old Driving Rain (Sounds of the Southwind BMI) .. 100                                     | I'll Come Back As Another Woman (Let There Be Music c/o So. Writers Group USA/Irving - ASCAP/BMI) .. 20                             | Old Bridges Burn Slow (Lowery-BMI) .. 47   | Wall Of Tears (April/Lionhearted/New And Used - ASCAP) .. 76                                |
| ...ne To Me (Denim & Lace-ASCAP) .. 80   | I'll Still Be Loving You (Warner Tamerlane/Love Wheel - BMI/MCA Music/Chriswald/Hopi Sound-adm. by Chappell & Co., Inc. ASCAP) .. 8 | On And On (Artist ASCAP) .. 21   | Walk Me In The Rain (Wherefore/Lawyer's Daughter - BMI) .. 57                               |
| ...owboy Man (Michael H. Goldsten/Lyle Lovett - SCAP) .. 40                                  | I'm A Little Boy Again (WB/BMI/Bob Montgomery - ASCAP) .. 98  | One Of The Boys (Southern Grand Alliance-ASCAP) 94   | Way Down Texas Way (House Of Cash-BMI) .. 68  |
| ...idn't You Go And Leave Me (Sunbury/Canada Ltd. - APAC) .. 92                              | It Only Hurts When I Cry (Cross Key Pub. c/o Sunbury Music Canada) .. 75  | Partners After All (Chips Moman/Attadoo/Rightsong - BMI) .. 52   | We Always Agree On Love (Brother Bill's ASCAP) .. 95  |
| ...n't Be Cruel (Elvis Presley/Unichappell BMI) .. 36  | It Takes A Little Rain (Tom Collins Music Corp. BMI) .. 53  | Plain Brown Wrapper (WB/Gary Morris/Cross Keys/Tree Group ASCAP) .. 66   | What Am I Gonna Do About You (Tapadero/Jim's Allis - ons-BMI) .. 14                         |
| ...n't Go To Strangers (MCA-ASCAP) .. 26   | It's Goodbye And So Long To You (Intersong/Chappell & Co.-BMI) .. 99  | Right Hand Man (Earthly Delight-BMI) .. 14   | What Can I Do With My Heart (Oh The Music-BMI) .. 57  |
| ...n'tly Morning Love (Door Knob-BMI) .. 84  | It's So Easy (Lipsmackin' Music Co.-BMI) .. 93  | Right Left Hand, The (Frizzell c/o Welk-BMI/Cavesson c/o Merit-ASCAP) .. 13  | When A Woman Cries (Tapadero (a div. of Merit)-BMI, Cavesson (a div. of Merit)-ASCAP) .. 56 |
| ...llin' for You for Years (WB/Two Sons/Lodge Hall - SCAP) .. 61                             | Keep The Faith (April/Keith Stegall-ASCAP/Hall-Clem - ent/Welk BMI) .. 47   | Rock And Roll Of Love, The (Jack And Bill/o/b/o Itself & Ranger Bob/Chappell/Senenity Manor-ASCAP) .. 28           | When I'm Over You (Music City Music-ASCAP) Com - bine-BMI) .. 63                            |
| ...e in the Sky (Le Bone Aire/Vicious ASCAP) .. 22   | Kids Of The Baby Boom (Bellamy Brothers-ASCAP) .. 16  | Rose In Paradise (Blackwood-BMI/April-ASCAP) .. 21   | When Something Is Good Why Does It Change (Boce - phus Music BMI) .. 65                     |
| ...ris Ride Horses Too (Mid-Summer Music/AMR Pub. - c-ASCAP) .. 51                           | Let The Music Lift You Up (Two Sons/Warner-Tame - rlane/WB-BMI/ASCAP) .. 30   | Senorita (Almo/Little Memo/Danny Flowers-ASCAP) 43   | Wild-Eyed Dream (Tree-BMI) .. 37  |
| ...od Will (Michael H. Goldsten/Lyle Lovett ASCAP) .. 72                                     | Let Me Lonely (WB/Gary Morris - ASCAP) .. 25  | Small Town Girl (Tree/Cross Keys-BMI/ASCAP) .. 7   | You Still Move Me (Pink Pig Music-BMI) .. 34  |
| ...oddy's All We've Got Left (Goldline ASCAP) .. 59  | Let The Music Lift You Up (Two Sons/Warner-Tame - rlane/WB-BMI/ASCAP) .. 30   | Straight to the Heart (Rondor, c/o Irving-BMI/Chappell - ASCAP) .. 19  | You Let Her Lovin' You (Freaky Stan Watch Cat - 7 - ond Serve-BMI) .. 8                     |
| ...ota Get Out Of Town To Stay Out Of Trouble (Man In - the Boat/Band In The Moat BMI) .. 85 | Let's Be Fools Like That Again (Old Friends-BMI) .. 44  | Swingin' Side Of Them Swingin' Doors, The (Royal Ha - ven-BMI) .. 86   | You're The Power (Colegems-EMI-ASCAP) .. 38   |
| ...otsya On Parade (Zoo Crew adm. by Colegems-EMI - SCAP) .. 29                              | Like An Oklahoma Morning (Little Bill/Little Amber - BMI) .. 89   | Take A Little Bit Of It Home (Al Galica-BMI) .. 88   | You've Got A Right (Crosskeys-ASCAP Old Friends - BMI) .. 55                                |
| ...if Past Forever (Rick Hall - ASCAP) .. 50   | Lone Star State Of Mind (Lucrative/Bait and Beer - BMI) .. 42   | Take My Wings Off (BMI Music) .. 96  | You've Got That Leaving Look In Your Eye (Tomfran - BMI/Kaycey-SESAC) .. 82                 |
| ...art Vs. Heart (Cross Keys/Tree Group ASCAP/Shen - t-BMI) .. 67                            | Lovin' That Crazy Feelin' (Tree/Strawberry Lane-BMI) 42   | Take The Long Way Home (Song Pantry/Believus Or - Not/Warner-Tamerlane-BMI) .. 11                                  | You've Got The Touch (Alabama Band, a div. of Wild - Country-ASCAP) .. 18                   |
| ...omecoming '63 (Blackwood/Larry Butler & South - ing-BMI/ASCAP) .. 39                      |   | Talkin' To The Moon (Larry Gatlin-BMI) .. 15   |   |
| ...w Can You Mend A Broken Heart (Gibb Bros., adm. by  |   |  |   |



is serious !

**Edge Records salutes Black History Month . . . Look to our future.**

9034 SUNSET BOULEVARD • SUITE 107 • LOS ANGELES, CA. 90069 • 213 274-5577