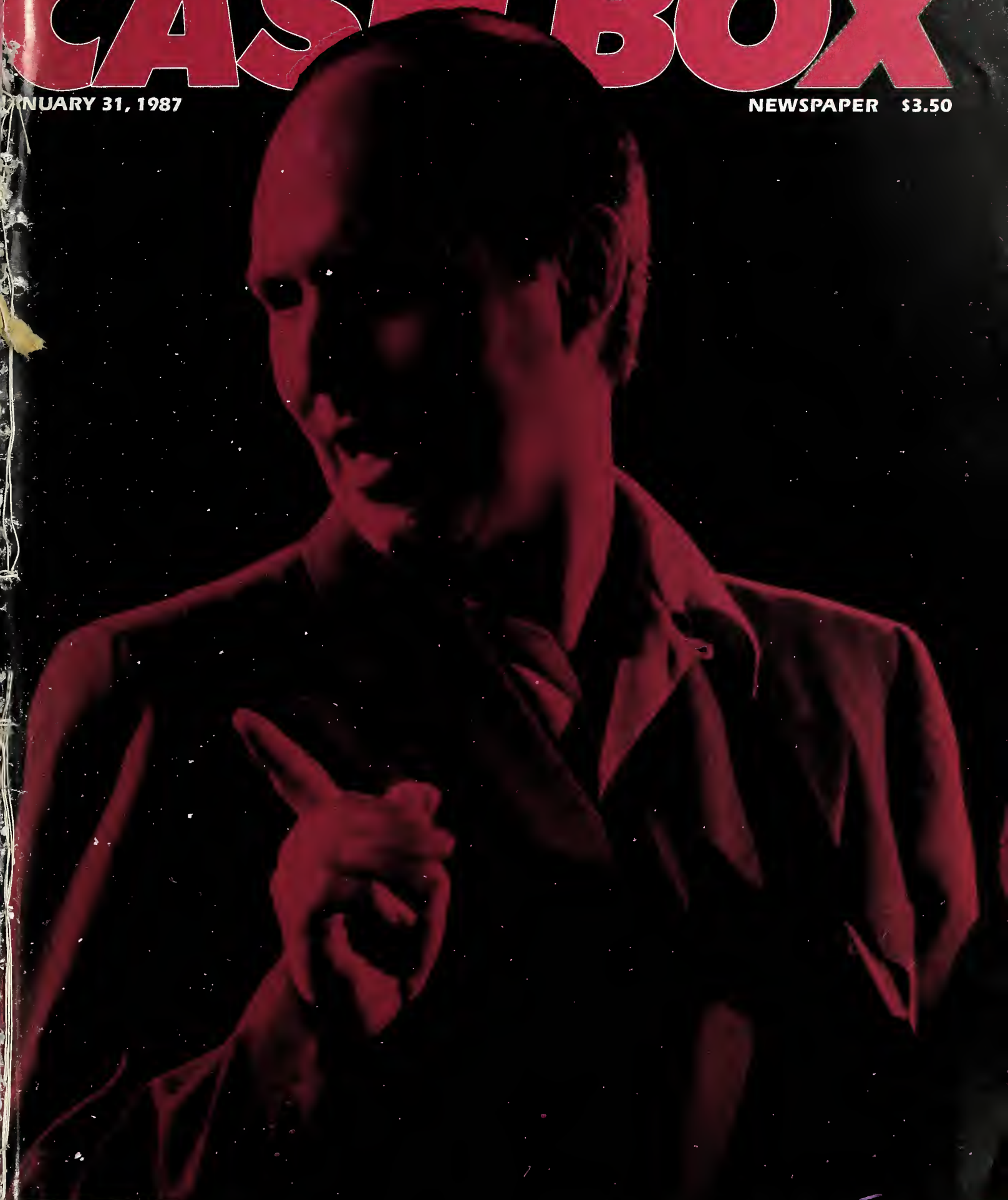


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| #1 AT THIS MOMENT Billy Vera & The Beaters Rhino | WINNER'S CIRCLE Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential. | #1 SLIPPERY WHEN WET Bon Jovi Mercury |
| B/C SINGLE | | B/C ALBUM |
| #1 CANDY Cameo Atlantic Artists/PolyGram | | #1 LICENSED TO ILL Beastie Boys Def Jam/Columbia |
| COUNTRY SINGLE | | COUNTRY ALBUM |
| #1 YOU STILL MOVE ME Dan Seals EMI America | #1 STORMS OF LIFE Randy Travis Warner Bros. | |
| JAZZ | | MUSIC VIDEO |
| #1 TUTU Miles Davis Warner Bros. |  | #1 LAND OF CONFUSION Genesis Atlantic |
| COMPACT DISC | | 12" SINGLE |
| #1 THE WAY IT IS Bruce Hornsby & The Range RCA | | #1 C'EST LA VIE Robbie Nevil Manhattan/EMI |

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.

January 31, 198

| Title | Artist, Label, Number | W | O | C | W | O | C |
|---|-----------------------|----|----|---|-------|---|---|
| 1 AT THIS MOMENT BILLY VERÁ & THE BEATERS (Rhino RNOR 74403) J. BAXTER (B. VERÁ) | | 2 | 12 | | | | |
| 2 OPEN YOUR HEART MADONNA (Sire/Warner Bros. 7-28508) MADONNA, P. LEONARD (MADONNA, G. COLE, P. RAFELSON) | | 4 | 9 | | | | |
| 3 SHAKE YOU DOWN GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT) | | 1 | 16 | | | | |
| 4 C'EST LA VIE ROBBIE NEVIL (Manhattan B50047) A. SADKIN, P. THORNALLEY (NEVIL, PAIN, HOLDING) | | 3 | 16 | | | | |
| 5 LAND OF CONFUSION GENESIS (Atlantic 7-89336) GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD) | | 6 | 14 | | | | |
| 6 CONTROL JANET JACKSON (A&M AM 2877) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON) | | 5 | 14 | | | | |
| 7 CHANGE OF HEART CYNDI LAUPER (Portrait/CBS 37-06431) C. LAUPER, L. PETZE (E. MOWHAWK, C. LAUPER) | | 11 | 10 | | | | |
| 8 SOMEDAY GLASS TIGER (Manhattan/EMI B-50048) J. VALLANCE (GLASS TIGER, J. VALLANCE) | | 10 | 14 | | | | |
| 9 WILL YOU STILL LOVE ME? CHICAGO (Warner Bros. 7-28512) D. FOSTER (D. FOSTER, T. KEANE, R. BASKIN) | | 13 | 12 | | | | |
| 19 LIVIN' ON A PRAYER BON JOVI (Mercury/PolyGram 888 184-7) B. FAIRBAIN (J. BON JOVI, R. SAMBORA, D. CHILD) | | 16 | 8 | | | | |
| 11 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX (Jive/RCA 1006-7) J. ASTROP, P. Q. HARRIS (M. SHREEVE, J. ASTROP, P. Q. HARRIS) | | 15 | 13 | | | | |
| 12 WALK LIKE AN EGYPTIAN BANGLES (Columbia 38-06257) D. KAHNE (L. STERNBERG) | | 8 | 19 | | | | |
| 13 KEEP YOUR HANDS TO YOURSELF GEORGIA SATELLITES (Elektra 7-69502) J. GLIXMAN (D. BAIRD) | | 18 | 11 | | | | |
| 14 WE'RE READY BOSTON (MCA 52985) T. SCHOLZ (T. SCHOLZ) | | 17 | 9 | | | | |
| 15 NOTORIOUS DURAN DURAN (Capitol B-5648) N. RODGERS (TAYLOR, RHODES, LEBON) | | 7 | 14 | | | | |
| 16 EVERYBODY HAVE FUN TONIGHT WANG CHUNG (Geffen 7-28562) P. WOLF (WANG CHUNG, P. WOLF) | | 9 | 18 | | | | |
| 17 BALLERINA GIRL LIONEL RICHIE (Motown 1873-MF) L. RICHIE, J. A. CARMICHAEL (L. RICHIE) | | 24 | 9 | | | | |
| 18 THE WAY IT IS BRUCE HORNSBY AND THE RANGE (RCA 5023-7) B. HORNSBY, E. SCHEINER (B. R. HORNSBY) | | 12 | 20 | | | | |
| 19 YOU GOT IT ALL THE JETS (MCA 52968) D. POWELL, D. RIVKIN (R. HOLMES) | | 25 | 12 | | | | |
| 20 STOP TO LOVE LUTHER VANDROSS (Epic 34-06523) L. VANDROSS, M. MILLER (L. VANDROSS, N. ADDERLY JR.) | | 27 | 12 | | | | |
| 21 THIS IS THE TIME BILLY JOEL (Columbia 38-06526) P. RAMONE (B. JOEL) | | 23 | 12 | | | | |
| 22 I'LL BE ALRIGHT WITHOUT YOU JOURNEY (Columbia 38-06301) S. PERRY (S. PERRY, J. CAIN, N. SCHON) | | 26 | 9 | | | | |
| 23 JACOBS LADDER HUEY LEWIS AND THE NEWS (Chrysalis VS4 43097) HUEY LEWIS AND THE NEWS (B. HORNSBY, J. HORNSBY) | | 29 | 3 | | | | |
| 24 STAY THE NIGHT BENJAMIN ORR (Elektra 7-69506) M. SHIPLEY, B. ORR, L. KLEIN (B. ORR, D. GREY PAGE) | | 28 | 13 | | | | |
| 25 LOVE YOU DOWN READY FOR THE WORLD (MCA S2947) READY FOR THE WORLD, G. SPANIOLA (M. RILEY, JR.) | | 32 | 10 | | | | |
| 26 TALK TO ME CHICO DeBARGE (Gordy/Motown 1858MF) S. DRINKWATER (N. MUNDY, F. GOLDEE, P. FOX) | | 31 | 11 | | | | |
| 27 BIG TIME PETER GABRIEL (Geffen/Warner Bros. 7-28503) D. LANOIS, P. GABRIEL (P. GABRIEL) | | 33 | 10 | | | | |
| 28 IS THIS LOVE SURVIVOR (Scotti Bros./CBS Z54 06381) R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN) | | 19 | 15 | | | | |
| 29 NOBODY'S FOOL CINDERELLA (Mercury/PolyGram 884 851-7) A. JOHNS (T. KEIFER) | | 35 | 12 | | | | |
| 30 YOU GIVE LOVE A BAD NAME BON JOVI (Mercury/PolyGram 884953-7) B. FAIRBAIN (J. BON JOVI, R. SAMBORA, D. CHILD) | | 20 | 22 | | | | |
| 31 I WANNA GO BACK EDDIE MONEY (Columbia 38-06569) R. ZITO, E. MONEY (D. CHAUNCEY, M. BYROM, I. WALKER) | | 37 | 8 | | | | |
| 32 VICTORY KOOL & THE GANG (Mercury/PolyGram 885 358-7) K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG (K. BAYYAN, R. BELL, J. TAYLOR) | | 14 | 14 | | | | |
| 33 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) BEASTIE BOYS (Def Jam/Columbia 38-06595) R. RUBIN, BEASTIE BOYS (BEASTIE BOYS, R. RUBIN) | | 42 | 7 | | | | |
| 34 STAND BY ME BEN E. KING (Atlantic 7-89361) NOT LISTED (B. E. KING, J. LEIBER, M. STOLLER) | | 21 | 18 | | | | |
| 35 BRAND NEW LOVER DEAD OR ALIVE (Epic 34-06374) STOCK, AITKEN, WATERMAN (DEAD OR ALIVE) | | 43 | 7 | | | | |
| 36 JIMMY LEE ARETHA FRANKLIN (Arista AS1-9546) N.M. WALDEN (N.M. WALDEN, J. COHEN, P. GLASS, A.L. WALDEN) | | 41 | 9 | | | | |
| 37 MANDOLIN RAIN BRUCE HORNSBY AND THE RANGE (RCA 5087 RAA) B. HORNSBY, E. SCHEINER (B. R. HORNSBY, J. HORNSBY) | | 45 | 3 | | | | |
| 38 RESPECT YOURSELF BRUCE WILLIS (Motown 1876MF) ROBERT CRAFT (M. RICE, L. INGRAM) | | 47 | 3 | | | | |
| 39 DON'T GET ME WRONG THE PRETENDERS (Sire/Warner Bros. 7-28630) J. IOVINE, B. CLEARMOUNTAIN (C. HYNDE) | | 22 | 17 | | | | |
| 40 I NEED YOUR LOVING THE HUMAN LEAGUE (A&M AM 2893) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, D. EILAND, L. RICHEY, D. WILLIAMS, H. DAVIS) | | 40 | 9 | | | | |
| 41 SOMEWHERE OUT THERE LINDA RONSTADT & JAMES INGRAM (MCA 52973) P. ASHER (J. HORNER, B. MANN, C. WEIL) | | 49 | 7 | | | | |
| 42 CAN'T HELP FALLING IN LOVE COREY HART (EMI America B-8368) P. CHAPMAN, C. HART (CREATORE, PERRITTI, WEISS) | | 46 | 9 | | | | |
| 43 WITHOUT YOUR LOVE TOTO (Columbia 38-06570) TOTO (D. PAICHK) | | 48 | 6 | | | | |
| WINNER'S CIRCLE | | | | | | | |
| 44 LET'S WAIT AWHILE JANET JACKSON (A & M AM 2906) J. JAM, T. LEWIS, J. JACKSON (J. HARRIS II, T. LEWIS, J. JACKSON, M. ANDREWS) | | 61 | 2 | | | | |
| 45 FACTS OF LOVE JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 7-28588) E. ROGERS, C. STURKEN, J. LORBER (C. STURKEN, E. ROGERS) | | 50 | 8 | | | | |
| 46 COMING AROUND AGAIN CARLY SIMON (Arista AS1-9525) S. KUNKEL, B. PAYNE, G. MASSENGURGH, P. SAMWELL, SMITH (C. SIMON) | | 30 | 13 | | | | |
| 47 FALLING IN LOVE MIAMI SOUND MACHINE (Epic 34-06352) E. ESTEFAN, JR. (L. DERMER, J. GALDO, R. VIGIL) | | 38 | 13 | | | | |
| 48 ALL I WANTED KANSAS (MCA-52958) A. POWELL (S. WALSH, S. MORSE) | | 34 | 14 | | | | |
| 49 LOVE IS FOREVER BILLY OCEAN (Jive/Arista JS1 9540) B. EASTMOND, W. BRATHWART (B. EASTMOND, W. BRATHWART, B. OCEAN) | | 39 | 15 | | | | |
| 50 WAR BRUCE SPRINGSTEEN (Columbia CS7-2557) B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN (B. STRONG, N. WHITFIELD) | | 36 | 11 | | | | |
| 51 CAUGHT UP IN THE RAPTURE ANITA BAKER (Elektra 7-69511) M.J. POWELL (G. GLENN, D. QUANDER) | | 56 | 8 | | | | |
| 52 FOR TONIGHT NANCY MARTINEZ (Atlantic 7-89371) T. ALI, S. MUNZIBAI (P. GEORGE, D. PACIFICI) | | 44 | 16 | | | | |
| 53 LET'S GO! WANG CHUNG (Geffen 7-28531) P. WOLF (WANG CHUNG) | | 72 | 2 | | | | |
| 54 WE CONNECT STACEY Q (Atlantic 7-89331) J. ST. JAMES (W. WILCOX) | | 62 | 7 | | | | |
| 55 THE BEST MAN IN THE WORLD ANN WILSON (Capitol B 5654) R. NEVISON (BARRY, WILSON, WILSON, ENNIS) | | 52 | 10 | | | | |
| 56 TWO PEOPLE TINA TURNER (Capitol B-5644) T. BRITTEN (T. BRITTEN, G. LYLE) | | 51 | 11 | | | | |
| 57 THE NEXT TIME I FALL PETER CETERA/AMY GRANT (Full Moon/Warner Bros. 7-28597) M. OMARTIAN (CALDWELL, GORDON) | | 55 | 20 | | | | |
| 58 THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES TIMBUK 3 (IRS 529401) D. HERRING (P. McDONALD) | | 53 | 14 | | | | |
| 59 YOU KNOW I LOVE YOU...DON'T YOU? HOWARD JONES (Elektra 7-69512) A. MARDIN (H. JONES) | | 54 | 16 | | | | |
| 60 LOVE WILL CONQUER ALL LIONEL RICHIE (Motown 1866MF) L. RICHIE, J. A. CARMICHAEL (L. RICHIE, C. WEIL, G. PHILLINGANES) | | 58 | 18 | | | | |
| 61 GIRLFRIEND BOBBY BROWN (MCA S2866) L. WHITE (L. WHITE, L. PETERS, K. CRUMPLER) | | 63 | 7 | | | | |
| 62 CANDY CAMEO (Atlantic Artists/PolyGram 888 193-7) L. BLACKMAN (BLACKMAN, L. JENKINS) | | 74 | 3 | | | | |
| 63 DON'T NEED A GUN BILLY IDOL (Chrysalis VS4-43087) K. FORSEY (B. IDOL) | | 76 | 2 | | | | |
| 64 COME GO WITH ME EXPOSE (Arista AS1-9555) L. A. MARTINEZ (L. A. MARTINEZ) | | 77 | 2 | | | | |
| 65 DON'T DREAM IT'S OVER CROWDED HOUSE (Capitol B5614) M. FROOM (N. FINN) | | 79 | 3 | | | | |
| CHARTBREAKER | | | | | | | |
| 66 NOTHING'S GONNA STOP US NOW 5TARSHIP (Grant/RCA 51097-GAA) N.M. WALDEN (D. WARREN, A. HAMMOND) | | | | | DEBUT | | |
| 67 THE FINAL COUNTDOWN EUROPE (Epic 34-06416) K. ELSON (J. TEMPEST) | | 84 | 2 | | | | |
| 68 FRENCH KISSIN DEBBIE HARRY (Geffen/Warner Bros. 7-28546) S. JUSTMAN (C. LORRE) | | 60 | 1 | | | | |
| 69 HIP TO BE SQUARE HUEY LEWIS AND THE NEWS (Chrysalis VS4 43065) HUEY LEWIS AND THE NEWS (B. GIBSON, S. HOPPER, H. LEWIS) | | 57 | 1 | | | | |
| 70 THAT AIN'T LOVE REO SPEEDWAGON (Epic 34-06656) K. CRONIN, G. RICHRATH, A. GRATZER, D. DEVORE (K. CRONIN) | | | | | DEBUT | | |
| 71 ALL I WANT HOWARD JONES (Elektra 7-69494) A. MARDIN (H. JONES) | | 78 | | | | | |
| 72 A TRICK OF THE NIGHT BANANARAMA (London/PolyGram 886 119-7) T. SWAIN, S. JOLLEY (JOLLEY, SWAIN) | | 71 | | | | | |
| 73 SOMEONE LIKE YOU DARYL HALL (RCA 5105) D. HALL, D. A. STEWART, "T. BONE" WOLK (D. HALL) | | 86 | | | | | |
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| 78 IF I SAY YES FIVE STAR (RCA 5083-7) B. PEARSON, M. JAY (M. JAY, M. MORROW) | | 80 | | | | | |
| 79 FIRE BRUCE SPRINGSTEEN & THE E STREET BAND (Columbia CS7 02639) B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN (B. SPRINGSTEEN) | | | | | DEBUT | | |
| 80 AS WE LAY SHIRLEY MURDOCK (Elektra 7-69518) R. TROUTMAN (L. TROUTMAN, B. BECK) | | 87 | | | | | |
| 81 THE HONEYTHIEF HIPSWAY (Columbia 38-06579) G. LANGAN (A. McLEOD, J. McELHONE, G. SKINNER, H. TRAVERS) | | 90 | | | | | |
| 82 COMING UP CLOSE "TIL TUESDAY (Epic 34-06571) R. DAVIES (A. MANN) | | 82 | | | | | |
| 83 SUBURBIA PET SHOP BOYS (EMI/America B-8355) J. MENDELSSOHN (TENNANT, LOWE) | | 83 | 1 | | | | |
| 84 DON'T LEAVE ME THIS WAY COMMUNARDS (MCA S2928) M. THORNE (GAMBLE, HUFF, GILBERT) | | | | | DEBUT | | |
| 85 MIDNIGHT BLUE LOU GRAMM (Atlantic 7-89304) P. MORAN, L. GRAMM (L. GRAMM, B. TURGON) | | | | | DEBUT | | |
| 86 DEEP RIVER WOMAN LIONEL RICHIE (Motown 1873MF) J. A. CARMICHAEL (L. RICHIE) | | 89 | | | | | |
| 87 AIN'T SO EASY DAVID & DAVID (A&M AM 2905) D. SIGERSON (D. BAERWALD, D. RICKETS) | | | | | DEBUT | | |
| 88 TRUE TO YOU RIC OCASEK (Geffen/Warner Bros. 7-28504) C. HUGHES, R. OCASEK, R. CULLUM (R. OCASEK) | | 69 | | | | | |
| 89 KISS YOU (WHEN IT'S DANGEROUS) EIGHT SECONDS (Polydor/PolyGram 885-352-7) REHINE (EIGHT SECONDS) | | | | | DEBUT | | |
| 90 HOOKED ON YOU SWEET SENSATION (Next Plateau NP 50046) T. CURRIER, D. SANCHEZ (J. MALLOY, D. SANCHEZ) | | | | | DEBUT | | |
| 91 CRAZY JESSE JOHNSON (FEATURING SLY STONE) (A&M AM-2878) J. JOHNSON (J. JOHNSON) | | 59 | | | | | |
| 92 YOU BE ILLIN' RUN D.M.C. (Profile PRO 5119) R. SIMMONS, R. RUBIN (J. SIMMONS, J. MIZELL, R. WHITE) | | 65 | | | | | |
| 93 WORD UP CAMEO (Atlanta Artists/PolyGram 884 933-7) L. BLACKMON (L. BLACKMON, T. JENKINS) | | 73 | | | | | |
| 94 TO BE A LOVER BILLY IDOL (Chrysalis VS4 43024) K. FORSEY (W. BELL, B. T. JONES) | | 64 | | | | | |
| 95 TASTY LOVE FREDDIE JACKSON (Capitol B 5616) P. LAURENCE (P. LAURENCE, F. JACKSON) | | 91 | | | | | |
| 96 TRUE BLUE MADONNA (Sire/Warner Bros. 7-28591) MADONNA, S. BRAY (MADONNA, S. BRAY) | | 67 | | | | | |
| 97 HEARTACHE AWAY DON JOHNSON (Epic 34-06426) C. SANDFORD (S. COCHRAN) | | 66 | | | | | |
| 98 I'LL BE OVER YOU TOTO (Columbia 40273) TOTO (S. LUKATHER, R. GOODRUM) | | 75 | | | | | |
| 99 HUMAN HUMAN LEAGUE (A&M AM 2861) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS) | | 70 | | | | | |
| 100 GOLDMINE POINTER SISTERS (RCA 5062 7-RAA) R. PERRY (A. GOLDMARK, B. ROBERTS) | | 68 | | | | | |

ALPHABETICAL LISTING ON INSIDE BACK COVER



LITES ON THE BANDSTAND—Elektra recording act the Georgia Satellites recently break from touring long enough to visit Dick Clark, and to perform their current single, "Your Hands To Yourself," on American Bandstand. Pictured (l-r): the band's Rick Price, Rick Price and Mauro Magellan, Clark; and the band's Dan Baird.

Second Hall Of Fame Dinner Inducts Rock Of Ages

By Lee Jeske

NEW YORK—The Rock And Roll Hall Of Fame, which honored 23 new inductees at a \$300-a-plate dinner at the Waldorf Astoria last week, has, in two years, shed a number of traditions for its annual ceremony. Superstars young and old ended the evening with a jam session. All include Chubby Checker singing "Twist," John Fogerty singing a song that doesn't do on the road, and Keith Richards lolling about the stage attempting a few guitar licks in edgewise; Sun Records founder Sam Phillips will deliver a speech-cum-sermon; one living inductee will not show up (Little Richard was replaced by a leg injury last year, Aretha Franklin was sidelined by her refusal to perform from Detroit this year); and rock and roll of today will roll out the superlatives to get across how they feel about rockers of yesterday.

Sampling of the superlatives:
 John Fogerty inducting Ricky Nelson: "For the people, I decided I most wanted to induct Rick Nelson."
 Bruce Springsteen inducting B.B. King: "The thrill has been there since the 1960s."
 Bruce Jones inducting Eddie Cochran:

"He was an incredible influence on English rock and roll."

Peter Wolf inducting Jackie Wilson: "He was one of our great, great, great treasures."

Valerie Simpson inducting Marvin Gaye: "Marvin definitely had it."

ZZ Top inducting Bo Diddley: "There are leaders and there are followers of those leaders. Bo Diddley is a leader and we are some of his followers."

The most eloquent inductor turned out to be Bruce Springsteen, on hand to do the honors for Roy Orbison. Springsteen spoke vividly about listening to Roy Orbison records late at night ("For me, Roy's ballads were always best when you were alone and in the dark"), said "I'll always remember what he meant to me when I was young and afraid to love," and told about how when he entered the studio to record "Born to Run," he was attempting to "have a sound like Phil Spector's, with words like Bob Dylan's, but I wanted to sing like Roy Orbison. But nobody can sing like Roy Orbison."

"Congratulations," said today's Boss, "thanks for the inspiration and, grrrrrr, mercy!"

(continued on page 25)

PolyGram Jazz Set To Put Verve Back Into The Contemporary Jazz Market

By Lee Jeske

NEW YORK—Next month a familiar name will find its way on to newly-recorded albums for the first time in years. Verve, which began in the 1950s by Norman Granz and a valuable source of jazz reissues since, is being reactivated by PolyGram, which is the keeper of the classic catalogue. The first three albums on the revived Verve will be new releases by Ella Fitzgerald, Nina Simone, Marlena Shaw (both of them under a "Live at Vine Street" banner), and Arturo Sandoval, one of Verve's bigger names in the 1960s.

Thinking behind doing the jazz and my other plans for Verve is to do something consistent with the image

of what the label's known for and has been known for around the world," says Richard Seidel, PolyGram's vice president in charge of PolyGram Jazz. "And I think some of the strongest identification is with the vocalists."

PolyGram has, slowly and quietly, built itself into a major force in jazz over the past several years. Currently, three departments under the aegis of PolyGram Classics release jazz product: PolyGram Jazz, which has been the source of the voluminous jazz reissue program; PolyGram Special Imports, which distributes such important European jazz labels as Black Saint and Soul

(continued on page 26)

Cure Song Pulled From Radio, Stickered At Retail After Arab Protest

By Paul Iorio

NEW YORK — Elektra Records has asked radio stations not to play The Cure's "Killing An Arab," and has requested that retailers sticker the record. The action was taken after months of pressure by the American-Arab Anti-Discrimination Committee (ADC), which claimed that the song could be too easily misinterpreted as anti-Arab.

Though neither the ADC nor Elektra Records consider the song racist, a sticker will be put on all configurations of albums containing the song, and it reads in part: "The song 'Killing An Arab' has absolutely no racist overtones whatsoever." A similar message will also appear at the end of an upcoming Cure concert film. In addition, Elektra has sent a letter to AOR and college radio stations saying: "Given the potential for...misuse and misinterpretation, we...request that...the song...be given no further airplay."

The Cure's Robert Smith, co-writer of "Killing An Arab," explained what he meant by the song, in a prepared statement. Smith said that the lyric capsulizes one of the key scenes in Albert Camus's *L'Étranger* (*The Stranger*), in which the protagonist kills an Arab. The book, an important work of existential fiction, is directly referred to in the lyric: "I'm the stranger/killing an Arab/You can turn and walk away or I can fire the gun.../With terror I choose, it amounts to the same/Absolutely nothing."

"There are those who may not have read Camus's *The Stranger* or may not understand its connection to it," said Abdeen Jabara, president of the ADC, at a press conference announcing the agreement.

"Unfortunately there are those who would use the very title to fan ethnic or racial division."

"'Killing An Arab' is, in fact, a song about the futility of killing," Elektra Records said in a prepared statement. "It was never meant to serve as a vehicle for the promotion of bigotry."

Smith wrote the song in 1976, recorded it in 1978 as the Cure's first single, and included it on the band's debut album, "Boys Don't Cry," in 1979. "Killing An Arab" is also the lead track from 1986's "Standing On The Beach: The Singles" album, a 13-song retrospective of The Cure's best-known singles. The album has sold 450,000 copies domestically.

It was only in August of last year, though, that the ADC became aware of the song, through a record review in a newspaper, and initially the ADC wanted it banned. The conflict heated up in October when a Princeton disc jockey played the track after reportedly introducing it as "a song about killing Arabs." This resulted in a rash of phone calls both to the station and to the ADC which referred some of those calls to Nesuhi Ertegun, chairman and co-CEO of WEA International, The Cure's label in Australia and New Zealand. (Elsewhere internationally, The Cure is on PolyGram Int'l.) Ertegun immediately ordered a halt to the manufacturing and distribution of the record in those two countries, according to ADC public relations director Faris Bouhafa. (At press time, it was not known whether the New Zealand/Australia ban

(continued on page 22)

Maxell Corp Readies DAT Production

By Brian Kassin

LOS ANGELES—The Maxell Corporation has already begun production of the digital audio tape (DAT) format prior to the introduction of DAT hardware.

"We are all set to go, we have the technology" says Gerry Ghinelli, consumer product manager for Maxell, a major tape producer. "I have an actual production sample right here in my hand. As soon as the hardware is available, we will release the tape to go along with it. This is a classic case of the cart before the horse."

The Japanese consumer electronics industry has yet to introduce the new DAT technology into the marketplace, yet many firms including Sony, Onkyo, Kenwood and Alpine created quite a flurry of interest demonstrating prototypes of the new digital recorders at the recent Consumer Electronics Show in Las Vegas. The hardware manufacturers have received considerable pressure from the recording industry, who contend that introduction of the DAT machines would cut sharply into CD sales due to home taping of compact discs.

Because the DAT technology would allow consumers to produce "master quality" tapes at home, many record company executives fear the potential for consumers turning their houses into "tape factories." Representatives from recording industry met with the Japanese consumer electronics industry in Vancouver December 11 to ask for an anti-copying chip to be included

in the hardware which would prevent home taping. The meeting ended in a stalemate. Indeed, the only obstacle facing the electronics industry is an agreement on industry standards for the format.

While members of the recording industry refused to comment, Ghinelli spoke at length with *Cash Box* about the new technology and gave several arguments in favor of its introduction.

Digital tape reproduction rivals that of CD

(continued on page 22)



CIE MEETS NICHOL—New York vocalist Jeanna Cieliecka (l) was recently introduced to Steve Nichol of Britain's Loose Ends while the two recording artists were visiting the Universal City offices of MCA Records. Cie was in town to discuss her forthcoming release for the label, while Nichols was there to do interviews in support of Loose Ends' recent LP, "Zagora," and its single, "Slow Down."

Source Licensing: The Proposed Deal Is No Deal

By Congressman Howard L. Berman

Congressman Rick Boucher has announced his intention to reintroduce in the 100th Congress legislation to mandate source licensing for music used in syndicated television programming and commercials. With all due respect to my colleague, I intend to continue my vehement opposition to his bill.

When a serious problem exists, Congress has a profound responsibility to act. But I fail to see how the blanket license system presents any sort of problem Congress is obliged to address. The present, carefully negotiated system has been in place for over 40 years. Other options are open to broadcasters seeking to secure music performance rights, but I am absolutely convinced that the broadcasters have failed to engage in good faith negotiations to avail themselves of the alternative to the blanket license.

What we have here is a prosperous broadcasting industry seeking to increase its profits. That's a perfectly legitimate objective, but to the extent that the broadcasters seek a better deal, they can negotiate one in the marketplace. They should not expect Congress to do it for them, and to do it at the expense of songwriters to boot.

That is what really concerns me about the source licensing bill, and I have taken every opportunity to point out to my colleagues in Congress what is at stake for the thousands of songwriters who live in the community I represent in Congress, and in communities around the country.

Remunerating songwriters on a one-time basis at the time of recording, when their bargaining power is inherently weakest because the commercial value of their music has yet to be tested in the marketplace, strikes me as grossly unfair. The continuing right of compensation for public performance is the most valuable right of songwriters, and must be protected by all of us who are enriched by the diversity of American music.

Those of us committed to protecting the rights of songwriters have been offered a deal by the proponents of the source licensing bill: strip songwriters of their performance rights in exchange for extending to them the "right" to negotiate residuals, and the "right" to form a union.

It strikes me that this is no deal at all. What nixes it for me is this: the broadcasters (Party A) would have the songwriters (Party B) give up their most valuable right in exchange for the possibility of securing rights from the motion



Congressman Howard L. Berman, (D-Ca)

picture producers (Party C). My reaction to the broadcasters' blandishments is this: "That's fine for you to say, fellows, but the deal is not yours to offer." The Boucher bill is designed to relieve broadcasters of the cost of songwriters' performance rights, and it simply has no bearing on the ability of songwriters to bargain successfully with motion picture producers for residuals or for union recognition.

It has been my good fortune these past few years to work closely with dozens of individuals who are active in the songwriting community. I have been enormously impressed by the extent to which the veteran writers of big hits invest time, money, and effort to teach and assist newcomers to the field. I have seen first-hand the extent to which the spouses and children of deceased songwriters depend on continuing royalties for their living. I have met songwriters who are only now enjoying the fruits—in terms of popularity and therefore royalties—of songs they wrote years ago.

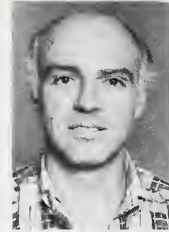
And I have been struck by the unanimity of these songwriters and their families on the issue of the source licensing bill: it will take money out of their pockets, making it harder for talented people to survive in a field that requires persistence, enormous hard work, and creative inspiration. It would be short-sighted of us to think of this as the songwriters' issue alone. For all of us who love American music, this is our fight as well, and that is why I will continue to express my strong opposition to the music source licensing bill.



Zabawski



McGuffey



Palmer



Johnson

Zabawski Named—Diane Zabawski has been named as vice president and executive assistant to the chairman for WEA International, according to Nesuhi Ertegün, chairman and co-chief executive officer. She was formerly office manager, executive assistant to the chairman. She joined Atlantic Records in 1971 as assistant to the vice president and was transferred to WEA International with Ertegun when he founded the multinational company.

McGuffey Promoted—Danny McGuffey has been named vice president, sales, for Sparrow-Star Song, according to Billy Ray Hearn, board chairman. McGuffey joined the Sparrow Corporation in 1980 as regional sales representative and became national sales director in April, 1986. McGuffey previously operated a creative Christian artists and concert promotions company in the New York-Long Island area.

Palmer Named—Harry Palmer has been named vice president, special marketing for PolyGram Records, according to Bob Jaimeson, executive vice president of marketing and sales for the label. Palmer, who was PolyGram's vice president of marketing for the past year-and-a-half, will oversee the company's new catalog development program. Palmer joined PolyGram in 1978 as phonogram label manager, moving through a succession of promotions including director of album sales and director of marketing, until being named vice president of marketing in June 1985. Prior to PolyGram he was regional merchandising manager at Sam Goody's, Inc., for four years.

Johnson Named—Wayman "Slack" Johnson has been named vice president of Black promotion for EMI America Records, according to Tony Smith, vice president of Black promotion. Slack succeeds Michael Johnson who has left the label to pursue other challenges. An industry veteran, Slack Johnson was most recently regional Black music promotion director for EMI America/Manhattan, based in Atlanta, a position he accepted last January. Prior to joining EMI, he had been regional Black music promotion director for Elektra/Asylum from 1980-86.

Landau Appointed—David M. Landau has been named executive vice president of sales at the United Stations Radio Networks. He joined the networks in 1983, where he was appointed director of Eastern sales. Later he became vice president of sales and in 1985, was made a senior vice president of the networks' combined sales forces.

Jarmus Named—Steven Jarmus has been appointed to the newly created post of vice president, International for the MCA Home Entertainment Group, according to president Gene Gianquinto. Previously based in Tokyo, Jarmus held the post of vice president, Far East for CIC Video, MCA's international home video distribution arm. Prior to that, he worked in Japan for Sony's International Trade Affairs Department.

Kmetko Named—Steve Kmetko has been named Channel 2 News music editor and reporter for the newly-created "Hollywood Line" entertainment news segment, according to Don Dunkel, acting news director. Kmetko, a KCBS-TV reporter since 1982, will report on breaking news about the entertainment industry in the new entertainment news segment which will be a daily element of the Station's 7:30 broadcast. In his other role, he will regularly cover news and features about all aspects of music for Channel 2 News.

LeVine Named—Barry LeVine has been appointed to the newly-created position of director, creative marketing. He will be responsible for generating and coordinating marketing plans, promotional campaigns and cross-marketing programs for the label's roster. Prior to joining Arista, LeVine spent 10 years at CBS Records, where he most recently held the position of director of merchandising for core marketing.

Rella Appointed—Annette Rella has been appointed to the newly created position of manager of international acquisitions. She was previously with CBS Records International.

Anthony Appointed—Elizabeth Anthony has been appointed as manager of creative services for MCA Music Publishing, according to president Leeds Levy. She comes to MCA from Chrysalis music, where she was a professional manager. Prior to that, she was A&R coordinator for Epic Records.

Gianchetti Appointed—Raymond Gianchetti has been appointed as director of creative services for the Video Software Dealers Association (VSDA). He joins VSDA after serving as manager of operations and business affairs for the Franklin Mint Record Society, a corporate division of the Franklin Mint.

Gladfelter Tapped—Noted LA indie publicist, Lisa Gladfelter has joined the marketing department for The Enigma Entertainment Corporation in Los Angeles. Formerly with Jet Entertainment and a free lance writer for various metal and teen publications, Gladfelter will concentrate her publicity efforts on Enigma's burgeoning metal roster.

Whiteside Joins—Dede Whiteside has joined the MTM Music Group staff as national director of pop promotion. She comes to MTM from the Aspen Record Group, where she was national director of promotion and marketing.

Sony Taps Ringler—Jeff Ringler has been appointed as director of business affairs for Sony Video Software. Ringler comes to Sony from MGM/UA Home Video, where he served as their director of business affairs for over four years.

Leon Named Sr. VP at A&M

ANGELES—Gil Friesen, president of Records, has announced the promotion of Michael Leon to the position of senior vice president of East Coast operations.

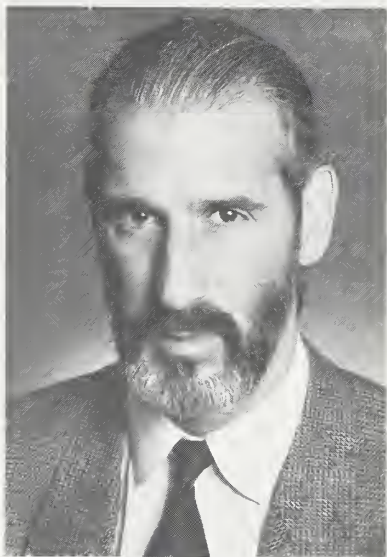
In the new post, Leon will supervise all activities of A&M's artist development, publicity departments and will continue to see all activities of A&M's East Coast operations.

From his beginning at A&M local promotion, Michael's contribution and dedication has always been important to our company," said Friesen. "His leadership and unique style in dealing with our artists in the industry are of special merit. His growing role mirrors the musical and business expansion that A&M continues to pursue and enjoy."

After joining A&M local promotion in New York, Leon moved to Los Angeles as vice president. He then returned to New York to head that office where he's been vice president since 1981.

Upon receiving the appointment, Leon commented, "My experiences at A&M have been filled with great moments and this one

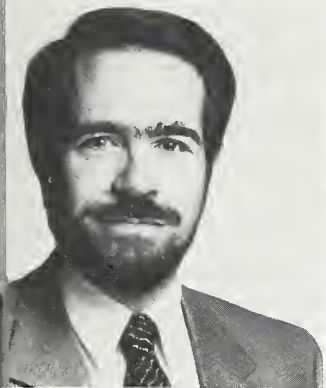
is a highlight. I consider our staff to be the best in the business. It's a privilege to work in support of their efforts."



A&M & NIMBUS CELEBRATE—Executives from A&M and Nimbus Records gathered recently at Nimbus' Hollywood headquarters to consummate their new agreement under which A&M will distribute and market the CD-only classical label in the U.S. and Canada. Pictured finalizing the pact are (l-r): David Steffen, vice president of sales, A&M; Michael Parkinson, senior vice president of finance and administration, A&M; Bob Reitman, general manager, A&M; Adrian Farmer, Nimbus music director; Michael Reynolds, Nimbus managing director; Gerald Reynolds, Nimbus technical director; Gil Friesen, president, A&M; Count Alexander Numa Labinsky, co-founder and president of Nimbus.

Altschul To Head Warner Bros. Legal/Business Affairs Dept

ANGELES—David Altschul, vice president of business and legal affairs, has been named as the department's new head in a recent announcement by Mo Ostin, Warner Bros. Records Chairman. Altschul will assume the management and daily operation of the department, replacing the departed David Berman who has left Warner Bros. Records to become president, Records—EMI, Inc.



Altschul

David Altschul, a graduate of Yale Law School and Harvard College, joined Warner Bros. Records in 1980 as director of business affairs. In 1983 he was named vice president of business and legal affairs. Prior to joining Warner Bros. Records, he had been a partner in the law firm of Rosenfeld, Kasowitz & Kraus.

Commenting on Altschul's new role, Ostin remarked, "David's contribution to Warner Bros. extends far beyond the fields of business and law. His on-going creativity and expertise in a number of pioneering areas, most particularly in our expanding presence in the video field, have made him an indispensable member of our team."

In conjunction with his new appointment, Ostin has announced a reorganization of Warner Bros. Records' business and legal departments. He has elevated Richard Richicker to the position of senior director of business affairs and named Jeff

Fenster to place Streicker as director of business affairs.

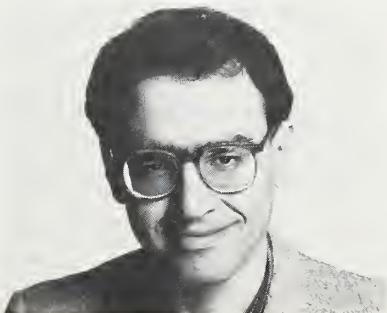
A graduate of Harvard Law, Streicker joined Warner Bros Records in 1982 from the law firm of Mitchell, Silberberg and Knupp.



Streicker

Jeff Fenster, a Columbia Law graduate, joined Warner Bros Records in 1983 as a staff attorney, also coming from Mitchell, Silberberg and Knupp.

Commenting on the reorganization, Altschul remarked, "We've developed a highly attuned and well-coordinated team with Rick and Jeff over the past few years. It made perfect sense to keep that team intact by bringing these two exceptional individuals up a notch as part of the department's reorganization. I'm looking forward to working with both of them in their new capacities."



Fenster

A&M Pacts With Nimbus; Enters Classical Market

LOS ANGELES—Gil Friesen, president of A&M Records, announced last week the signing of a marketing and distribution arrangement with Nimbus Records, a U.K.-based classical music label specializing in the production of high-end compact discs.

The A&M-Nimbus pact will be launched with a February release of 16 Nimbus CDs covering both new and catalog titles. Subsequent releases will ensue with Nimbus' entire catalog of nearly 60 titles available through A&M by May, 1987.

Nimbus Records abandoned production of vinyl LPs in 1985 and has become the top manufacturer of compact discs in the U.K.

The Nimbus label was founded by Franco-Russian opera singer Count Alexander Numa Labinsky in 1977. The label is dedicated to "capturing great performances on record," said Labinsky in explaining the label's policy of recording on full takes with-

out edits.

In addition, Dr. Jonathan Halliday, Nimbus' chief of research, developed the Nimbus-Halliday Laser Mastering System which is the only CD mastering system developed independently of Sony or Philips.

Nimbus had been distributed independently. Under terms of the new agreement, A&M will purchase Nimbus product and distribute it through A&M's usual channels. Oversight for distribution will come from A&M's sales department. A&M will hire additional employees to market Nimbus product in the United States and Canada, according to a statement from A&M.

David Steffan, vice president of sales for A&M, called the move into classical music "a natural extension for us," citing A&M's existing business in alternative markets via its deals with Windham Hill, Word and Shoreline.

Lyons Named VP/Promotion At I.R.S.

LOS ANGELES—I.R.S. Records president Jay Boberg has announced the appointment of Barry Lyons as the label's new vice president of promotion. Lyons will be based at the company's national headquarters in Universal City, California.

Lyons has worked since 1978 for Elektra Records in the Promotion/Marketing area. Since 1982, he's held the title of promotion/marketing manager in the midwest for Elektra's Chicago office. Prior to that, Lyons worked as Elektra's promotion/marketing manager for the Buffalo, Ny.Y., region.

Previous to his long Elektra affiliation, Lyons worked as national sales director at Amherst/DJM Records, based in his native Buffalo. "After nine years with Elektra," says Lyons, "only an extraordinary opportunity could have lured me away from what has become a second family. Joining I.R.S. as they prepare to enter a new era of growth is just such an opportunity."



"Over the years, I have had the chance to work with and learn from people like Mike Bone, Dave Urso, Lou Magila, Bruce Lundvall, Brad Hunt, Denny Nowak and so many
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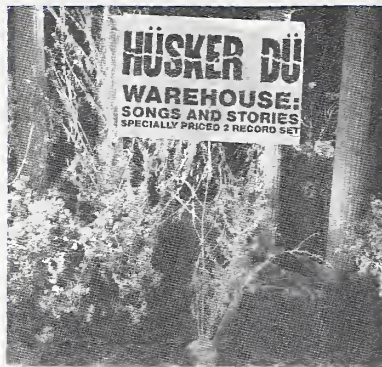
ALBUM RELEASES

OUT OF THE BOX

OUT OF THE BOX

LOS LOBOS—By The Light Of The Moon—Slash/Warner Bros. 25523—Producers: T-Bone Burnett-Los Lobos—List: 8.98—Bar Coded

East Los Angeles' favorite sons continue to startle with their brilliant musical pastiche. Injected with roots rock, Tex/Mex and melody-rich pop, "By The Light Of The Moon" stands as their most assured work to date. From the smokey cantina ambience of "Prenda Del Alma" to the sweaty roadhouse rockin' blues of "My Baby's Gone," Los Lobos manage to infuse their ethnic sensibilities into accessible pop/rock celebration.



HÜSKER DÜ—Warehouse: Songs And Stories—Warner Bros. 25544—Producers: Bob Mould Grant Hart—List: 11.98—Bar Coded

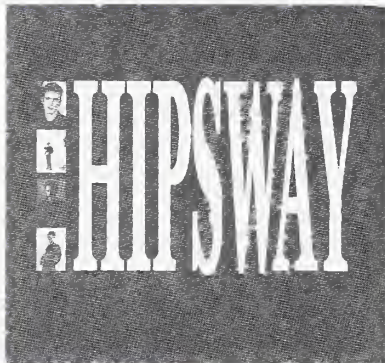
One of the greatest bands to emerge from the American rock underground unleashes its second major-label effort, a rare two-record set. A ferocious, unremitting sonic assault full of torque and futuristic vision, Hüsker Dü combines a truly visionary post-punk sentiment with guttural rock and new-wave aesthetics.

NEW AND DEVELOPING

NEW AND DEVELOPING

HIPSWAY—Columbia BFC 40522—Producers: Gary Langan-Paul Staveley O'Duffy-Hipsway—No List—Bar Coded

With "The Honeythief" single picked to be a runaway hit, Hipsway's debut LP is sure to make some waves. The LP also contains band's big U.K. hit, "Ask The Lord." Hipsway specializes in a stripped-down, lean soul-infused pop. Street credible, but accessible.



BLUE YONDER—Atlantic 81686—Producer: John Brand—List: 8.98—Bar Coded

Blue Yonder is Sandy Stewart and David Munday. The duo debuts with a powerful collection of good, honest songs. Stewart's vocals exhibit a passion that places her in a league with Annie Lennox and Chrissie Hynde.

FEATURE PICKS

RED BOX—The Circle & The Square—Sire 25436—Producers: David Motion-Chris Hughes—List: 8.98—Bar Coded

Red Box makes their U.S. debut with this enchanting, creative effort. Solid songwriting and a flair for out-of-the-ordinary arrangements and production.

PSUEDO ECHO—Love An Adventure—RCA 5730—Producer: Mark S. Berry—List: 8.98—Bar Coded

Australia's Psuedo Echo has a punchy, synth-based pop sound with strong commercial potential.

MADHOUSE—8—Paisley Park/Warner Bros. 25545—Producer: not listed—List: 8.98—Bar Coded

A mainstream jazz outing from Prince's sideman, Eric Leeds, will get pop attention due to rumors that Prince plays guitar in the group.

DAVID SANBORN—A Change Of Heart—Warner Bros. 25479—Producers: Michael Colina-Marcus Miller-Ronnie Foster-Philippe Saisse—List: 8.98—Bar Coded

The latest from Sanborn is another classy, R&B-infused jazz effort that features his trademark tenor.

MINUTEMEN—Ballot Result—SST 068—Producer: Mike Watt—List: 10.00

This two-record set of live Minutemen captures 31 of the band's best as determined by a vote from their fans. The band was tragically ended when guitarist D. Boon died last year.

THIN WHITE ROPE—Moonhead—Frontier FLP 1020—Producers: Thin White Rope-Paul McKenna—List: 8.98—Bar Coded

Heady, hypnotic rock with a dark, but accessible, hue.

THE LEROI BROTHERS—Open All Night—Profile PRO-1224—Producers: Mike Buck-Steve Doerr—List: 8.98

An infectious, rocking set from Texas' Leroi Brothers. Should help break them into mainstream.

MAUREEN MC GOVERN—Another Woman In Love—CBS BFM 42314—Producers: Ron Barron-Maureen McGovern—No List—Bar Coded

The wonderful voice of McGovern in a setting of musical theatre tunes from Sondheim/Kern/Gershwin, Rodgers/Hart, et al, and some standard-form tunes. A lushly done affair.

ANN JILLIAN—Introducing Ann Jillian The Singer—Laurel LR-507—Producer: Herschel Burke Gilbert—List: 8.98

Actress Jillian demonstrates her rich talents as a singer on this collection of Steve Miller tunes. A great success!

THE ROCHES—No Trespassing—SOS/Rhino RNEP 70616—Producers: Ferry-Andy Bloch-The Roches—List: 5.98—Bar Coded

The enigmatic Roches resurface on Rhino with this clever four-song EP. Captures again the three sisters' bittersweet, melancholy wit.

KAREN KAMON—Voices—Atco 90575—Producer: Phil Ramone—List: 8.98—Bar Coded

Actress/singer Kamon makes her second LP a sizzling collection of bright pop. Husky Phil Ramone puts on the right finishing touches.

RECORDS TO WATCH

NADINE SUTHERLAND—Until—Meadowlark/Shanachie 405—Producers: Willie Lindo-Sangie Davis—List: 8.98

CURTIS LAWSON—Putting My Love On The Line—La Quanta LR-74484—Producer: La Quanta Production—List: not listed

STEADY B—Bring The Beat Back—Jive 1020—Producer: Lawrence Goodman—List: 8.98—Bar Coded

DEUCE—Redwood RR8602—Producers: Jean Fineberg-Ellen Seeling—List: 8.98

SOWETO NEVER SLEEPS-CLASSIC FEMALE ZULU JIVE—Various Artists—Shanachie 43041—Producers: various—List: 8.98

ALWAYS AUGUST—Black Pyramid—SST 078—Producer: not listed—List: 8.98

SINGLE RELEASES

IN THE BOX

BRUCE SPRINGSTEEN & THE E STREET BAND (Columbia CS7-02639) (4:49) (Bruce Springsteen/ASCAP) (Producers: Bruce Springsteen/Landau-Chuck Plotkin) This second offering from Springsteen's live boxed set is this early clubbing of a song of his with which the E Street Band had a big hit. The intimate and Springsteen's nonchalant performance are poignant reminders of the time before his boom into mega-stardom.



IN THE BOX

SISSON JOHNSON (Capitol B-5670) (4:25) (Tritec) (Taylor/LeBon) (Producers: Nile Rodgers/Duran) This most compelling, funky moment on Johnson's recent "Notorious" LP. SiSSon's convincing Prince-like vocal melody score with the group's youthful energy. Possible cross to BC/Urban for producer Rodgers gives the whole thing a brittle, biting contemporary feel for which he is highly regarded.

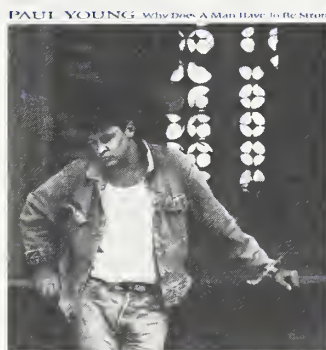


OUT OF THE BOX



THE PRETENDERS (Sire 7-28496) (4:07) (Hynde House Of Hits—Clive Banks) (Chrissie Hynde) (Producers: Bob Clearmountain-Jimmy Iovine) Chrissie Hynde exhibits her great growth as a writer and interpretive singer on this latest Pretenders offering. While the snarl is tamer than on hits like "Brass In Pocket," still her blend of accessibility and toughness is unequalled. Powerful, percussive underpinnings support lilting acoustic guitars while Hynde's sultry voice is the riveting focal point.

OUT OF THE BOX



PAUL YOUNG (Columbia 38-06630) (4:21) (April—I.Q./ASCAP) (P. Young-I. Kewley) (Producers: Hugh Padgham-Paul Young-Ian Kewley) Still one of the most soulful exports from Britain over the past two years, Young puts his stinging, reedy voice to work on this self-penned ballad. This pop song features a bright, clean, large sound and Young attacks his vocal parts with urgency. A solid CHR cut.

FEATURE PICKS

POP (A&M AM-2909) (3:30) (Wren/BMI) (J. O'Keefe-J. Greenan-D. Owens) (Producers: David Bowie-David Richards) This inexpressible Pop unleashes another sizzling track from his acclaimed "Blah-Blah" album. Already getting heavy rock radio attention, "Child" has the earmarks of a classic.

THE K 3 (I.R.S. IRS-53017) (4:08) (Mambadaddi—I.R.S.—adm by Atlantic/BMI) (P. McDonald) (Producers: Chris Herring) This surprise hit of '86 (besides Billy Vera) was this midwest duo. Here, they serve up helping of their bluesy/folksy stew that landed them in the Top 40 with "The So Bright I Gotta Wear Shades."

TALKING HEADS (Sire 7-28497) (3:58) (Index/ASCAP) (David Byrne) (Producer: Talking Heads) Always-unpredictable Heads get real original on this quirky rocker from the band's "True Stories."

THE YONDER (Atlantic 7-89307) (4:06) (Hearty Handclasp/ASCAP—MMA) (Stewart-Munday) (Producers: Arif Mardin/John Brand) This powerful single features scintillating vocalist Sandy Stewart in a powerfully written and produced pop song. Best debut of the young year.

DAVID KAHN (Warner Bros. 7-28459) (4:34) (Irving/BMI) (Charlie Singleton) (Producer: Arif Mardin) Experiments with the Minneapolis sound on this high temperature dance floor. Lots of appeal for CHR and BC.

JAMES HAY (Columbia 38-06580) (4:09) (April/ASCAP) (C. J. Hay) (Producer: Robin Millar) At Work frontman goes to work alone on this rhythm-based, third world-influenced production.

ASHFORD & SIMPSON (Capitol B-5666) (4:48) (Nick-O-Val/ASCAP) (N. Ashford-V. Simpson) (Producers: Nickolas Ashford-Valerie Simpson) The remarkable songwriting duo does it again on this latest single from "Real Love." Great BC/pop cross.

THE HOUSEMARTINS (Elektra 7-69515) (2:20) (Go! Discs) (Heaton-Cullimore) (Producer: John Williams) Perky, good-natured pop from British critical favorites. Good alternative/progressive record.

STARPOINT (Elektra 7-69489) (3:59) (Glasshouse—Irving/BMI) (P. Glass) (Producers: Lionel Job-Preston Glass) Punchy, reverberating dance cut from Starpoint. A definite club hit; BC/Urban certainty.

THE JACKSONS (MCA MCA-53032) (4:15) (pub pending/ASCAP-BMI) (P. Phillips Oland-R. Jackson-J. Jackson-B. Edwards-R. Hart-T. Thompson-E. Martinez-J. Bova) (Producers: Bernard Edwards-The Jacksons) The Jackson brothers swing into action with this crunching dance groove from the Whoopi Goldberg picture, "Burglar." Michael does not play a prominent role, if any.

TRiumPH (MCA MCA-53014) (3:28) (April—Tasmanian Compositions—Martunes—Rock Dog/ASCAP) (E. Martin-T. Fanucchi—N. Schon) (Producer: Mike Clink) Blustery, large-scale rock ballad featuring Rik Emmett's powerful, expressive voice.

THE BURNS SISTERS BAND (Columbia 38-06641) (3:57) (CAK—Songs Of Jennifer—Thunderkat—Sheila Burns/ASCAP) (S. Burns-R. Riddle) (Producer: Richard Gottelher) Enchanting performance from newcomers blends the rock diva attitude of an Ann Wilson with the plaintive understatement of 'Til Tuesday's Aimee Mann.

RECORDS TO WATCH

DAVE EDMUNDS BAND LIVE (Columbia 38 06599) (2:57) (pub not listed) (E. Marasca) (Producer: Dave Edmunds)

MIKE SWEET (Columbia 38-06640) (3:41) (Blackwood—Charm Trap/BMI) (M. Sweet) (Producer: Dave Kahn)

THE COMPANY (Atlantic 7-89299) (3:57) (pub not listed) (Ralphs-Howe) (Producer: Keith Olsen)

ALPERT (A&M AM-2915) (3:02) (Flyte Tyme/ASCAP) (Jimmy Jam-Terry Lewis) (Producers: Morris III-Terry Lewis)

ALFIE HAY (Warner Bros. 7-28488) (3:56) (Hot & Spicy/BMI) (Brodie Williams) (Producers: Larry Levan-Brodie Williams)

BILLY BRANIGAN (Polydor 885 276) (3:35) (Liedela/ASCAP) (B. Branigan) (Producer: John Rollo)

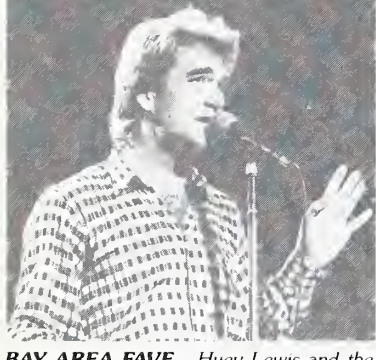
KRYSTOL (Epic 34-06382) (3:56) (pub not listed) (P. Henderson-E. Nuri) (Producer: Patrick Henderson)

NAJEE (EMI America B-8362) (4:20) (Old Brompton Road/ASCAP—Derglenn/BMI) (L. Johnson-G. Bias-A. Baker) (Producer: Rahni Song)

SURFACE (Columbia 38 06611) (3:57) (Brampton/ASCAP) (D. Townsend-B. Jackson-D. Conley) (Producers: David "Pic" Conley-David Townsend-Bernard Jackson)

RAINY DAVIS (Columbia 38-06598) (3:35) (Warner-Tamerlane—Advansus/BMI—W.B.M.—Warner's Thunder—Rain Dance/SESAC—All rights adm by Warner-Tamerlane—W.B.M.) (P. Warner-R. Davis-T. Wells) (Producers: Pete Warner-Rainy Davis)

VERA & THE BEATERS MAKE A MAJOR MOVE—L.A.'s own **Billy Vera & The Beaters**, currently enjoying huge national success with their #1 hit single, "At This Moment," are soon to sign with **Capitol Records**. According to Vera, pal and recently installed Capitol chieftan **Joe Smith** was the deciding factor in bringing about the deal. Meanwhile, Vera and Co. is the only act we can think of to ever have a chart topping single as a free agent.



BAY AREA FAVE—Huey Lewis and the News took the most nominations for this year's Bay Area Music Awards.

SHOPPING—West Coast faves **The Bel-Fires'** forthcoming not-yet-titled LP, which we assumed would be a **Birdcage** release (CB 1/17/87), is actually on the table for negotiations with prospective labels (Birdcage only has tabs on the band's EP). No deals as yet, but rumor sez interest has been expressed by both **I.R.S** and **Enigma**.

AND SPEAKING OF ENIGMA—**Wednesday Week**, the local L.A. guitar-pop-band-with-bite which the label is banking on as its next **Smithereens**, has an LP due this week entitled "What We Had," produced by **Don Dixon**. Enigma is throwing an album release party for Wednesday Week this week (you'll never guess which day) at **Club Lingerie** in Hollywood. The festivities start at 7, with a set from the band beginning at around quarter past.

THE MADAME BOUNCES BACK—Good news for the L.A. club scene: **Madame Wong's West** is rising from the dead. Seems proprietress **Esther Wong** was convinced by her landlord to remain in business at the fabled Santa Monica location, rather than packing it in for property out in the L.A. suburb of Monrovia (an endeavor that a report in the *L.A. Times* says turned out to be a dead-end for her anyway).

BAMMIES 10—The 10th Annual Bay Area Music Awards are slated to occur on Saturday March 21 at the San Francisco Civic Auditorium. This year's ceremony benefits the **San Francisco Rock'n'Roll Museum** and the **Bay Area Music Archives**. So far, presenters and performers et al. haven't been decided upon, but we do have the nominees list for you, pieces of which *Points West* will now impart. Before we get started, however, we might as well inform you that the big nominee is, of course, **Huey Lewis and the News**, nominated in eight of the Bammies' 14 categories (there are also two more categories, Bay Area Musician of the Year and Bay Area Band of the

Year, which will be decided through a public write-in). For Outstanding Album, the nominees are **John Fogerty's** "Eye of the Zombie," **Journey's** "Raised On Radio," Huey Lewis and the News' "Fore," **Eddie Money's** "Can't Hold Back," and **Neil Young's** "Landing On Water." For Outstanding Debut Album, the nominees are "Bourgeois Tagg," **Bourgeois Tagg**, "Strange Language," **Deborah Iyall**, "KBC," **KBC Band**, "When The Morning Falls," **Eddie Ray Porter**, and "Until December," **Until December**. Outstanding Groups are **The Call**, Huey Lewis and The News, **Journey**, **Metallica** and **Starship**. Outstanding Female Vocalists are **Keta Bill (Big Bang Beat)**, **Shiela E.**, **Deborah Iyall**, **Bonnie Hayes** and **Lynn Ray (Zazu Pitts Memorial Orchestra)**. Outstanding Male Vocalists are **Marty Balin**, **John Fogerty**, **Eddie Money**, **Steve Perry** and **Mickey Thomas**. We couldn't possibly hope to squeeze in the names of the nominees in the nine other categories here, but this should give you a taste. Incidentally, tickets go on sale to the public January 18 at all Bass Ticket Centers for \$25 (balcony), \$50 (dress circle), \$80 (main floor) and \$100 (main floor center) - \$80 and \$100 seats get you into the post awards party. Industry and press folk are to contact **Shelly Higgins** at 469-5846 for seating.

RUMOR HAS IT—The word around town is that **A&M Records** is taking a good close look at the **Big Seven Music** and **Roulette Records** package put up for sale by **Morris Levy**, the record biz vet who has sought to unload his holdings since being indicted last fall by a New Jersey Grand Jury. The company confirms that talks are taking place, and that its primary interest is in the Big Seven publishing house, but further details are hushed at this point.



BULLY, BULLY!—Locals greeted the news of the rebirth of Madame Wong's West with unbridled glee.

IN PARTING—**Alan Hewitt** (engineered by **Paul Klingberg**) and **Dexter** are in **Headway Studio A** cutting tracks for their latest projects . . . L.A.'s **Catzeye**, a new band made up of rockers who've worked with everyone from **Modonna** to **Fleetwood Mac**, played a debut gig at **The Roxy** last week . . . and local L.A. band **Little America** make their debut Geffen album release February 17. The LP is self-titled, and features the single "Walk On Fire," which debuts February 10.

Gregory Dobrin

NEW YORK — **Jesters Of Destiny** are a West Hollywood band that takes a somewhat wry approach to metal/hard rock. For example, one track, "Diggin' That Grave," sends up the whole death-cult aura of metal by positing grave-digging as a new dance craze. Even the title of their debut **Restless/Dimension** album, "Fun At The Funeral," suggests that **Jesters of Destiny** are all-too-ready to poke morbid fun at the all-too-serious themes of metal.

"The title 'Fun At The Funeral' kind of explains what the band does," says vocalist **Bruce Duff**, who founded the band with guitarist **Ray Violet**. "Throughout the whole album the songs kind of talk about serious stuff but in a whimsical way, rather than getting all heavy and depressed like a lot of gloom-rock bands."

Perhaps the reason this band can approach metal with a certain detachment is because they claim that they don't play it to begin with. "A lot of people seem to call it heavy metal but, just from my point of view, it seems that those people are generally not that familiar with it, while people who term us something else are usually heavy metal people," says Duff.

"I know we definitely have that kind of guitar and drum sound," says Duff, "but our music doesn't seem to follow most of the metal coming out today. There's a lot of bands out of England these days who are doing sort of loud, hard rock but it's definitely not metal. Sort of like **Doctor** and **The Medics** who — live — are a lot more heavy than they are on record. Then there's **Zodiac Mind Warp** and **Love & Rockets**; I think we're more in whatever it is they're doing."

The core of the band is Duff and Violet, who are also good friends — or good enemies, depending on what mood they're in. Once, when they were next door neighbors for three months, they got on each other's nerves so much that Violet wrote a song called "I Hate Bruce," which eventually wound up on the album and has become one of its key tracks.



THE JESTERS OF DESTINY

"For about three months, Ray and I had the bizarre misfortune of being next door neighbors," says Duff. "And I was pestering him so much about working on the songs and doing this and that when he just wanted to relax and watch TV. So he wrote 'I Hate Bruce' — a he even made me sing it to continue torture me."

Some songs, like "Incubus" and "...Bruce," have a speed metal component, with radical mid-song tempo changes that verge on hard core. **Bruce Duff** says, this is not the direction the band is taking for their second album. "I don't think we're gonna do it so much on the next record," he says. "We seem to be working on a lot of (tempo a mood) changes from song to song. I don't see so many changes within each song. So I think the new ones are going to be a groove and work on the groove throughout the song."

For now, radio seems to be spotlighting "Diggin' That Grave" and "I Hate Bruce," and Duff is looking forward to supporting the album with N.Y. gigs (tentatively planned for the summer). Until that time, **Jesters Of Destiny** are working on two new records: one is an EP of cover songs, and the other is a full-fledged LP of original material and covers. And sure enough, **Bruce Duff** is going to co-produce the album with the same guy who wrote "I Hate Bruce."

"The songs me and Ray wrote together I like the best," says Duff. "Whether we write together or not, we work really great at the production because each of us is gifted where the other one isn't."

Paul I...

Songwriters' Book Touches Difficult Subject

LOS ANGELES — Oscar-winning songwriters **Al Kasha** and **Joel Hirschhorn** have recently released a highly personal book about a difficult subject. The unlikely and little-known topic of agoraphobia — the fear of being in open, public places — is approached from an eyewitness viewpoint by author **Al Kasha**. Kasha and his partner, **Hirschhorn**, wrote "The Morning After," the song from the film *The Poseidon Adventure* that yielded for the duo an Oscar in 1973.

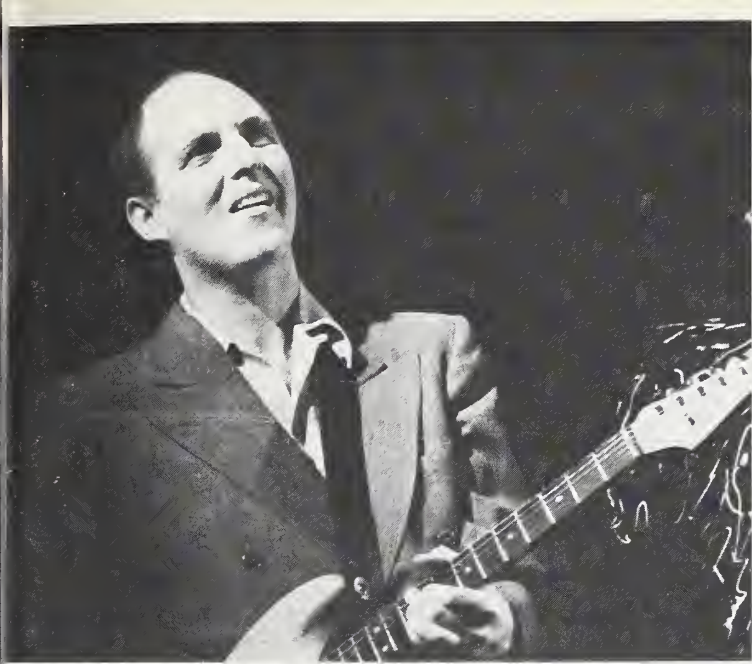
Unlike many self-congratulatory works by successful persons in the entertainment field, *Reaching The Morning After* discourses a painful and disturbing view of life. The seeds of his phobic illness begin in Kasha's early childhood. He lived in an unsettling environment in New York with a brutal, abusive alcoholic father, who taunt-

ed the young Kasha about his interest in music and the stage; sissy pursuits. His father, a phobic mother was equally helpful, counseling the family to ignore the father; denying what became an increasingly serious and unavoidable situation.

He developed a pattern of absorbing the pain — "burying my rage" — to endure his father's beatings. His mother added to the poisonous chemistry. "You and Larry (Al's brother), you have," was her favorite theme. The message was obvious: "It's up to you and Larry to rescue me," writes Kasha.

Meanwhile the beatings continued. So did Kasha's musical pursuits. His writing began to reap rich rewards, both on the pop charts and on Broadway. His father tried to crush his creative inter-

(continued on p. 10)



Billy Vera Beats A Path To Success With The Music He Believes In

By Gregory Dobrin

ANGELES—Anyone who has lived in and had even the vaguest notion of the club scene here has heard of Billy Vera and The Beaters. Since Vera's relocation to Los Angeles from his native New York in 1979, long on the existence of *Family Ties*, the TV sit-com which helped break his hit #1 single, "At This Moment," Vera and his band had been becoming an institution in these parts. The fact that he's suddenly been propelled into national fame by a combination of prime-time programming - the inclusion of a five-year-old tune of his in two episodes of a top-rated TV show - is one of the more heartening music business success stories, and a long-awaited break for Billy

and that "At This Moment" is Vera's first single with chart action. Far from it. In the late 60's, Vera's single "With Pen In Hand" climbed to 25 on the *Cash Box* pop chart, while two duets with Judy "Country Girl, City Man" and "Story-Children" also charted. In 1981, his single "I Can Take Care of Myself," released to the Rhino Records release of "At This Moment," brought further chart success.

As a writer, he had a top country single Dolly Parton, "I Really Got The Feelin'" as well as chart success with the Barbra Streisand single, "Mean Old World," and Nelson's "Make Me Belong To You." The popularity of "At This Moment" has surpassed any of Vera's previous successes, and the song has become a milestone in the 42-year-old recording artist's career. But for Vera, the hit means that he's just in the limelight. "It's not that I was able to get a #1 record for the music I believe in, rather than trying to slavishly copy the top ten," Vera told *Cash Box* in a recent phone conversation. "Therefore, I'll have the freedom to make records that sound the way that I want to sound in the future.

Like many people today - and I guess they always have - look at the top ten and copy it. My goal is to be the next... whoever. I always feel that the ones who make it the big like Prince - didn't copy anything. It was just Prince, and all the Prince records, they'll be around for 20 minutes. I want to be around for 20 minutes, I

want to be around for as long as I can stand up behind a microphone! (laughs) So I try to do something that's original. That's the long haul, that's the big gamble, because it's harder to be accepted that way. But once you are, you have the freedom to continue to follow your beliefs."

Vera and his band, most recently signed to the ill-fated Alfa Records, will soon sign with Capitol Records as one of the more pleasant profits from the hit single. Meanwhile, they are unsigned - the current product is being licensed to Rhino, with no future deal - which possibly makes them the only unsigned act in history to have a #1 pop single nationwide.

As of this writing, the exposure for "At This Moment" doesn't appear to end there. With its country peddle steel undertones, the single is not only covering the nation, it's also showing signs of crossover into the country market.

As for financial gain from the skyrocketing success of the single, reportedly, Vera's debt to the now defunct Alfa Records, (estimated at around \$400,000), will drain most of it, as will Warner Bros. Music, co-publishers of "At This Moment," to whom he owes numerous advances.

Vera, who has weathered such setbacks (most notably the resounding, career-smashing closure of Alfa America) with apparent optimism, has witnessed the evolution of the record business first hand over the last two decades. "When I first started writing songs in the early 60's," he remembers, "it was much more of an 'open-door' policy. I could write a song in the morning and play it for a Jerry Wexler that afternoon, and maybe the record would be out a week or two later. It was so easy to get yourself heard! Now it's a little more difficult, because you have to make an appointment with somebody, and you have to make a demo that sounds like a master... Those guys used to go by their instincts. If they liked something, they said, 'Hey, that's different, I'm gonna give that a shot.' But when you have that big corporation, bureaucratic business, the priority seems to be more, 'Well, how can I keep my job? If I sign something that sounds too different, even though I love it, if it fails, like most things do, do I keep my job?'"

(continued on page 22)

EAST COASTINGS



HUSKER DU BREAKS THROUGH — The release of Husker Du's new album, "Warehouse: Songs and Stories" (Warner Bros.), was celebrated with a party at Maxwells'. Guests of honor (l - r): Grant Hart, Greg Norton, and Bob Mould.

WHILE EVERYBODY else at the party (including me) was working on their 18th Amstel and 19th nervous breakdown, **Bob Mould** calmly sipped a cup of coffee in the back room at Maxwells'. "This is the first time anyone ever threw us a party," said Mould, the singing/songwriting guitarist for **Husker Du**. The occasion: a bash to celebrate the release of the trio's new (and perhaps best) album, "Warehouse: Songs and Stories" (Warner Bros.). Though the air was thick with flattery, Mould was the very picture of modesty as he sipped his coffee and wondered why everyone was making such a fuss over Husker Du.

But "Warehouse: Songs and Stories" is worth making a fuss about. It's their most mature and fully developed work to date, a tuneful and accessible double-record set that should do at least as well as **R.E.M.**'s "Lifes Rich Pageant" or, more to the point, **Metallica's** "Master Of Puppets."

"It's a lot better record than 'Candy Apple Grey,'" said Mould in the Warner Bros. conference room, the morning after the party. "I wouldn't be surprised if we really could get things happening with this record."

One of the things that separates "Warehouse" from the band's other seven albums is its stylistic diversity: there's rockabilly ("Actual Condition"), a Gaelic chantey ("She Floated Away"), pastoral rock ("She's A Woman"), and hints of **Black Sabbath** ("Tell You Why Tomorrow"), **U2** ("Charity, Chastity, Prudence, and Hope"), even **the Association** ("Up In The Air") and **The Beatles** (all of the above). In fact, its range is closer to the "White Album" than to, say, "Zen Arcade."

"It's more like 'Live At The Hollywood Bowl' actually," jokes Hart. "The diversity just occurred; you can't write that many songs and make them all sound alike."

Mould's songs usually tend to be more serious than Hart's upbeat rockers, with many critics likening Mould to Lennon and Hart to McCartney. "I don't know about that. What do you think, George?" jokes Mould, turning to bassist **Greg Norton**.

"Speaking as an outsider here, not being either Lennon or McCartney, I think both Bob and Grant's stuff is real close on this album," says Norton.

Though they may go out of their way to avoid tags or comparisons or a calculated public image, they have definite reps as anti-stars, and the "Warehouse"

title seems to further that impression. "As scary as this may sound to some people out there, we just do what we do and we don't think about it that much. We could have called the album 'Diamond Shop: Furs and Paintings,'" says Mould. Hart laughs, and shouts down the WB hallway: "Hold it! Name change!" He grabs a marker, scratches out 'Warehouse' on a poster, and marks in the new title, as if to say no one can put a tag on us.

(Husker Du plays the Ritz February 19 and 20.)

THE BAD BRAINS, a hardcore group with roots in heavy metal, reggae, and funk, recently played NY in support of their new "I Versus I" (SST) album. "I listened to Black Sabbath a lot when I was growing up which probably has a lot to do with the way the album sounds," says bassist **Darryl** (they don't use last names). "But the guitar player or the drummer or singer don't really have that influence. When I was listening to **Led Zeppelin**, they were listening to **Kool and The Gang** and stuff." Whatever the genre, most of their songs fuse unlikely musical elements in unpredictable ways, from the crisp funk of "She's Calling You" to the hard rock of "Sacred Love" (which features vocals phoned in from a prison pay phone — properly EQ'd, of course).



THE LEAVING TRAINS — Their "Kill Tunes" album establishes them as one of SST's best, and their Jan. 31 show at Maxwells' should make that perfectly clear. Pictured (l - r): Eric Stringer, Falling James, and Hunter Crowley.

SST is busy with other new releases as well. Upcoming LPs include: "Jupiter Eye" by NY's own **Das Damen**, two **Sonic Youth** reissues, "All" by **The Descendents**, and a record by a newly signed band called **Negative Land**.

IN BRIEF — **Tim Berne's** debut album for Columbia Records is a masterpiece of avant-garde rock 'n' jazz that puts him at the cutting edge of new music. Columbia producer (and former **Captain Beefheart** guitarist) **Gary Lucas** brought the alto-saxophonist to the label after a chance encounter with him at a record store. The result is an album called "Fulton Street Maul," and Berne will support it with an international tour that includes a performance February 21 at The Kitchen in Manhattan....In the classified dept.: MCA is looking for a new director of Nashville publicity and artist development (contact KT Valk)....And in the major milestones dept.: special congratulations to PDI and MW!

Paul Iorio



Wham!

Exactly a year after their "final" concert, **Wham!** are set to reform. They are scheduled to play in front of **Prince Charles** and **Princess Diana** at a special concert in aid of the Prince's Trust charity, benefitting young people.

George Michael, currently finishing off his first solo album, and old sparring partner **Andrew Ridgeley**, who has apparently abandoned his musical career, will play again at Wembley Arena, next to the stadium where they played their last concert in the summer. The concert is expected to be filmed by MTV.

Another charity concert, this one to help AIDS victims and support AIDS research, is planned for London on April 3rd, World AIDS Day.

So far, the **Communards** and **Holly Johnson** of **Frankie Goes to Hollywood** have confirmed, but the organizers say they are hoping for world status stars.

Meanwhile, London's leading clubs have promised to help by donating their door takings for the night. The Action for AIDS charity says they hope to raise over \$1.5 million.

Stringfellows, Heaven and Limelight clubs will be taking part in the day. The planned concert will be at the Royal Albert Hall, followed by a 200-pound-a-head party on a specially build island on the Serpentine.

The events are the brainchild of **Michael Courtenay** of the **Terrence Higgins** Trust for AIDS Victims.

Much to the surprise of music business pundits, topless model **Samantha Fox** is enjoying another UK hit with her new single, "I'm All You Need." Sam is proving her business acumen and confirming that she is not the brainless bimbo that most commentators like to tag her.

"I'm a bit of a contradiction, like **Mrs. Thatcher**. No one is sure whether she is for women's rights or not," she tells **Cash Box**. "I admire her because she's a woman who can go and sock it to them all. I have very strong views on feminism. I am very independent, I don't rely on any man. I've got my own money, I've got my own house, nobody's telling me what to do."

"I love women bus drivers, it's just that I'm terrified of driving, so I've found another way of making it on my own. I should be an inspiration to young girls on the dole. If they have got a good figure, a pretty face, and half a brain, then why not go for it?"

Sam's latest venture is her cosmetic business. She is about to release her moisturizing cream, which contains two percent crushed pearls because she says that Chinese put pearls on their skin to keep the wrinkles away. She is presently conducting surveys to discover what will be the optimum price range and market area for her products.

The recent show I felt most privileged to be a part of was **Iggy Pop's**, the archetypal cult hero. Seeing him at Brixton Academy, it was clear to see why.

His stage performance is intense because it's a microcosm of his life. Iggy loves to teeter on the edge of life and the stage. Sometimes he goes over. He was dragged into the seething crowd, where he carried on singing on his back, supported by his fans' shoulders. Undaunted, he hurled himself back into the performance. His brutal magnetism touched each of us and played in our minds.

Iggy likes to play golf because he likes the rhythm of the strokes. In his dancing, his elastic limbs show us sweeping golf strokes, demented boxing, and winding and zigzagging skiing. The sweaty, half-naked Iggy gave "China Girl" a beauty and strength that I had never seen before.

Raw, trenchant guitars ensured that "The Passenger" was raw and bouncy. He crashed to the floor on all fours and delivered the encore, "Cry for Love," like a howling dog. His desperate cries mingled with the crowd's desperate cries for more.

Kool and the Gang played Wembley Arena as part of their world tour. Everything glitters on the Kool and the Gang set. A huge, flashing pyramid, snappy lights, a mass of silver lame jackets and the glitzy polish of their funk.

Stepped in gold light, they performed over a decade's worth of dance classics and had all of Wembley Arena on its feet. Diminutive bass player Kool defined the beat, while frontman **J.T. Taylor** delivered silky vocals. Like a Las Vegas cabaret act, he and sax player **D.T.** had worked out faultless dance routines with high energy spinning and mocky Egyptian trotting. D.T.'s particularly high kicking, with his toes never touching the ground, is obviously inspired by his peculiar practice of walking on hot coals.

They displayed their dexterity with pop-y songs like "Joanna" and smoochers like "Cherish" and their excellent, funky "Get Down On It" and "Ladies' Night."

Their technical finesse was spellbinding. For "Misled," the stage blackened with dry ice and they emerged in large-brimmed hats and black and fire-red cloaks. The mystical overtones mirror their deeply-held religious beliefs. At the end of "Misled" the bright and golden lights broke out of the darkness. A symbol of Kool's relentless and positive sound and attitude.

Chrissy Iley

England's Top Ten

Top Ten 45s

- 1. Reet Petite**—Jackie Wilson—SMP
- 2. Is This Love**—Alican Moyet—CBS
- 3. Big Fun**—Gap Band—Total
- 4. Jack Your Body**—Steve "Silk" Hurley—London
- 5. Caravan Of Love**—House Martin—Gold Discs
- 6. Cry Wolf**—A-Ha—Warner Bros. Experience
- 7. Open Your Heart**—Madonna—Sire
- 8. The Rain**—Oran "Juice" Jones—Def Jam
- 9. Surrender**—Swing Out Sister—Mercury
- 10. No More The Fool**—Elkie Brooks—Legend

Top Ten LPs

- 1. The Whole Story**—Kate Bush—Epic
 - 2. Graceland**—Paul Simon—Warner Bros.
 - 3. True Blue**—Madonna—Sire
 - 4. Sweet Freedom**—Michael McDonald—Warner Bros.
 - 5. Silk And Steel**—Five Star—Tent
 - 6. Revenge**—Eurythmics—RCA
 - 7. The Singing Detective**—Various Artists—BBC
 - 8. Every Breath You Take—The Police**—A&M
 - 9. Live Magic**—Queen—EMI
 - 10. Now That's What I Call Music**—Various Artists—EMI—Virgin
- Melody Maker Chart*

Japan

By Koza Otsuka

TOKYO—According to a survey conducted by the Japan Phonograph Record Association (JPR), total shipments of audio and video recordings (including CD, vinyl and tape) for calendar year 1986 generated revenues of 379,200,000,000 yen (\$2,370,000,000), up 11 percent over 1985. Audio accounted for 78 percent of that figure, video 22 percent. Conventional LPs brought in 102,300,000,000 yen (\$640,000,000), down 21 percent. Audio cassettes dropped eight percent to 95,200,000,000 yen (\$595,000,000). The bright spot was a 205 percent leap for compact discs. The incredible growth of CD continues unabated, bringing in 98,100,000,000 yen (\$613,000,000). With

only 10 percent of Japan's music consumers CD hardware owners, it is believed that enormous figure is largely stock held in stores. Pre-recorded video enjoyed a good year as well. Laser disc and tape format generated 83,600,000,000 yen (\$522,000,000), up 37 percent, with laser disc accounting for 63 percent of this figure. A *Cash Box* Tokyo survey of 25 major record companies in Japan shows that sales during the period of May 1986 to October 1986 were off only one percent from previous six months to 177,550,000,000 yen (\$1,109,000,000). This figure shows an actual increase of 18 percent over some six months a year ago.

Japan's Top Ten

Top Ten 45s

- 1. White Rabbit Kara No Message**—Marina Watanabe—Epic/Sony
- 2. Kogarashi Ni Dakarete**—Kyoko Koizumi—Victor
- 3. Yukuni**—Ikuzo Yoshi—Tokuma Japan
- 4. Roppongi Junjoha**—Yoko Ogino—Victor
- 5. Waku Waku Sasete**—Miho Nakayama—King
- 6. Sayibo No Holy Night**—Kiyotaka Sugiyama—Vap
- 7. Yakusoku**—Mamiko Takayama—Canyon
- 8. Tokino Nagareni Miomakesete**—Terresa Ten—Taurus
- 9. Jurokutsu**—Tomomi Nishimura—Toshiba EMI
- 10. Yokogao No Finale**—Miyoko Yoshimoto—Teichiku

Top Ten LPs

- 1. Crimson**—Akina Nakamori—Warner Pioneer
- 2. Anzenchitai V**—Anzenchitai Kitty
- 3. Non Stopper**—Yoko Ogino—Victor
- 4. Sotsugyo Kinen**—Momoko Koyama—Vap
- 5. Alarm A La Mode**—Yumi Matsutoya—Toshiba EMI
- 6. The Best**—Kyoko Koizumi—Victor
- 7. Wonderland**—Shonentai—Warner Pioneer
- 8. Canyon Hatsu**—Tunnels—Canyon
- 9. Top Gun**—Original Motion Picture Soundtrack—CBS/Sony
- 10. Love**—Hound Dog—CBS/Sony

Italy's Top Ten

Top Ten 45s

- 1. The Final Countdown**—Europe—CBS
- 2. Through The Barricades**—Spandau Ballet—CBS
- 3. Notorious**—Duran Duran—EMI
- 4. Bello E Impossibile**—Gianna Nannini—Ricordi
- 5. True Blue**—Madonna—WEA/Sire
- 6. Don't Leave Me This Way**—Communards—PolyGram/London
- 7. Take My Breath Away**—Berlin—CBS
- 8. Holiday Rap**—M.C. Miker "G" & D.J. Sven—CGD/Debut
- 9. Love Me Licia**—Cristina D'Avena—CGD/Five
- 10. Tutto Matto**—Lorella Cuccarini—PolyGram/Polydor

Top Ten LPs

- 1. Through The Barricades**—Spandau Ballet—CBS
- 2. Notorious**—Duran Duran—EMI
- 3. Si 'Buana**—Mina—EMI/PDU
- 4. I Miei Americani . . . 2**—Adriano Celentano—CGD/Clan
- 5. True Blue**—Madonna—WEA/Sire
- 6. Dall'Americaruso**—Lucio Dalla—RCA
- 7. Top Gun**—Original Soundtrack—CBS
- 8. Assolo**—Claudio Baglioni—CBS
- 9. Profumo**—Gianna Nannini—Ricordi
- 10. Live 1975-1985**—Bruce Springsteen & The E Street Band—CBS

TALENT ON STAGE

Bob Seger

RUM, L.A. — Capitol recording act Seger and the Silver Bullet Band performed in here recently, and while the hart topping whirlwind of the pre-ade may have lost some velocity in ars, his most recent album, "Like e" has steadily gathered steam since e last year.

sense of currency was only a small Seger's appearance here. The hat jammed this massive arena sort of die-hard, loyal fans that ve turned out had Seger not e album in years. Apparently, Seger and have engendered a strong allance the days when it seemed as if ard on the radio was this Michigan it.

ng the Don Johnson suit and T, Seger's performance was nimble, ded gallops to the tops of amplifi-e didn't seem dressed for. His con-vas otherwise intense, gripping the one and belting his fiery rockers transported air that eventually nfectious.

is voice in fine feddle, Seger and Bullets provided a rollicking show igh soaring saxophone blasts, cur-steran band member Alto Reed, to arena shaking all night. Tour Don Brewer laid an aggressive e evening, fringed by the charging s of Craig Frost and Bill Payne. s' lead guitar also sizzled, along s Campbell's outstanding bass and m guitar licks of Fred Tackett.

s backup singers were an aural and a tad exploitative, delight. Laura Shaun Murphy and Crystal Talie-lized harmonically with sexy, well-aphed movements. Dressed, as e, in curve-revealing, rock diva at-looked like a trio of well turned-beauties.

rom his backup singers' diverting eger took his music very seriously oo seriously perhaps. When a fan roses to the stage's apron, he ig-esture, and later directed a crew o snatch them out of the way. Did o his life cause Seger to send a oy" into danger? If so, why did he stretched hands at the end of the was an ill-conceived, arrogant

eger and his band's crowd pleasing afford a brief lapse into aloofness o Seger, star. The show was that , and that uproarious. The Big e "Old Time Rock'n'Roll," "Main-nd the searing ballad, "We've Got which Seger performed at the key-ere met with a Big response, as of this old-time rock'n'roll show. e he didn't have much to say to his in the way of idle banter, the songs the somber, downtempo, tunes or ers as the recent "Even Now"-ms for Seger, a guts rocker from chool whose style hasn't lost a the glory peg since his 70's chart eak.

recording act the Georgia Satel-e a fine showing here, wearing e generally unaffected. They d Seger with their bare-bones gui-delivering a tough, careening set of flavored rock tunes.

Gregory Dobrin



SPORTS FANS—Chrysalis recording act Huey Lewis and the News recently played two sold-out nights at L.A.'s Forum, where Lewis was joined backstage by stars from the California Angels. Pictured (l-r) are: Don Sutton, pitcher; Kirk Marshall, pitcher; Lewis; and 1st baseman Wally Joyner.

Huey Lewis & the News

THE FORUM, L.A. — If it is indeed "Hip to Be Square" — Huey Lewis is definitely *hipper than thou*.

If Tipper Gore and the PMRC "Washington Wives" had their way, all rock music would sound and appear as squeaky clean as does that which was provided by Bay — area faves Huey Lewis and the News here. Lewis is the aural equivalent of a peanut butter and jelly sandwich on Wonder bread. But, hey, a lot of people like that kind of musical sandwich and that was quite apparent as the packed house, a melange of yuppies, collegiate types, families (yes, a couple with their two youngins' sat in front of me), and teenyboppers, cheered with eternal enthusiasm after each number.

Don't get me wrong, Lewis is a nice fellow. He looks good (although he simply can't dance), he sings well enough and his

band — Johnny Colla (Saxophone, guitar), Chris Hayes (Lead guitar), Mario Cipollina (bass guitar), Billy Gibson (drums) and Sean Hopper (keyboards) — are seasoned professionals who delivered a tight, spunky performance with some help from the truly legendary Tower of Power horn section.

Lewis and Co., perennial purveyors of good clean bar-band/R&B influenced numbers, relied heavily on material from their 1983 multi-platinum effort "Sports," which elevated the band to superstardom. Although very tame, these are well-crafted, pop tunes with infectious melodies and Huey, a really likeable pop star clad in Springsteenish jeans and jean jacket, revealed a lot of energy and showmanship on hits like "Heart and Soul," "The Heart of Rock & Roll," an extended "I Want A New Drug" which featured some rather interesting guitar work from Hayes who borrowed the guitar line from "Purple Haze." In fact Hayes, is a better than average lead guitarist who came across far more skilled live than on record.

The band's harmonies were an almost flawless compliment to Lewis' husky vocals. These harmonies were showcased in an a



THE PRIDE OF MANHATTAN — EMI America recording group The Del-Lords recently played the Ritz in Manhattan. Pictured backstage after the show (l-r): EMI America A&R VP Michael Barackman; Scott Kempner; Eric Ambel; A&R dir John Mrvos; Manny Caitati; Frank Funaro; Kempner, Ambel, Caitati, and Funaro of the band are currently recording their third album, slated for April release.

capella doo wop style number, "Naturally," which saw the whole band grouped around microphones. The blend was terrific, reminding me of Barbershop quartet-style singing. It was a great change of pace.

I could have done without Lewis' stage patter (Are you with me so far?), yet he does have a fairly commanding presence on-stage.

"Power of Love" sounded as anthem-like as ever, yet the Tower of Power horns tended to overpower the band at times. By the time they ran through "Trouble In Paradise" and "If This Is It," it all started sounding a bit homogeneous, but it picked up with encores "Heart of Rock & Roll" and the 1982 workingman's rocker "Workin' For A Livin'."

All-in-all I like peanut butter and jelly, but I can't keep eating it over and over again. How about ham and swiss on rye guys?

Brian Kassin

The Silos

MAXWELLS'; HOBOKEN, N.J. — One of the songs started off unassuming enough, with an appealing country-flavored melody. But then it turned dark, like storm clouds, and the instruments collided, the violinist played forceful accents, and the rhythm section speeded up, and the drums became thunderous, the guitar riffs lightning quick, and violin figures swirled over the whole thing like a windstorm. Then they returned to that nice, unassuming melody.

Another song started by surprise, as Walter Salas-Humara abruptly began singing "A Few Hundred Thank You's," an acoustic tune carried along by a drone-like melody and inventive vocal phrasing, with a sound somewhere between Gram Parsons and Blind Faith. And then just as suddenly, the song ended.

If The Silos use Parsons as a starting point, they end up blowing all that away with a healthy breeze of downtown Manhattan cacophony. It's a potent mix, one that should bring The Silos a major label deal and a fast ride up the pop charts, if not this year than next. Then again, it should have happened last year, given the remarkable quality of their self-titled debut album (Record Collect, Box 20845, Tompkins Square Station, NY, NY 10009). Their upcoming second album promises to be even better than that, judging from the new songs they played here January 15.

But don't get the wrong impression; this band can do no-frills rock just as well as they can experiment. "Shine It Up" is their most straight-forward tune, and here they gave it a punchier sound than on record. They followed that with "Start The Clock," a gently hypnotic six-minute wonder that perfectly captured the Thursday-at-two-in-the-morning mood of the small crowd that stayed that late to hear it. "...Clock" is structured around modified "Sweet Jane" guitar chording, and here they embellished it with muted strings and repetitive, alarm-clockish guitar counterpoint.

The Silos, though relatively unknown, are one of New York's best rock bands — signed, unsigned, major or indie. If the new songs they played at this show wind up sounding anything like the versions on the next record, this band won't be obscure for long.

Paul Iorio

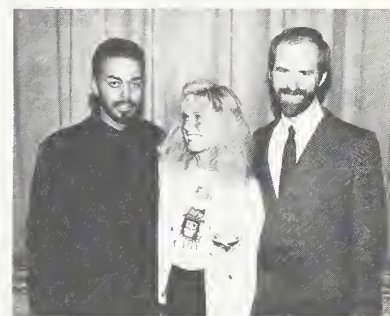
LACK CONTEMPORARY



VG GEAR—Capitol recording act Ashford & Simpson were congratulated recently by resident Don Zimmermann and black product vice president Ronnie Jones after receiving a promotion from L.A. Gear. The sneaker company plans a promotional tie-in with the new single, "Nobody Walks In L.A.," from their "Real Love" LP. Pictured (l-r) are: Jones; Simpson; Zimmermann and Nick Ashford



GOLDEN GIRL—Capitol recording artist Melba Moore is slated to perform at the forthcoming Golden Globe Awards ceremony January 31, held at the Beverly Hilton Hotel in Beverly Hills, where she'll sing Best Original Song nominee, "Take My Breath Away," from the Top Gun soundtrack.



NAMING THE NOMINEES—Pictured at the Grammy nominees announcement festivities in Los Angeles recently are (l-r): James Ingram and Kim Carnes, who announced the nominations, and Michael Greene, chairman of the board of trustees and president of NARAS

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

| | L | W | | L | W | | L | W | | L | W |
|--|----|----|--|----|----|---|----|-------|---|----|-------|
| | O | C | | O | C | | O | C | | O | C |
| UNLICENSED TO ILL EASTIE BOYS (Def Jam/Columbia FL 40238) | 1 | 10 | 21 LOVE ZONE BILLY OCEAN (Jive/Arista JL8 8409) | 23 | 38 | 39 LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135) | 38 | 73 | 59 SILK AND STEEL FIVE STAR (RCA AFL-1 9501) | 56 | 19 |
| GIVE ME THE REASON JITHER VANDROSS (Epic FE 40415) | 2 | 16 | 22 OH, MY GOD! DOUG E. FRESH & THE GET FRESH CREW (Reality S 9649) | 37 | 7 | 40 PRIVATE PASSION JEFF LORBER (Warner Bros. 1.25492) | 39 | 10 | 60 STRONG PERSUADER ROBERT CRAY (Mercury/PolyGram 830 568 1) | | DEBUT |
| JUST LIKE THE FIRST TIME REDDIE JACKSON (Capitol ST 12495) | 3 | 13 | 23 I COMMIT TO LOVE HOWARD HEWETT (Elektra 60487) | 24 | 20 | 41 HOT TOGETHER POINTER SISTERS (RCA 5609.1) | 41 | 8 | 61 HEADLINES MIDNIGHT STAR (Solar/Elektra 9-60454) | 58 | 36 |
| WORD UP AMEO (Atlanta Artists 830265) | 4 | 20 | 24 LIVING ALL ALONE PHYLLIS HYMAN (Manhattan ST53029) | 26 | 19 | 42 A NICE PLACE TO BE GEORGE HOWARD (MCA 5855) | 50 | 3 | 62 CLOSER THAN CLOSE JEAN CARNE (Omni/Atlantic 90492) | 60 | 28 |
| LONG TIME COMING READY FOR THE WORLD (MCA 5829) | 5 | 9 | 25 LIVE IN LOS ANGELES MAZE FEATURING FRANKIE BEVERLY (Capitol SWBB-12479) | 25 | 19 | 43 BLOODLINE LEVERT (Atlantic 81668) | 40 | 26 | 63 WHITNEY HOUSTON (Arista AL-1.8212) | 59 | 91 |
| CONTROL ANET JACKSON (A&M SP 3905) | 12 | 50 | 26 GAP BAND 8 THE GAP BAND (Total Experience/RCA) | 46 | 6 | 44 NAJEE'S THEME NAJEE (EMI-America ST 1724) | 52 | 3 | 64 EMOTIONAL JEFFREY OSBORNE (A&M SP 103) | 62 | 33 |
| HAKE YOU DOWN REGORY ABBOTT (Columbia BFC 437) | 7 | 17 | 27 JUICE ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367) | 17 | 21 | 45 TAKE IT TO THE LIMIT RAY, GOODMAN & BROWN (EMI-America ST 17235) | 54 | 3 | 65 WHISTLE (Select SEL 21615) | 65 | 15 |
| DANCING ON THE CEILING ONEL RICHIE (Motown 6158 ML) | 8 | 21 | 28 ZAGORA LOOSE ENDS (MCA 5745) | 34 | 17 | 46 DUOTONES KENNY G (Arista AL8-8227) | 42 | 19 | 66 SKEEZER PLEAZER U.T.F.O. (Select FMS 21616) | 63 | 32 |
| CAPTURE NITA BAKER (Elektra 9-60444.1) | 6 | 44 | 29 WHILE THE CITY SLEEPS... GEORGE BENSON (Warner Bros. 1-2547) | 30 | 19 | 47 ALWAYS IN THE MOOD SHIRLEY JONES (Philadelphia Int'l. ST 53031) | 43 | 26 | 67 EL DeBARGE (Gordy/Motown 6181GL) | 67 | 35 |
| FACTORY DOL & THE GANG (Mercury/JyGram 830 398 1) | 10 | 9 | 30 SHIRLEY MURDOCK! SHIRLEY MURDOCK (Elektra 9 60433) | 33 | 10 | 48 VESTA VESTA WILLIAMS (A&M AM SP-5016) | 49 | 10 | 68 QUIET STORM PEABO BRYSON (Elektra 60484) | 64 | 13 |
| UNDER THE BLUE MOON NEW EDITION (MCA 5912) | 11 | 8 | 31 AN IMITATION OF LOVE MILLIE JACKSON (Jive/RCA 1016106-J) | 31 | 11 | 49 DR. C.C. CLARENCE CARTER (Ichiban 1003) | 48 | 8 | 69 SANDS OF TIME S.O.S. BAND (Tabu/CBS FZ 40279) | 66 | 37 |
| AINIS HELL JIN D.M.C. (Profile PRO-1217) | 9 | 35 | 32 REAL LOVE ASHFORD & SIMPSON (Capitol ST-12649) | 21 | 21 | 50 COME SHARE MY LOVE MKI HOWARD (Atlantic 81688) | 55 | 2 | 70 OBSESSION BOB JAMES (Warner Bros. 1-25494-1) | 68 | 7 |
| BEAKING EVERY RULE NA TURNER (Capitol PJ 12530) | 13 | 18 | 33 KINGDOM BLOW KURTIS BLOW (Mercury/PolyGram 830 215 1M-1) | 22 | 14 | 51 INSIDE STORY GRACE JONES (Manhattan ST-53038) | 47 | 9 | 71 GOOD TO GO LOVER GWEN GUTHRIE (Polydor/PolyGram 829 532 1Y-1) | 69 | 25 |
| RETHA RETHA FRANKLIN (Arista AL 8442) | 14 | 12 | 34 ONE WAY XI ONE WAY (MCA 5823) | 29 | 10 | 52 THE GOOD AND BAD TIMES THE CRUSADERS (MCA 5781) | 57 | 3 | 72 PARADE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 9-25395) | 70 | 42 |
| ING OF STAGE BOBBY BROWN (MCA 5827) | 15 | 10 | 35 FULL FORCE GET BUSY 1 TIME FULL-FORCE (Columbia BFC 40395) | 35 | 26 | 53 BACK IN BLACK WHODINI (Jive/Arista JL8-8407) | 45 | 38 | 73 THEATER OF THE MIND MTUOME (Epic FE 40262) | 73 | 31 |
| IFE, LOVE & PAIN LUB NOUVEAU (Warner Bros. 9-531-1) | 27 | 7 | 36 WINNER IN YOU PATTI LABELLE (MCA 52770) | 28 | 38 | 54 GRAVITY JAMES BROWN (Scotti Bros./CBS FZ40380 CBS) | 61 | 15 | 74 NEVER FELT SO GOOD JAMES INGRAM (Qwest/Warner Bros. 25424) | 71 | 22 |
| NITED MMODORES (Polydor/PolyGram 1-194-1) | 16 | 11 | 37 KLYMAXX (MCA 5832) | 32 | 8 | 55 LIS FOR LOVER AL JARREAU (Warner Bros. 9-254771) | 44 | 18 | 75 STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1) | 72 | 83 |
| BE CONTINUED . . . THE TEMPTATIONS (Gordy/Motown '07GL) | 19 | 25 | 38 U-TURN ISSAC HAYES (Columbia FC 40316) | 36 | 9 | 56 DESTINY CHAKA KHAN (Warner Bros. 25425-1) | 53 | 25 | | | |
| LOT OF LOVE ELBA MOORE (Capitol ST-1247) | 20 | 22 | | | | 57 AFTER ALL BOBBY BLAND (Malaco 7439) | 51 | 8 | | | |
| HOCKADELICA SSE JOHNSON (A & M SP5122) | 18 | 15 | | | | 58 MUSIC MADNESS MANTRONIX (Sleeping Bag TLX 8) | | DEBUT | | | |

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.

January 31,

| Title | W | Artist, Label, Number | L | O | W | L | O | W |
|--|-------|-----------------------|---|---|---|---|---|---|
| Producer (Songwriter) | W | | W | C | | W | C | |
| 1 CANDY CAMEO (Atlanta Artists/PolyGram 888 193-7) T. JENKINS, L. BLACKMAN (L. BLACKMAN) | 4 | 10 | | | | | | |
| 2 JIMMY LEE ARETHA FRANKLIN (Arista AS1-9546) N.M. WALDEN (N.M. WALDEN, J. COHEN, P. GLASS, A.L. WALDEN) | 3 | 11 | | | | | | |
| 3 STOP TO LOVE LUTHER VANDROSS (Epic 34-06523) L. VANDROSS, M. MILLER (L. VANDROSS, N. ADDERLY JR.) | 1 | 13 | | | | | | |
| 4 COME SHARE MY LOVE MIKI HOWARD (Atlantic 7-8935) L. HUMES (L. HUMES) | 7 | 16 | | | | | | |
| 5 AS WE LAY SHIRLEY MURDOCK (Elektra 7-69518) R. TROUTMAN (L. TROUTMAN, B. BECK) | 6 | 19 | | | | | | |
| 6 CONTROL JANET JACKSON (A & M AM-2877) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON) | 2 | 13 | | | | | | |
| 7 FALLING MELBA MOORE (Capitol B 5651) F. GOLDE, G. McFADDEN (G. McFADDEN) | 11 | 10 | | | | | | |
| 8 C'EST LA VIE ROBBIE NEVIL (Manhattan/EMI 850047) A. SADKIN, P. THORNALLEY (NEVIL, PAIN, HOLDING) | 9 | 11 | | | | | | |
| 9 HAVE YOU EVER LOVED SOMEBODY FREDDIE JACKSON (Capitol B 5661) B. EASTMOND (B. EASTMOND, J. SKINNER) | 14 | 7 | | | | | | |
| 10 BIG FUN THE GAP BAND (Total Experience/RCA 2700-7 TAB) L. SIMMONS, R. "IN THE PM" TAYLOR (L. SIMMONS, R. TAYLOR) | 13 | 12 | | | | | | |
| 11 CAUGHT IN THE RAPTURE ANITA BAKER (Elektra 7-69511) M. J. POWELL, G. GLENN, D. QUANDER | 8 | 16 | | | | | | |
| 12 BALLERINA GIRL LIONEL RICHIE (Motown 1873-MF) L. RICHIE, J. A. CARMICHAEL (L. RICHIE) | 18 | 8 | | | | | | |
| 13 VICTORY KOOL & THE GANG (Mercury/PolyGram 888 074-7) K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG (K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG) | 10 | 14 | | | | | | |
| 14 SITUATION #9 CLUB NOUVEAU (King Jay/Warner Bros. 7-28494) J. KING, T. McELROY, D. FOSTER (J. KING, T. McELROY, D. FOSTER) | 27 | 8 | | | | | | |
| 15 GIRLFRIEND BOBBY BROWN (MCA 23643) L. WHITE (L. WHITE, L. PETERS, K. CRUMPLER) | 5 | 14 | | | | | | |
| 16 SERIOUS DONNA ALLEN (21 Records/Atlantic 7-999497) L. PACE (L. PACE, D. ALLEN, BLITZ) | 22 | 12 | | | | | | |
| 17 SHIVER GEORGE BENSON (Warner Bros. 7-28523) N.M. WALDEN (N.M. WALDEN, P. GLASS, S. VALENTINE) | 17 | 11 | | | | | | |
| 18 TAKE IT TO THE LIMIT RAY, GOODMAN & BROWN (EMI America SPRO-9903) RAHNI SONG (M. HARRIS, R. HARRIS) | 25 | 9 | | | | | | |
| 19 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) GRACE JONES (Manhattan/EMI America B-50052) N. ROGERS, G. JONES (G. JONES, B. WOOLLEY) | 15 | 13 | | | | | | |
| 20 MISUNDERSTANDING JAMES (D. TRAIN) WILLIAMS (Columbia 38-06410) H. EAVES III, J.D. TRAIN WILLIAMS (H. EAVES III, D. EAVES) | 12 | 12 | | | | | | |
| 21 LOVE YOU DOWN READY FOR THE WORLD (MCA 52947) READY FOR THE WORLD, G. SPANIOLA (M. RILEY JR.) | 19 | 17 | | | | | | |
| 22 IF I SAY YES FIVE STAR (RCA 5083-7 RAA) B. PEARSON, M. JAY (M. JAY, M. MORROW) | 32 | 8 | | | | | | |
| 23 TWO PEOPLE TINA TURNER (Capitol B-5644) T. BRITTEN (T. BRITTEN, G. LYLE) | 24 | 10 | | | | | | |
| 24 SEND IT TO ME GLADYS KNIGHT & THE PIPS (MCA-53022) M. VERDIG, S. BRAY, J. RICE (A. WILLIS, L. WOOD) | 40 | 7 | | | | | | |
| 25 LOVE IS FOREVER BILLY OCEAN (Arista JS19540) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN) | 16 | 15 | | | | | | |
| 26 U-TURN J. BLACKFOOT (Edge ED-7-001) H. BANKS (H. REDMON, N. JONES, T. BARTLETT, B. BROWN, L. JOHNSON) | 28 | 10 | | | | | | |
| 27 SLOW DOWN LOOSE ENDS (MCA 52976) N. MARTINELLI (MINTOSH, NICHOL, EUGENE) | 36 | 10 | | | | | | |
| 28 TO BE CONTINUED... THE TEMPTATIONS (Gordy/Motown 1871GF) P. BUNETTA, R. CHUDACOFF (A. O. WOODSON, O. WILLIAMS) | 35 | 8 | | | | | | |
| 29 I WANNA KNOW YOUR NAME FORCE MD'S (Tommy Boy/Warner Bros.) R. HALPLN (K. GAMBLE, L. HUFF) | 30 | 11 | | | | | | |
| 30 DOESN'T HAVE TO BE THIS WAY ROSE ROYCE (Omni/Atlantic 7-99488) N. MARTINELLI (S. LIRONI, D. McINTYRE, R. FELDMAN) | 38 | 9 | | | | | | |
| 31 STAY HOWARD HEWETT (Elektra 7-69499) LALA (LALA) | 39 | 9 | | | | | | |
| 32 BABY DON'T GO TOO FAR LUTHER INGRAM (Profile PRO-5125) M. DAY (D. LOGGINS, R. SMITH) | 42 | 9 | | | | | | |
| 33 YOU GOT IT ALL THE JETS (MCA 52968) D. POWELL, D. RIVKIN (R. HOLMES) | 46 | 10 | | | | | | |
| 34 HOLD ON RJ'S LATEST ARRIVAL (Manhattan/EMI B 56012) THE WIZ (THE WIZ, D. LEITTA) | 43 | 10 | | | | | | |
| 35 IT'S THE NEW STYLE BEASTIE BOYS (Def Jam/Columbia 38-06341) R. RUBIN (A. HOROVITZ, R. RUBIN) | 26 | 11 | | | | | | |
| 34 SOMEONE LIKE YOU SYLVESTER (Warner Bros. 7-28572) K. KESSIE, M. GOLDSTEIN (M. HORTON, L. BARRY) | 49 | 9 | | | | | | |
| 37 SHE (I CAN'T RESIST) JESSE JOHNSON (A & M AM-2901) J. JOHNSON (J. JOHNSON) | 51 | 7 | | | | | | |
| 38 ENGINE NO. 9 MIDNIGHT STAR (Solar/Elektra 7-69501) R. CALLOWAY, MIDNIGHT STAR (GENTRY, LOVELACE, GENTRY) | 54 | 6 | | | | | | |
| 39 ONCE BITTEN TWICE SHY VESTA WILLIAMS (A & M AM-02880) D. CRAWFORD (V. WILLIAMS, D. GANT) | 20 | 15 | | | | | | |
| 40 EASY LOVE ROSE BROTHERS (Muscle Shoals MSS 3003) R. CASON, J. LEWIS (C. CASSON) | 48 | 7 | | | | | | |
| 41 ONCE IN A LIFETIME GROVE NEW EDITION (MCA-52959) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (F. PERREN, R. WYATT, JR., C. PERREN) | 23 | 14 | | | | | | |
| 42 THINKIN' ABOUT YA TIMEX SOCIAL CLUB (Danya/Fantasy D-27S) J. LOGAN, M. MARSHALL (M. MARSHALL) | 58 | 6 | | | | | | |
| 43 I NEED YOUR LOVING THE HUMAN LEAGUE (A & M AM-2893) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, D. EILAND, L. RICHEY, W. H. DAVIS) | 44 | 7 | | | | | | |
| 44 LOVIN' EV'RY MINUTE OF IT DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya F-971) D. BELL, O. COTTON (D. E. FRESH) | 59 | 7 | | | | | | |
| 45 LOVE IS A DANGEROUS GAME MILLIE JACKSON (Jive/RCA 1009-7 JAA) B. C. NEW, J. SKINNER, J. BUTLER (W. BRATHWAITE, J. BUTLER, B. OCEAN, J. SKINNER) | 62 | 3 | | | | | | |
| 46 LIVING ALL ALONE PHYLLIS HYMAN (Philadelphia International/Manhattan B-50059) D. WANSEL (WANSEL, GAMBLE, BIGGS) | 52 | 7 | | | | | | |
| 47 RESPECT YOURSELF BRUCE WILLIS (Motown 1876 MF) R. KRAFT (M. RICE, L. INGRAM) | 56 | 2 | | | | | | |
| 48 YOU SEND THE RAIN AWAY REBBIE JACKSON (Columbia 38-06563) R. LUCAS (P. GLASS, G. SKLEROV, L. MACALUSO) | 53 | 3 | | | | | | |
| 49 HEAT STROKE JANICE CHRISTIE (Supertrones 016) P. LORD (P. LORD) | 55 | 10 | | | | | | |
| 50 GOLDMINE POINTER SISTERS (RCA 5062-7 RAA) R. PERRY (A. GOLDBLUM, B. ROBERTS) | 21 | 13 | | | | | | |
| 51 SEXY KLYMAXX (Constellation/MCA-52934) FENDERELLA, B. COOPER (B. COOPER) | 29 | 14 | | | | | | |
| 52 TENDERON O'BRYAN (Capitol B-5617) J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN) | 31 | 11 | | | | | | |
| 53 HOW DO YOU STOP JAMES BROWN (Scotti Bros./Epic Z5406568) D. HARTMAN (D. HARTMAN, C. MIDNIGHT) | 64 | 2 | | | | | | |
| 54 LET'S WAIT AWHILE JANET JACKSON (A & M AM-2906) J. JAM, T. LEWIS, J. JACKSON (J. HARRIS III, J. JACKSON, M. ANDREWS) | 82 | 2 | | | | | | |
| 55 JUMP INTO MY LIFE STACEY LATTISAW (Motown 18746 MF) KASHIF (P. HURVITZ, KASHIF) | 73 | 2 | | | | | | |
| 56 SHOWING OUT (GET FRESH AT THE WEEKEND) MEL & KIM (Atlantic 7-89329) A. AITKEN (ASTOC, AITKEN, WATERMAN) | 65 | 2 | | | | | | |
| 57 TASTY LOVE FREDDIE JACKSON (Capitol B-5616) P. LAURENCE (P. LAURENCE, F. JACKSON) | 33 | 19 | | | | | | |
| 58 SWEET LOVE NAJEE (EMI AMERICA B-8362) R. SONG (A. JOHNSON, G. BIAS, A. BAKER) | 63 | 7 | | | | | | |
| 59 THE LOVER EGYPTIAN LOVER (Egyptian Empire/Macola DMSR 0071) EGYPTIAN LOVER (EGYPTIAN LOVER) | 66 | 8 | | | | | | |
| CHARTBREAKER | | | | | | | | |
| 60 HOLD ME SHEILA E. (Paisley Park/Warner Bros. 7-28580-A) SHEILA E. (SHEILA E., C. GOZMAN, E. MINIFIELD) | DEBUT | | | | | | | |
| 61 LOOKING FOR A NEW LOVE JODY WHITLEY (MCA 52956) A. CYNAMON (A. CYNAMON, J. WATLEY) | 81 | 2 | | | | | | |
| 62 BODY & SOUL (TAKE ME) MTUME (Epic 34-06560) (J. MTUME) | 68 | 6 | | | | | | |
| 63 SHAKE YOU DOWN GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT) | 57 | 25 | | | | | | |
| 60 DEEPER LOVE MELI'SA MORGAN (Capitol 7 PRO-9949) D. LAMBERT, J. SMITH (D. / WARREN) | DEBUT | | | | | | | |
| 63 IKE'S RAP/HEY GIRL ISSAC HAYES (Columbia 38-06363) I. HAYES (I. HAYES) | 37 | 15 | | | | | | |
| 66 BRENDA O. C. SMITH (Rendezvous 103B) C. WALLERT (C. WALLERT) | DEBUT | | | | | | | |
| 67 YOU BETTER QUIT ONE WAY (MCA 6538) E. DEODATO (A. HUDSON, V. BRANTLEY, I. PERKINS, C. GREGORY, M. GREGORY) | DEBUT | | | | | | | |
| 68 WORDS INTO ACTION JERMAINE JACKSON (Arista AS1-9495) M. OMATIAN (M. LESSON, P. VALE) | 69 | | | | | | | |
| 69 MR. BIG STUFF HEAVY D & THE BOYZ (MCA 52962) A. HARRELL (C. WASHINGTON, R. WILLIAMS, J. BROUSSARD) | 70 | | | | | | | |
| 70 ZERO IN JULY FOCUS (EMI America B-8366) J. ALEXANDER, M. BYNUM, D. L. ALEXANDER (M. BYNUM, H. REDMOND JR.) | 77 | | | | | | | |
| 71 I CAN PROVE IT PHIL FEARON (Chrysalis 4V9 43084) P. FEARON (T. ETORJA) | 71 | | | | | | | |
| 72 SHARE MY WORLD THE BOOGIE BOYS (Capitol B5649) T. CURRIER (MALLOY, SHERRIFF, STROMAN) | 72 | | | | | | | |
| 73 HERE NOW SANDRA FEVA (Catawba/Macola 0961) M. CAMILLO, B. BLANK (T. CAMILLO) | 79 | | | | | | | |
| 74 GOIN' TO THE BANK COMMODORES (Polydor/PolyGram 885 358-1) D. LAMBERT, J. SMITH (D. LAMBERT, A. GOLDBLUM, F. GOLDE) | 34 | | | | | | | |
| 75 TAKE IT FROM ME COMMODORES (Polydor/PolyGram 885 538-7) D. LAMBERT (D. LAMBERT, S. REYNOLDS, F. GOLDE) | 84 | | | | | | | |
| 76 SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) PATTI LABELLE (MCA 52876A) H. RICE, B. ELLISON (A.D. RICH, H. RICE) | DE | | | | | | | |
| 77 EVERYTHING MUST CHANGE JEAN CARNE (Omni/Atlantic 7-99489) G. WASHINGTON JR. (B. IGHNER) | 85 | | | | | | | |
| 78 FACTS OF LOVE JEFF LORBER (Featuring KARIN WHITE (Warner Bros. 7-28588A) E. ROGERS, C. STURKEN, J. LORBER (E. ROGERS, C. STRUKEN) | 45 | | | | | | | |
| 79 YOU BE ILLIN' RUN D.M.C. (Profile PRO S119) R. SIMMONS, R. RUBIN (J. SIMMONS, J. MIZELL, R. WHITE) | 47 | | | | | | | |
| 80 LET IT BE ME MARSHALL AND BABB (Edge ED 7-002) MARSHALL AND BABB (MARSHALL AND BABB, T. SMITH, T. SMITH) | 80 | | | | | | | |
| 81 YOU'RE GONNA COME BACK TO LOVE PRINCE PHILIP MITCHELL (Ichiban 8611) P.P. MITCHELL (P.P. MITCHELL) | 83 | | | | | | | |
| 82 PRECIOUS, PRECIOUS KRYSTOL (Epic 34-06382) R. JACKSON (T. SCOTT, W. BRYANT) | 41 | | | | | | | |
| 83 TELL ME WHAT I GOTTA DO AL JARREAU (Warner Bros. 7-28538) N. RODGERS (T. KEANE, M. HEMELSTEIN, J. GRAYDON) | 50 | | | | | | | |
| 84 6 MADHOUSE (Paisley Park/Warner Bros. 7-28485) (MADHOUSE) | DE | | | | | | | |
| 85 TEARS ON MY PILLOW NEW EDITION (MCA-S3019) F. PEERREN (S. BRADFORD, A. LEWIS) | DE | | | | | | | |
| 86 SOMEHOW, SOMEWAY THE GIVENS FAMILY (PJP 544) A. BAYYAN (J. PASS) | 87 | | | | | | | |
| 87 CRAZY JESSE JOHNSON (FEATURING SLY STONE) (A & M AM-2878) J. JOHNSON (J. JOHNSON) | 60 | | | | | | | |
| 88 INCREDIBLE SCHERRIE PAYNE AND PHILIP INGRAM (Superstar International SS-50-12) W. HENESON (P. INGRAM) | DE | | | | | | | |
| 89 (I WANNA) MAKE LOVE TO YOU BOBBY WOMACK (MCA 52955) C. MOMAN, B. WOMACK (J.L. WILLIAMS) | 61 | | | | | | | |
| 90 WHERE DID WE GO WRONG THE MANHATTANS WITH REGINA BELL (Columbia 38-06376) B. WOMACK (K. BLOXSON) | 75 | | | | | | | |
| 91 CURIOSITY ORAN "JUICE" JONES (Def Jam/Columbia 38-06389) V.F. BELL, R. SIMMONS (V.F. BELL) | 67 | | | | | | | |
| 92 CAN'T STOP THIS FEELING CARL ANDERSON (Epic 34-06357) A. PHILIP, E. BULLING (T. KEANE, M. HEMELSTEIN) | 78 | | | | | | | |
| 93 SOMEONE EL DeBARGE (Gordy/Motown 18676F) J. GRAYDON (J. GRAYDON, R. NEVIL, M. MUELLER) | 74 | | | | | | | |
| 94 OUR LIVES ROBERT BROOKINS (MCA 52949) R. BROOKINS, L. SILAS JR. (R. BROOKINS) | 76 | | | | | | | |
| 95 CHILLIN' OUT KURTIS HAIRSTON (Atlantic 7 89335) G. RADFORD (G. RADFORD) | 95 | | | | | | | |
| 96 LET'S GO OUT TONIGHT LEVERT (Atlantic 7-89350) E. LEVERT (G. LEVERT) | 86 | | | | | | | |
| 97 PASSION AND PAIN JANICE McCLAIN (MCA-25821) N. MARTINELLI (D. GRIGSBY, D. BURGE) | 94 | | | | | | | |
| 98 GOOD THINGS COME TO THOSE WHO CAN'T WAIT NA YOBE (Fever/Sutra 1910) A. TRIPOLI, C. ANGE (A. TRIPOLI, B. KHOZOURI, B. C., S. ABBATELLO) | 91 | | | | | | | |
| 99 I KNOW YOU LOVE ME TRIENERE (Jam Packed/Music Specialist 1-2004) P. TONY, T. BUTLER (T. BUTLER) | 89 | | | | | | | |
| 100 GOOD FRIEND GEORGE DUKE (Elektra 7-69504) G. DUKE (G. DUKE) | 92 | | | | | | | |

ALPHABETICAL LISTING ON INSIDE BACK COVER

CASH BOX TOP 12" DANCE SINGLES

| L O C | | W | L O C | | W | L O C | | W | L O C | | W |
|--|----|--|-------|---|----|--|----|----|-------|----|-------|
| 10 | 8 | 20 | 16 | 19 | 40 | 44 | 6 | 59 | 56 | 14 | |
| C'EST LA VIE | | FOR TONIGHT | | COME GET MY LOVE | | A LITTLE BIT MORE | | | | | |
| ROBBIE NEVIL (Manhattan/EMI V-56036) | | NANCY MARTINEZ (Atlantic 0-86789) | | TKA (Tommy Boy VC 887) | | MELBA MOORE/FREDDIE JACKSON (Capitol V15256) | | | | | |
| 2 | 11 | 21 | 19 | 21 | 41 | 59 | 2 | 60 | | | DEBUT |
| CONTROL | | DIAMOND GIRL | | STOP TO LOVE (REMIX) | | IF I SAY YES | | | | | |
| JANET JACKSON (A&M SP-12209) | | NICE AND WILD (Top Hits TH-106) | | LUTHER VANDROSS (Epic 34-06523) | | FIVE STAR (RCA 5921 1-RD) | | | | | |
| 1 | 15 | 22 | 22 | 12 | 42 | 49 | 6 | 61 | 60 | 10 | |
| SHAKE YOU DOWN | | GOIN' TO THE BANK | | BOY TOY | | GOLDMINE (REMIX) SEXUAL POWER | | | | | |
| GREGORY ABBOTT (Columbia 44-05959) | | COMMODORES (Polydor 885 358-1) | | TIA (RCA 5769-1-RD) | | PONTER SISTERS (RCA 5774-1-RD) | | | | | |
| 4 | 15 | 23 | 21 | 15 | 43 | 48 | 5 | 62 | 57 | 14 | |
| LOVE YOU DOWN | | TASTY LOVE | | SERIOUS (REMIX) | | GRAVITY | | | | | |
| READY FOR THE WORLD (MCA 23680) | | FREDDIE JACKSON (Capitol V-15254) | | DONNA ALLEN (21 Records/Atlantic 0-96794) | | JAMES BROWN (Scotti Bros. 42905943) | | | | | |
| 14 | 6 | 24 | 23 | 16 | 44 | 28 | 16 | 63 | | | DEBUT |
| OPEN YOUR HEART | | HUMAN (EXTENDED VERSION) | | ERIC B. IS PRESIDENT | | SHE (I CAN'T RESIST) | | | | | |
| MADONNA (Sire/Warner Bros. 0-20597) | | HUMAN LEAGUE (A&M SP112197) | | ERIC BARRIER (Zakia 014) | | JESSE JOHNSON (SP 12219) | | | | | |
| 3 | 13 | 25 | 30 | 10 | 45 | 29 | 24 | 64 | 58 | 10 | |
| IT'S THE NEW STYLE/ PAUL REVERE | | I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) | | THE RAIN (LONG VERSION) | | NOTORIOUS | | | | | |
| BEASTIE BOYS (Def Jam/Columbia 44-05958) | | GRACE JONES (Manhattan 56038) | | ORAN "JUICE" JONES (Def Jam/Columbia 44-05930) | | DURAN DURAN (Capitol V-15264) | | | | | |
| 9 | 12 | 26 | 51 | 2 | 46 | 31 | 20 | 65 | 61 | 23 | |
| MUSIQUE NON STOP | | CANDY | | I'LL TAKE YOUR MAN | | GOTTA SEE YOU TONIGHT | | | | | |
| KRAFTWERK (Warner Bros. 0-20549) | | CAMEO (Atlanta Artists/PolyGram 888 193-1) | | SALT AND PEPPER (Next Plateau NP 5002) | | BARBARA ROY (RCA PW-14405) | | | | | |
| 8 | 12 | 27 | 26 | 26 | 47 | 47 | 5 | 66 | 62 | 14 | |
| VICTORY | | STAY A LITTLE WHILE, CHILD (EXTENDED VERSION) | | LOVE ME IN SIBERIA | | SPECULATION (REMIX) | | | | | |
| KOOL & THE GANG (Mercury/PolyGram 888 074-1) | | LOOSE ENDS (MCA 23635) | | LABAN (Crique CR 8525) | | COLONEL ABRAMS (MCA 23670) | | | | | |
| 6 | 20 | 28 | 54 | 2 | 48 | 32 | 9 | 67 | 63 | 17 | |
| SUMMERTIME, SUMMERTIME | | COME GO WITH ME | | MY GIRL | | CAN'T WAIT ANOTHER MINUTE | | | | | |
| NOCERA (Sleeping Bag SLX-22) | | EXPOSE (Arista AD1-9539) | | JOESKI LOVE (Elektra/Asylum 66833) | | FIVE STAR (RCA 5731-1RDCB) | | | | | |
| 12 | 12 | 29 | 34 | 8 | 49 | 33 | 18 | 68 | 64 | 10 | |
| BRAND NEW LOVER | | FACTS OF LOVE | | TEMPORARY LOVE | | EVERYBODY HAVE FUN TONIGHT | | | | | |
| DEAD OR ALIVE (Epic EAS-2521) | | JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 0-20545) | | FULL FORCE (Columbia 44-05912) | | WANG CHUNG (Geffen/PRO-A 2589) | | | | | |
| 15 | 9 | 30 | 24 | 16 | 50 | 35 | 12 | 69 | 65 | 17 | |
| WE CONNECT | | TRUE BLUE | | THE NEW YORK RAPPER | | LOVE CAN'T TURN AROUND (REMIX) | | | | | |
| STACEY Q (Atlantic DMD 990) | | MADONNA (Sire/Warner Bros. 0-20533) | | BOBBY JIMMY & THE CRITTERS (Macola 947) | | PHILLY CREAM (Cotillion/Atlantic 0-96805) | | | | | |
| 7 | 22 | 31 | 38 | 8 | 51 | 36 | 9 | 70 | 66 | 9 | |
| WORD UP | | SHOWING OUT | | I CAN'T TURN AROUND (REMIX) | | THUNDER AND LIGHTNING | | | | | |
| CAMEO (Atlanta Artists/PolyGram 884 933-1) | | MEL & KIM (Atlantic 0-86755) | | J. M. SILK (RCA 5702 1-RD) | | MISS THANG (TB 889) | | | | | |
| 5 | 14 | 32 | 25 | 17 | 52 | 37 | 11 | 71 | 67 | 9 | |
| TALK TO ME (REMIX) | | NAIL IT TO THE WALL | | CHANGE OF HEART | | HOOKED ON YOU | | | | | |
| CHICO DeBARGE (Motown 4567MG) | | STACY LATTISAW (Motown 4563MG) | | CYNDI LAUPER (Portrait/CBS RAS 2560) | | SWEET SENSATION (Next Plateau 50046) | | | | | |
| 11 | 21 | 33 | 41 | 5 | 53 | 45 | 8 | 72 | 68 | 21 | |
| JEALOUSY | | SITUATION #9 | | DON'T THINK ABOUT IT (REMIX) | | FRENCH KISSIN | | | | | |
| CLUB NOUVEAU (King Jay/Tommy Boy TB 884) | | CLUB NOUVEAU (Tommy Boy TB 891) | | ONE WAY (MCA 23659) | | DEBBIE HARRY (Geffen 0-20575) | | | | | |
| 13 | 14 | 34 | 42 | 6 | 54 | 46 | 6 | 73 | 69 | 23 | |
| I DIDN'T MEAN TO TURN YOU ON | | MISUNDERSTANDING | | WALK LIKE AN EGYPTIAN (REMIX) | | THE MIDAS TOUCH | | | | | |
| ROBERT PALMER (Island DMD 969) | | JAMES (D-TRAIN) WILLIAMS (Columbia 44-05967) | | BANGLES (Columbia 44-05935) | | MIDNIGHT STAR (Solar/Elektra ED 51338) | | | | | |
| 20 | 10 | 35 | 40 | 9 | 55 | DEBUT | 74 | 70 | 28 | | |
| GIRLFRIEND | | BIG FUN | | UNFAITHFUL SO MUCH | | WHEN I THINK OF YOU (REMIX) | | | | | |
| BOBBY BROWN (MCA 23643) | | THE GAP BAND (Total Experience 2701-1-TD) | | FULL FORCE (Columbia 44-05955) | | JANET JACKSON (A&M SP 12180) | | | | | |
| 17 | 14 | 36 | 39 | 8 | 56 | 52 | 9 | 75 | 71 | 21 | |
| CRAZY | | ONCE BITTEN TWICE SHY | | I WON'T STOP LOVING YOU | | POINT OF NO RETURN (REMIX) | | | | | |
| JESSE JOHNSON (A&M 2878) | | VESTA WILLIAMS (A&M SP-12206) | | C-BANK FEATURING DIAMOND GIRL (Next Plateau NP 50047) | | NU SHOOZ (Atlantic 0-86829) | | | | | |
| 18 | 11 | 37 | 50 | 5 | 57 | 53 | 21 | | | | |
| YOU BE ILLIN' | | ONCE IN A LIFETIME GROOVE (REMIX) | | GIRLS AIN'T NOTHING BUT TROUBLE | | | | | | | |
| RUN D.M.C. (Profile PRO-7119) | | NEW EDITION (MCA 23692) | | JAZZY JEFF AND FRESH PRINCE (Word WD1) | | | | | | | |
| 27 | 9 | 38 | 55 | 2 | | | | | | | |
| SOMEONE LIKE YOU | | I NEED YOUR LOVING (REMIX) | | | | | | | | | |
| SYLVESTER (Warner Bros. 0-20548) | | THE HUMAN LEAGUE (A & M SP 12213) | | | | | | | | | |
| | | 39 | 50 | 5 | | | | | | | |
| | | MR. BIG STUFF | | | | | | | | | |
| | | HEAVY D. AND THE BOYZ (MCA 23691) | | | | | | | | | |

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

New 12" Releases

PSWAY (Columbia 44 05988)
Honeythief (3:10) (Publisher not listed) (A. McLeod, J. McElhone, G. Skinner, Travers) (Producer: G. Langan)

STA WILLIAMS (A&M SP- 12221)
Nothing About You (6:10) (Wiz Kid/Irving - BMI) (B. Loren) (Producer: B. en, B. Valentine)

IQUE (DEI Records DEI-101)
This Thing Called Love (4:00) (Red Bank/Al-Da-Sac - BMI) (I. Suthers, D. nter) (Producers: Earl & Deborah Hunter)

E STRANGLERS (Epic EAS 402573)
Says The Sun (4:48) (April - ASCAP) (The Stranglers) (Producers: The anglers, M. Kemp)

ACY LATTISAW (Motown 67734)
mp Into My Life (7:11) (Rare Blue - ASCAP/Kashif, Music Corp Of erica - BMI) (P. Gurwitz, Kashif) (Producers: Kashif)

EILA E. (Paisley Park/Warner Bros. 0-20579)
Id Me (5:04) (Sister Fate - ASCAP/Pretty Man, Teete - BMI) (Sheila E., C. rman, E. Mininfield) (Producers: Sheila E.)

MOST ACTIVE



Open Your Heart—Madonna—(Sire/Warner Bros.)

STRONG ACTIVITY

Candy—Cameo—(Atlanta Artists/PolyGram)
Come Go With Me—Expose—(Arista)
I Need Your Loving—The Human League—(A&M)
Stop To Love—Luther Vandross—(Epic)

CLUB PICK

Cry Wolf—A-Ha—(Warner Bros.)
D.J.: Robert Mandel
Club: Double Tree
Location: Orange County

Comments:
"Nice vocals and a very good production."

RETAILER'S PICK

Foot Tappin'—The Real Thing—(Macola)
Store: Spin City
Manager: Jimmy Reed
Location: Boston

Comments:
"It is very new and I hope that DJ's pick up on it."

CASH BOX TOP 100 ALBUMS

January 31, 1987

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

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

| Rank | Title, Artist, Label, Number, Distributor | W | | Rank | Title, Artist, Label, Number, Distributor | W | | Rank | Title, Artist, Label, Number, Distributor | W | |
|------|--|----|----|------|---|----|----|---------------------|---|--------------|----|
| | | L | O | | | L | O | | | L | O |
| | | W | C | | | W | C | | | W | C |
| 1 | SLIPPERY WHEN WET 8.98 BON JOVI (Mercury 830 264-1M-1)POL | 1 | 22 | 34 | STRONG PERSUADER 8.98 ROBERT CRAY (Mercury 830 568-1) POL | 39 | 8 | 68 | LIFE'S RICH PAGEANT R.E.M. (I.R.S. 5783)MCA | 59 | 25 |
| 2 | THIRD STAGE 9.98 BOSTON (MCA 6188) MCA | 2 | 17 | 35 | STAND BY ME 8.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81677-1-E)WEA | 32 | 20 | 69 | HEARTBEAT DON JOHNSON (Epic BDE 40366)CBS | 64 | 21 |
| 3 | DIFFERENT LIGHT BANGLES (Columbia BFC 40039) CBS | 4 | 52 | 36 | AUGUST 9.98 ERIC CLAPTON (Duck/Warner Bros. 25476-1) WEA | 36 | 8 | 70 | FAHRENHEIT TOTO (Columbia FC 40273)CBS | 70 | 20 |
| 4 | BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85 (Columbia C5X40558)CBS | 3 | 10 | 37 | SOMEWHERE IN TIME 8.98 IRON MAIDEN (Capitol SJ 12524) CAP | 28 | 17 | 71 | THE THIN RED LINE 8.98 GLASS TIGER (Manhattan ST S3032) CAP | 72 | 27 |
| 5 | THE WAY IT IS 8.98 BRUCE HORNSBY & THE RANGE (RCA NFL1-8058) RCA | 5 | 31 | 38 | LIVE ALIVE 9.98 STEVIE RAY VAUGHN AND DOUBLE TROUBLE(Epic-E2 40511)CBS | 38 | 9 | 72 | POWER 8.98 KAN5AS (MCA 5838)MCA | 58 | 12 |
| 6 | NIGHT SONGS 8.98 CINDERELLA (Mercury 830 076-1M-1)POL | 7 | 26 | 39 | FOREVER 8.98 KOOL & THE GANG (Mercury 830 398-1)POL | 35 | 10 | 73 | WELCOME HOME 'TIL TUESDAY (EPIC 40314)CBS | 71 | 15 |
| 7 | TRUE BLUE 9.98 MADONNA (Sire 25442-1) WEA | 8 | 29 | 40 | BREAK EVERY RULE 9.98 TINA TURNER (Capitol PJ 12530)CAP | 40 | 19 | 74 | ONE TO ONE 9.98 HOWARD JONES (Elektra 9 60499-1) WEA | 74 | 14 |
| 8 | FORE! 8.98 HUEY LEWIS AND THE NEWS (Chrysalis OV 41534)CBS | 6 | 21 | 41 | TOP GUN ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40323) CBS | 41 | 35 | 75 | THIS SIDE OF PARADISE 8.98 RICK OCASEK (Geffen GHS 24098) WEA | 75 | 16 |
| 9 | LICENSED TO ILL BEASTIE BOYS (Def Jam BFL 40238)CBS | 12 | 11 | 42 | LONG TIME COMING READY FOR THE WORLD (MCA 5829)MCA | 43 | 9 | 76 | FIELDS OF FIRE 8.98 COREY HART (EMI America PW 17217)CAP | 76 | 16 |
| 10 | GRACELAND 9.98 PAUL SIMON (Warner Bros. 25447) WEA | 10 | 21 | 43 | BOOMTOWN 8.98 DAVID & DAVID (A&M SP 65134)RCA | 42 | 21 | 77 | HOT TOGETHER 9.98 POINTER SISTERS (RCA 5609)RCA | 73 | 10 |
| 11 | NOTORIOUS DURAN DURAN (Capitol PJ 12540)CAP | 11 | 9 | 44 | FOR SENTIMENTAL REASONS 9.98 LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60474-1) WEA | 44 | 17 | 78 | EYE OF THE ZOMBIE 8.98 JOHN FOGERTY (Warner Bros. 25449-1)WEA | 77 | 18 |
| 12 | EVERY BREATH YOU TAKE The Singles THE POLICE (A&M SP-3902)RCA | 9 | 11 | 45 | ARETHA 8.98 ARETHA FRANKLIN (Arista AL-8442) RCA | 46 | 13 | 79 | SHOCKADELICA 8.98 JESSE JOHNSON (A&M SP 5122) RCA | 79 | 16 |
| 13 | DANCING ON THE CEILING LIONEL RICHIE (Motown 61S8ML)MCA | 13 | 23 | 46 | ROBBIE NEVIL 8.98 (Manhattan/EMI ST 53006)CAP | 50 | 7 | 80 | BOSTON (Epic JE 34188)CBS | 80 | 10 |
| 14 | INVISIBLE TOUCH 9.98 GENESIS (Atlantic 81641) WEA | 16 | 32 | 47 | LIVING IN THE 20TH CENTURY 9.98 STEVE MILLER (Capitol PJ 12445)CAP | 52 | 11 | 81 | THE PACIFIC AGE 8.98 ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/A&M SP 5144) RCA | 81 | 16 |
| 15 | RAPTURE 8.98 ANITA BAKER (Elektra 9-60444) WEA | 14 | 43 | 48 | UNDER THE BLUE MOON 8.98 NEW EDITION (MCA 5912) MCA | 48 | 8 | 82 | INSIDE THE ELECTRIC CIRCUS 8.98 WASP (Capitol ST 12531) CAP | 83 | 13 |
| 16 | CONTROL 9.98 JANET JACKSON (A&M SP-3905) RCA | 18 | 49 | 49 | WHITNEY HOUSTON 8.98 (Arista AL8-8211) RCA | 51 | 97 | 83 | KBC BAND 8.98 (Arista AL 8440)RCA | 85 | 11 |
| 17 | GIVE ME THE REASON LUTHER VANDROSS (Epic FE 4041S) CBS | 15 | 16 | 50 | THE TOUCH 8.98 ALABAMA (RCA 5649) RCA | 53 | 16 | 84 | BLAH-BLAH-BLAH 8.98 IGGY POP (A&M SP 5146)RCA | 86 | 16 |
| 18 | GEORGIA SATELLITES 8.98 (Elektra 60496-1) WEA | 20 | 12 | 51 | SPECIALLY FOR YOU 8.98 THE SMITHEREENS (Enigma ST-73208)CAP | 47 | 22 | 85 | TRILOGY 8.98 YNGWIE J. MALMSTEEN (Polydor 831 073-1)POL | 82 | 18 |
| 19 | WHIPLASH SMILE BILLY IDOL (Chrysalis OV 41514) CBS | 17 | 13 | 52 | TO HELL WITH THE DEVIL 9.98 STRYPHER (Enigma PJS 73237)CAP | 45 | 11 | 86 | MIAMI VICE II: NEW MUSIC FROM THE TELEVISION SERIES "MIAMI VICE" 9.98 VARIOUS ARTISTS (MCA 6192)MCA | 88 | 9 |
| 20 | BACK IN THE HIGH LIFE 8.98 STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA | 21 | 29 | 53 | GREETINGS FROM TIMBUK 3 8.98 TIMBUK 3 (IRS 5739) MCA | 54 | 16 | CHARTBREAKER | | | |
| 21 | WORD UP 8.98 CAMEO (Atlanta Artists 830 265)POL | 19 | 20 | 54 | RAISED ON RADIO JOURNEY (Columbia OC 39936) CBS | 56 | 39 | 87 | THE HOUSE OF BLUE LIGHT 8.98 DEEP PURPLE (Mercury 831 318-1)POL | DEBUT | |
| 22 | RAISING HELL 8.98 RUN D.M.C. (Profile PRO 1217) IND | 23 | 35 | 55 | TOUCH ME 8.98 SAMANTHA FOX (Jive 1012-1-J)RCA | 67 | 7 | 88 | KING OF STAGE 8.98 BOBBY BROWN (MCA 5827)MCA | 105 | 3 |
| 23 | SHAKE YOU DOWN GREGORY ABBOTT (Columbia BFC 40437) CBS | 25 | 13 | 56 | 5150 8.98 VAN HALEN (Warner Bros. 25394-1) WEA | 57 | 43 | 89 | LITTLE SHOP OF HORRORS ORIGINAL MOTION PICTURE SOUNDTRACK (Geffen GHS 24125)WEA | 123 | 3 |
| 24 | TRUE COLORS CYNDI LAUPER (Portrait OR 40313)CBS | 24 | 18 | 57 | EAT 'EM AND SMILE 8.98 DAVID LEE ROTH (Warner Bros. 25470) WEA | 49 | 28 | 90 | VINNY VINCENT INVASION 9.98 (Chrysalis BFV 41529)CBS | 91 | 21 |
| 25 | THE BRIDGE BILLY JOEL (Columbia OC 40402)CBS | 22 | 25 | 58 | THE WHOLE STORY 9.98 KATE BUSH (EMI America PWAS 17242)CAP | 63 | 7 | 91 | REVENGE EURYTHMICS (RCA ATL1-8847) RCA | 84 | 27 |
| 26 | GET CLOSE 9.98 PRETENDERS (Sire/Warner Bros. 25488-1) WEA | 26 | 13 | 59 | CRASH 8.98 HUMAN LEAGUE (Virgin/A&M SP 5129)RCA | 55 | 18 | 92 | LIVE 9.98 GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST 17214)CAP | 94 | 25 |
| 27 | JUST LIKE THE FIRST TIME 8.98 FREDDIE JACKSON (Capitol ST 12495)CAP | 27 | 13 | 60 | WHEN SECONDS COUNT SURVIVOR (Scotti Bros. FZ 40457)CBS | 62 | 10 | 93 | LEATHER JACKETS 9.98 ELTON JOHN (Geffen GHS 24114)WEA | 87 | 7 |
| 28 | DANCING UNDERCOVER 8.98 RATT (Atlantic 81683-1) WEA | 31 | 16 | 61 | THE FINAL COUNTDOWN EUROPE (Epic BFE 40241)CBS | 78 | 3 | 94 | THINK VISUAL 8.98 THE KINKS (MCA S82)MCA | 119 | 3 |
| 29 | TRUE STORIES 9.98 TALKING HEADS (Sire 2SS12-1)WEA | 29 | 18 | 62 | LOVE ZONE 8.98 BILLY OCEAN (Jive/Arista JL8-8409) RCA | 68 | 38 | 95 | SHELTER 8.98 LONE JUSTICE (Geffen-24122)WEA | 97 | 9 |
| 30 | CAN'T HOLD BACK EDDIE MONEY (Columbia FC 40096) CBS | 30 | 22 | 63 | MOSAIC WANG CHUNG (Geffen GHS 24115) WEA | 65 | 13 | 96 | PEACE SELLS...BUT WHO'S BUYING? 8.98 MEGADETH (Capitol ST 12526) CAP | 99 | 15 |
| 31 | BY REQUEST (THE BEST OF BILLY VERA & THE BEATERS) 8.98 BILLY VERA & THE BEATERS (Rhino RNLP 70858) | 37 | 7 | 64 | RIPTIDE 8.98 ROBERT PALMER (Island 90471) WEA | 61 | 61 | 97 | MAD, BAD AND DANGEROUS TO KNOW DEAD OR ALIVE (Epic FE 40572)CBS | 112 | 7 |
| 32 | SO 8.98 PETER GABRIEL (Geffen GHS 24088) WEA | 33 | 35 | 65 | CHICAGO 18 8.98 CHICAGO (Warner Bros. 25509-1) WEA | 66 | 17 | 98 | SCOUNDREL DAYS 8.98 A-HA (Warner Bros. 925501-1) WEA | 89 | 14 |
| 33 | SOLITUDE/SOLITAIRE 8.98 PETER CETERA (Full Moon/Warner Bros. 25474) WEA | 34 | 30 | 66 | THE MONKEES THEN & NOW 8.98 THE MONKEES (Arista AL9 8432) RCA | 60 | 29 | 99 | ELECTRIC CAFE 9.98 KRAFTWERK (Warner Bros. 9 25525-1)WEA | 95 | 10 |
| | | | | 67 | PRIMITIVE LOVE MIAMI SOUND MACHINE (Epic BFE 40131) CBS | 69 | 62 | 100 | LIFE, LOVE & PAIN CLUB NOUVEAU (Warner Bros. 9-254771)WEA | 128 | 3 |

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

CASH BOX

Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

JANUARY 24, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

143 Stations Reported This Week

That Ain't Love
R.E.O. Speedwagon—Epic
42 Adds

Let's Go
Wong Chung—Geffen
34 Adds

The Final Countdown
Europe—Epic
28 Adds

Fire
Bruce Springsteen—Columbia
27 Adds



#1 SINGLES



DETAIL



Change Of Heart
Cyndi Lauper—Portrait

C'est La Vie
Robbie Nevil—Manhattan

Shake You Down
Gregory Abbott—Columbia

Somewhere Out There
Ronstadt/Ingram—MCA

Livin' On A Prayer
Bon Jovi—Mercury/PG

REQUESTS



At This Moment
Billy Vera & The Beaters—Rhino

Fight For Your Right (To Party)
Beastie Boys—Def Jam/Columbia

Open Your Heart
Modonno—Sire

Touch Me
Samantha Fox—Jive/RCA

Will You Still Love Me?
Chicago—Worner Bros.

ALBUM ALLEY

Light Of The Moon—Los Lobos—Slash/WB
A second full-length album from the East L.A. combo that enjoyed tremendous critical acclaim for their debut Slosh LP. This one is even better - plenty of strong AOR cuts like "Shokin' Shokin'" (the first single) and "Set Me Free (Rasa Lee)." The true strength of this band lies, however, in the album cuts. "One Time, One Night," "Is This All There Is?," "The Hordest Time" - elegant lyrics reveal the depths of this band's convictions.
—Paisley Park/WB

Man At Work—Prince & The New Power Generation—Paisley Park/WB
A cute album - all the songs are numbers. And for crying out loud, is it really Prince or not? The best thing is, it sounds great! Wholly instrumental, jazz-tinged B/C fronted by the initial "Six" (b/w "Six 1/2"). Adding early on a B/C radio.
—Columbia

Man At Work—Colin James Hay—Columbia
An album from former Man At Work (whatever happened to those guys anyway?). His Aussie voice highlights a collection of original tunes produced by slick Robin Millar (Everything But The Girl). "Hold Me" is the first single, following the Gabriel/Simon path with an African inflection. Adds are picking up . . .

CROSSOVER POTENTIAL

Nothing's Gonna Stop Us Now—Starship—Grunt/RCA

My Baby—Pretenders—Sire/WB

Lean On Me—Club Nouveau—King Jay/WB

Midnight Blue—Lou Gramm—Atlantic

Fire—Bruce Springsteen—Columbia

Stone Love—Kaal & The Gong—Mercury/PG

PAUL YOUNG

**WHY DOES A MAN
HAVE TO BE STRONG**

**TAKEN FROM THE COLUMBIA LP:
BETWEEN TWO FIRES FC 40543**



PRODUCED BY HUGH PADGHAM, PAUL YOUNG & IAN KEWLEY

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 | B. VERA & THE BEATERS—At This Moment—Rhino | 2 | 12 | X | X | X | X | 90% | 2 | 1 | | Y | 31 | 7 |
| 2 | MADONNA—Open Your Heart—Sire/WB | 4 | 9 | X | X | X | | 95% | 4 | 19 | 9 | | 7 | 29 |
| 3 | GREGORY ABBOTT—Shake You Down—Columbia | 1 | 16 | | X/F | X/F | F | 79% | 7 | 4 | 8 | | 23 | 13 |
| 4 | ROBBIE NEVIL—C'est La Vie—Manhattan | 3 | 16 | X | X | X | X | 84% | 15 | 3 | 3 | | 46 | 7 |
| 5 | GENESIS—Land Of Confusion—Atlantic | 6 | 14 | X | X | X | | 82% | 11 | 20 | 1 | | 14 | 32 |
| 6 | JANET JACKSON—Control—A&M | 5 | 14 | X | X | X | | 68% | | 22 | 2 | | 16 | 49 |
| 7 | CYNDI LAUPER—Change Of Heart—Parrot | 11 | 10 | X/F | X/F | X/F | | 90% | 14 | 2 | 5 | Y | 24 | 18 |
| 8 | GLASS TIGER—Someday—Monkhotton | 10 | 14 | X | X | X | | 85% | 13 | 18 | | | 71 | 27 |
| 9 | CHICAGO—Will You Still Love Me—Full Maan/WB | 13 | 12 | | | X | X | 90% | 6 | 13 | 33 | | 65 | 17 |
| 10 | BON JOVI—Livin' On A Prayer—Mercury/PG | 16 | 8 | X | X | | | 86% | 1 | 6 | * | Y | 1 | 22 |
| 11 | SAMANTHA FOX—Touch Me—Jive/RCA | 15 | 13 | X | X | | | 81% | 5 | 7 | | | 55 | 7 |
| 12 | BANGLES—Walk Like An Egyptian—Columbia | 8 | 19 | X | X | X | | 55% | 9 | 8 | 24 | | 3 | 52 |
| 13 | GEORGIA SATELLITES—Keep Your Hands...—Elektra | 18 | 11 | M | M | M | | 77% | 10 | 14 | 13 | Y | 18 | 12 |
| 14 | BOSTON—We're Ready—MCA | 17 | 9 | M | M | M | | 77% | 24 | 37 | NV | | 2 | 17 |
| 15 | DURAN DURAN—Notorious—Capitol | 7 | 14 | X | X | | | 47% | | 12 | 7 | | 11 | 9 |
| 16 | WANG CHUNG—Everybody Have Fun...—Geffen | 9 | 18 | X | X | X | | 33% | | | | | 63 | 13 |
| 17 | LIONEL RICHIE—Bollero Girl—Motown | 24 | 9 | | | F | F | 77% | | 27 | 27 | Y | 13 | 23 |
| 18 | BRUCE HORNSBY—The Way It Is—RCA | 12 | 20 | X | X | X | X | 27% | | 9 | 14 | Y | 5 | 31 |
| 19 | JETS—You Got It All—MCA | 25 | 12 | X | X | | | 76% | 30 | 25 | | | — | — |
| 20 | LUTHER VANDROSS—Stop To Love—Epic | 27 | 12 | | X | X | X | 68% | 19 | 15 | | | 17 | 16 |
| 21 | BILLY JOEL—This Is The Time—Columbia | 23 | 12 | | | X | X | 62% | 18 | 21 | NV | | 25 | 25 |
| 22 | JOURNEY—I'll Be Alright...—Columbia | 26 | 9 | X | X | | | 76% | | 29 | * | | 54 | 39 |
| 23 | HUEY LEWIS—Jacob's Ladder—Chryslis | 29 | 3 | X | X | X | X | 90% | 20 | 28 | * | Y | 8 | 21 |
| 24 | BENJAMIN ORR—Stay The Night—Elektra | 28 | 13 | | X | X | X | 73% | 21 | 16 | | | 164 | Debut |
| 25 | R.F.T.W.—Love You Down—MCA | 32 | 10 | F | F | | | 71% | 12 | 30 | | Y | 42 | 9 |
| 26 | CHICO DEBARGE—Talk To Me—Gordy/Motown | 31 | 11 | X/F | X/F | | | 70% | 31 | 36 | | | — | — |
| 27 | PETER GABRIEL—Big Time—Geffen | 33 | 10 | X | X | X | | 72% | 23 | 33 | 36 | | 32 | 35 |
| 28 | SURVIVOR—Is This Love—Scatti Bras./CBS | 19 | 15 | X | X | X | | 36% | | | | | 60 | 10 |
| 29 | CINDERELLA—Nobody's Fool—Mercury/PG | 35 | 12 | X | X | | | 58% | 8 | 32 | | Y | 6 | 26 |
| 30 | BON JOVI—You Give Love...—Mercury | 20 | 22 | X | X | | | 39% | 32 | | 18 | Y | 1 | 22 |
| 31 | EDDIE MONEY—I Wanna Go Back—Columbia | 37 | 9 | | X | X | | 69% | | 31 | * | | 30 | 22 |
| 32 | COOL & THE GANG—Victory—Mercury | 14 | 14 | X | X | X | | 51% | | 17 | 4 | | 39 | 10 |
| 33 | BEASTIE BOYS—(You Gotta) Fight...—Def Jam/Col. | 42 | 7 | M | M | | | 58% | 3 | 23 | | Y | 9 | 11 |
| 34 | BEN E. KING—Stand By Me—Atlantic | 21 | 18 | X | X | X | X | 13% | | | | | 35 | 20 |
| 35 | DEAD OR ALIVE—Brand New Lover—Epic | 43 | 7 | X | X | | | 62% | | 26 | | | 97 | 7 |
| 36 | ARETHA FRANKLIN—Jimmy Lee—Arista | 41 | 9 | | | F | F | 55% | | 24 | | | 45 | 13 |
| 37 | BRUCE HORNSBY—Mandalin Rain—RCA | 45 | 3 | X | X | X | X | 80% | | 11 | * | Y | 5 | 31 |
| 38 | BRUCE WILLIS—Respect Yourself—Motown | 47 | 3 | X | X | X | X | 70% | | 10 | | | — | — |
| 39 | RETENDERS—Don't Get Me Wrong—Sire/WB | 22 | 17 | | X | X | X | 27% | | | 19 | Y | 26 | 13 |
| 40 | HUMAN LEAGUE—I Need Your Loving—A&M | 40 | 9 | X | X | | | 23% | | | 25 | | 59 | 18 |

° Soundtrack

* MTV—Exclusive

NV—No Video

NR—Not Ranked

Y—Yes, On Tour

X—All

ON DECK

| Record Rank | Title | Lst. Wk. | Tot. Wks. | Popularity Factor | | | | Station % | Request Rank | Sales Rank | Day Parts |
|-------------|--|----------|-----------|-------------------|-------|-------|-----|-----------|--------------|------------|-----------|
| | | | | 12-17 | 18-24 | 25-34 | 34+ | | | | |
| 41 | RONSTADT/INGRAM—Somewhere Out There—MCA | 49 | 8 | | | X | X | 53% | 25 | 5 | 6o-3p |
| 42 | COREY HART—Can't Help Falling...—EMI/America | 46 | 9 | F | | | F | 36% | | 42 | 6o-7p |
| 43 | TOTO—Without Your Love—Columbia | 48 | 6 | | X | X | | 64% | | 39 | all |
| 44 | JANET JACKSON—Let's Wait Awhile—A&M | 61 | 2 | | | | | 55% | 22 | | |
| 45 | JEFF LORBER—Facts Of Love—WB | 50 | 8 | | X | X | | 45% | 28 | 35 | 3p-mid |
| 51 | ANITA BAKER—Caught Up In The Rapture—Elektra | 56 | 9 | | X | X | X | 30% | 26 | | all |
| 53 | WANG CHUNG—Let's Go—Geffen | 72 | 2 | X | X | | | 53% | | | 3p-3a |
| 54 | STACEY Q—We Connect—Atlantic | 62 | 7 | X/F | X/F | | | 23% | 37 | 38 | 3p-3a |
| 61 | BOBBY BROWN—Girlfriend—MCA | 63 | 7 | F | | | | 14% | | | 3p-7p |
| 62 | CAMEO—Condy—Atlanto Artists/PG | 74 | 3 | | | | | 22% | | 43 | 3p-3o |
| 63 | BILLY IDOL—Don't Need A Gun—Chrysalis | 76 | 2 | | | | | 35% | | | — |
| 64 | EXPOSE—Come Go With Me—Arista | 77 | 2 | | | | | 36% | | | — |
| 65 | CROWDED HOUSE—Don't Dream It's Over—Capital | 79 | 3 | | X | X | X | 31% | | | — |
| 66 | STARSHIP—Nothing's Gonna Stop Us Now—Grunt/RCA | — | Debut | | | | | 38% | | | — |
| 67 | EUROPE—Finol Countdown—Epic | 84 | 2 | M | M | | | 35% | 17 | 41 | — |
| 70 | REO SPEEDWAGON—That Ain't Love—Epic | — | Debut | | | | | 29% | 35 | | — |
| 71 | HOWARD JONES—All I Wont—Elektra | 78 | 3 | | | | | 17% | | | — |
| 73 | DARYL HALL—Someone Like You—RCA | 86 | 2 | | | | | 26% | | | — |
| 74 | LONE JUSTICE—Shelter—Geffen | 81 | 3 | | X | X | | 17% | | 40 | — |
| 75 | PETER CETERA—Big Mistake—Full Moan/WB | 88 | 2 | | | | | 25% | | | — |

MULTI FORMAT PLAYLIST

| Title | Format Penetration | | | | | | All Format % | Comb. Ret. Rank | Req. Rank | Comments |
|---|--------------------|---------|-------|-----|-----|-------|--------------|-----------------|-----------|---------------------------|
| | Top 40 | Country | Urban | AC | AOR | Dance | | | | |
| 1 Lionel Ritchie—Ballerina Girl—Motown | 77% | | 88% | 96% | | | 43.5% | 27 | | Still chomp |
| 2 Bruce Hornsby—Mandolin Rain—RCA | 80% | | | 81% | 76% | | 39.5% | 11 | | Enters Top 40 |
| 3 Aretha Franklin—Jimmy Lee—Arista | 55% | | 92% | 83% | | | 38.3% | 24 | | #2 B/C |
| 4 Jets—You Got It All—MCA | 76% | | 69% | 80% | | | 37.5% | 25 | 30 | Still strong in 3 formats |
| 5 Robbie Nevil—C'est Lo Vie—Manhattan | 84% | | 72% | 14% | | 52% | 37% | 3 | 15 | #8 B/C, #4 pop |
| 6 Madonna—Open Your Heart—Sire/WB | 95% | | | 59% | | 60% | 35.7% | 19 | 4 | #2 with momentum |
| 7 Luther Vandross—Stap To Love—Epic | 68% | | 71% | 75% | | | 35.7% | 15 | 19 | Up 7 to #20 |
| 8 Chicago—Will You Still Love Me?—WB | 90% | | | 96% | | | 31% | 13 | 6 | Moves into top 10 |
| 9 Huey Lewis—Jacob's Ladder—Chrysalis | 90% | | | 28% | 66% | | 30.7% | 28 | 20 | Only 3 weeks - #23 |
| 10 Bruce Willis—Respect Yourself—Motown | 70% | | 54% | 60% | | | 30.6% | 10 | | TV stud hits top 40 |
| 11 Billy Vera—At This Moment—Rhina | 90% | | | 93% | | | 30.5% | 1 | 2 | #1 bullet pop |
| 12 Gregory Abbott—Shoke You Down—COL | 79% | | | 64% | | 39% | 30.3% | 4 | 7 | LP #23 pop, #7 B/C |
| 13 Janet Jackson—Let's Wait Awhile—A&M | 55% | | 65% | 57% | | | 29.5% | | 22 | Jumps 17 places pop, 28 |
| 14 Glass Tiger—Somedoy—Manhattan | 85% | | | 90% | | | 29.2% | 18 | 13 | Up to #8 pop |
| 15 Bon Jovi—Livin' On A Prayer—Mercury/PG | 86% | | | | 86% | | 28.7% | 6 | 1 | Another #1? |
| 16 Cameo—Candy—Atlanto Artists/PG | 22% | | 92% | | | 55% | 28.2% | 43 | | #1 B/C |
| 17 Journey—I'll Be Alright...—Columbia | 76% | | | 80% | | | 27.3% | 29 | | Still moving - #22 bullet |
| 18 Peter Gabriel—Big Time—Geffen | 72% | | | | 80% | | 25.3% | 33 | 23 | 3rd single off "So" |
| 19 Toto—Without You—Columbia | 64% | | | 88% | | | 25.3% | 39 | | Top 40 next week |
| 20 Benjamin Orr—Stay The Night—Elektra | 73% | | | 61% | 12% | | 24.3% | 16 | 21 | LP debuts #164 |

COMMENTS:

NORTHEAST

| | |
|---|---|
| PAUL YOUNG —Why Does A Man...—Columbia | 2nd single from "Between Two Fires" added at WKRZ/Wilkes-Barre, PA. |
| SHEILA E —Hold Me—Paisley Park/WB | Starting CHR at WNNK, getting good A/C attention. |

SOUTHEAST

| | |
|--|---|
| WORLD PARTY —Ship Of Fools—Chrysalis | Saturating AOR with LP "Private Revelation." Added at WROQ. |
| PAUL LEKAKIS —Boom Boom Let's Go To My Room—ZYX | Haven't heard this tune, but we'll let you know soon. |
| TRIUMPH —Just One Night—MCA | Just added at WROQ — from "The Sport Of Kings" album. |

SOUTHWEST

| | |
|--|--|
| TIME CODE —Louie Louie—Macola | Hi-tech instrumental remake of 60's hit—added at WQUE/Charlotte, NC. |
| TIA —Boy Toy—RCA | Popping up this week in the midwest. Played last week in SE and SW. |
| MEL & KIM —Showing Out—Atlantic | #31 bullet on Dance — crossing at KAMZ El Paso. |

MIDWEST

| | |
|--|---|
| TIMBUK 3 —Life Is Hard—I.R.S. | Second single from "Greetings From Timbuk 3" album. |
| LOS LOBOS —Shakin' Shakin' Shakes—Slash | New single off latest LP — see "Album Alley" - this issue. |
| TRIUMPH —Just One Night—MCA | WKDD in Akron has TRIUMPHed with the Canadian band's latest tune. |

PACIFIC NORTHWEST

| | |
|--|--|
| COLIN JAMES HAY —Hold Me—Columbia | KNBQ in Tacoma adding — starting some good AOR action. |
|--|--|

WEST

| | |
|---------------------------------------|---|
| GGY POP —Real Wild Child—A&M | Wild man rockin' at KITS in San Francisco |
| NEW ORDER —All Day Long—Qwest | KITS playing this ALL DAY LONG. Congratulations are in ORDER. |
| CHINA SISTERS —Arizona Sky—A&M | Added at KZZP in...guess where? (No, not New Jersey - try again!) |

HIGH PRIORITY



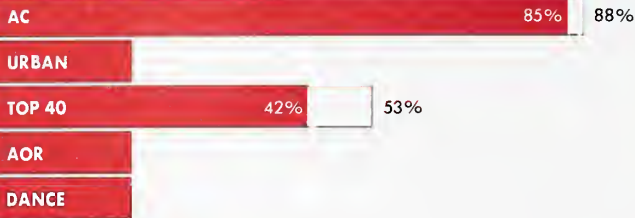
ARNIE ORLEANS
Rhino Records

Who says the record business isn't fun anymore? Rhino Records is celebrating it's first #1 record with an artist who has been around almost as long as I have. **Billy Vera's** "At This Moment" tops everybody's pop and A/C charts and, amazingly enough, is making real noise in both the country and black music areas. Clearly, this remarkable story could not have been written without the abiding faith and efforts of America's radio and retail communities, to whom we at Rhino are eternally grateful. Hopefully we can continue this feeling with the soon to be released follow up smash by **Billy Vera**, "I Can Take Care Of Myself."

RONSTADT/INGRAM:
Album: An American Tail



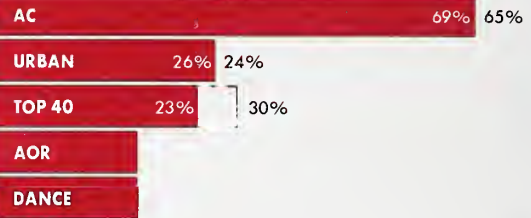
RECORD: Somewhere Out There **TEAM:** MCA



ANITA BAKER:
Album: Rapture



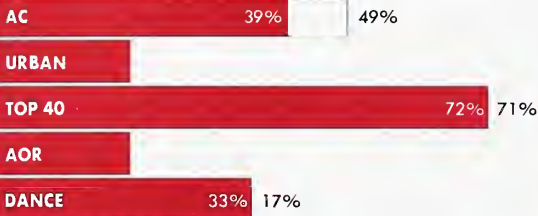
RECORD: Caught Up In The Rapture **TEAM:** Elektra



READY FOR THE WORLD:
Album: Long Time Coming



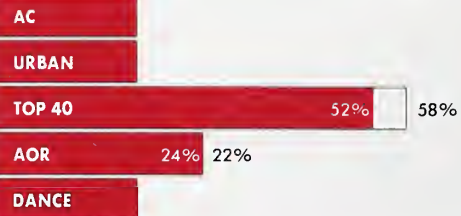
RECORD: Love You Down **TEAM:** MCA



BEASTIE BOYS:
Album: Licensed To Ill



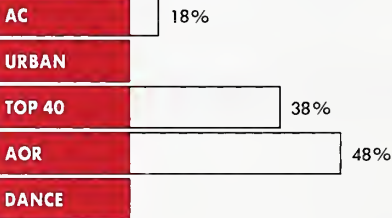
RECORD: Fight For Your Right (To Party) **TEAM:** Def Jam/Columbia



STARSHIP:
Album: From the film "Monnequin"



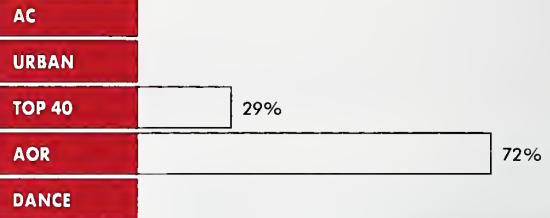
RECORD: Nothing's Gonna Stop Us Now **TEAM:** Grunt/RCA



REO SPEEDWAGON:
Album: Life As We Know It



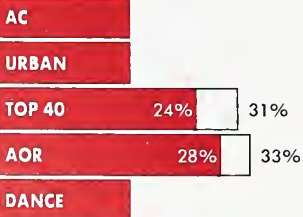
RECORD: That Ain't Love **TEAM:** Epic



CROWDED HOUSE:
Album: Crowded House



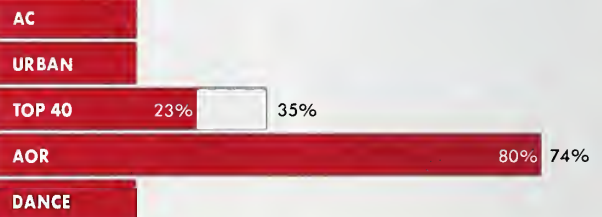
RECORD: Dan't Dream It's Over **TEAM:** Copital



BILLY IDOL:
Album: Whiplash Smile



RECORD: Don't Need A Gun **TEAM:** Chrysalis



Solid graph = last week; White graph = this week

PROFILES



Harriet Wasserman
Manager - Sheena Easton

Harriet Wasserman can be considered an anomaly in this business. She is one of the few successful female managers around, and has no patent force in the L.A. music scene for over 20 years. She has managed to survive, and thrive, in a business dominated by men since inception, and she has her current strategy. Sheena Easton, well on her way to superstardom. Wasserman actually began her career as a manager back in 1969, working with local acts and even producing some of their materi-

al. Then in 1976, she started as a booking agent at International Creative Management (ICM), where she stayed for 8 years. It was during this tenure at ICM that she first had the opportunity to meet Easton, and she recalls being very impressed: "She was doing her very first Merv Griffin show in Los Angeles, and I went down there and met her, and I remember when I came back to my office I said to my secretary, 'I just met somebody who's going to be a really big star.'"

By the spring of 1984, Easton had settled permanently in the U.S., but since her manager was still living in England, there was no one here to manage her affairs. She decided to ask Wasserman, her agent at ICM, to leave her job and become a full-time manager. "So I did," Wasserman says. "It wasn't a difficult decision to make because I have always had a really close relationship with her, and I had already been doing a lot of the little things that managers should do for her because there wasn't anyone here to do them." Wasserman was also primed for the career change because it allowed her to pursue more creative outlets for her talents.

She feels much more fulfilled as a manager than as an agent because she is allowed more freedom and responsibility over the career of her artist: the recording aspects, the touring aspects, the reading of scripts . . . She does

not feel as if she is confined to one area any more, and she relishes the creative latitude associated with her position.

Wasserman realizes that many different criteria are utilized by industry peers to judge a manager, but she feels that honesty is definitely the best policy. "It's a very important thing because we're not dealing with a commodity to sell - we have a relationship with our artists and you have to be honest in your dealings with them." Other factors she considers critical are the foresight to anticipate trends and the ability to stay in close touch with what is happening in the business. She uses trade publications and her contacts with agents, other managers, attorneys and many others to keep up on the latest news.

Easton has a new album coming out in March on EMI Records, and Wasserman plans to continue using radio as a major starting block for promotions. "It's really the only way. We try to plan many different things, whether it be phone calls to the station manager or the program director, signed t-shirts or tour books, or perhaps simply getting Sheena to visit as many stations as possible on a promotional tour. I think that the personal contact is very important. Since it's been so long since we last had product out, we will probably do quite a bit of promotional work this year."

The independent promotion scandal has

not affected Wasserman's personal relationship with radio professionals, "but I do think that it has affected the relationship that the record companies have with radio. What it has done is change the financial burden of hiring indies to the artist, when it's really an expense that the record company should incur. After all, it's their responsibility to promote the record." She also feels, as do most industry people, that this scandal is short-lived and will not last much more than six months, at which time indies will come back into vogue, but at a lesser degree of power.

Wasserman sees Easton's future plans becoming even more diversified, as the beautiful singer turns to another form of entertainment - acting. She has never acted before, but the movie industry is definitely showing interest. "We're reading scripts constantly, looking for the right thing. We're meeting with producers and studio heads, and the response so far has been very favorable."

Harriet Wasserman is a creative and driven individual who wants nothing more than to be accepted on her own terms: as a talented industry veteran who knows what is best for her client's future. She is actively seeking new talent to steer, and hopes to make Harriet Wasserman Management an even more viable force in the years to come.

Rob Yardumian

FLASH BOX



HE CAN DRESS HIM UP . . . Another serious kind of dude, David Lee Roth, reared into town recently to promote his latest LP. The debonair crooner is shown here with Jahn of Houston's KKBQ. The resultant interview will be featured on Lander's Hit Music USA national show on the United States Network.



KRTH'S GOLDEN SUMMER—RKO Radio recently awarded the air staff of Los Angeles' own K-Earth 101 gold records for achieving a weekly cumulative in excess of a million in summer's Arbs. The Buccaneer Queen was the setting for the idyllic cruise through L.A. Pictured (l-r) RKO Radio consultant Walter Saba, talent Jonathan Dall, KRTH VP and Patrick W. Narman, talent Steve Scott, Public Affairs director Vivian Parter, news anchor Mary Lynn, talent Jay Coffey, PD Phil Hall, talents Lisa Maree and Brian Bierre, Sr. administrative assistant Irma Malina, marketing director Dave Michaels, talents Michael Jay Gardner and Ran Bee, sports director Pete Damas, AM 930 engineering supervisor Lynn Duke, talents Claudia Marshall, Brother Jahn, and Steve Marris (whew . . .).



PUTTERS—Huey Lewis, the square one, was up early the morning after his sold-out Forum appearance in L.A. to visit with KHS-FM morning man Rick Dees on the air. After the air stint, this swinging duo hit the links for a quick nine holes. No word on the outcome of the match, but Huey looks pretty serious . . .



DAVE AND DAVE ON LINE ONE—Host David Perry (r) welcomed Dave Edmunds to Westwood One's initial program of 1987. The two Daves discussed, among other things, the veteran rocker's new live LP, I Hear You Rackin', Edmunds' production duties with The Fabulous T-Birds, and his plans for a studio album to be recorded this year.

PLAY BY PLAY

EAST

WFLY
Albany, NY
Mike Morris-PD
Tom O'Brien-MD
#1 G. Abbott
ADDS
J. Lorber
Janet Jackson
R. Ocasek
Eight Seconds
B. Idol
Ron & D.C. Crew
E. Money
Duran Duran

Q100 (WQQQ)
Allentown, PA
Bryon Geronimo-PD/MD
#1 Bon Jovi
ADDS
Journey
Dead or Alive
D. Hall
A. Franklin
J. Lorber
B. Willis

B-104 (WBSB)
Baltimore, MD
Steve Kingston-PD
Amy Kronthol-MD
#1 G. Abbott
ADDS
El DeBarge
Duran Duran
Georgia Satellites
Comeo

WCIR
Beckley, WV
Bob Spencer-PD
Ann Kelly-MD
#1 Madonna
ADDS
C. DeBarge
REO Speedwagon
Duran Duran
Starship
L. Gramm

WOAY
Beckley, WV
Jim Martin-PD/MD
#1 Bon Jovi
ADDS
L. Gramm
REO Speedwagon
B. Springsteen
Starship
Wong Chung
REQUESTS
Bon Jovi
Beastie Boys
Europe

KISS 108 (WKXS)
Boston, MA
Sonny Joe White-PD
Suson O'Connell-MD
#1 B. Vera
ADDS
Sweet Sensations
Eight Seconds
D. Hall
B. Idol
Expose
C. DeBurge
REQUESTS
B. Vera
A. Baker
C. DeBorge

KISS 98 (WKSE)
Buffalo, NY
Scott Robbins-PD
Boom Boom
Connon-MD
#1 Madonna
ADDS
Stacey Q
Expose
REO Speedwagon

REQUESTS
Bon Jovi
R.F.T.W.
Chicago

ROCK 102 (WBEN)
Buffalo, NY
Honk Nevins-Opr. Mgr.
Roger Christian-MD
#1 B. Vera
ADDS
C. DeBurge
L. Gromm
R. Jungklas
REO Speedwagon
Starship
D. Hall
Europe
Crowded House
Wong Chung
Beastie Boys
REQUESTS
B. Vera
Abbott
Bon Jovi

WVSR
Charleston, WV
Joy Jarvis-PD
Don Rose-MD
#1 B. Vera
ADDS
C. DeBorge
David & David
Duran Duran
Janet Jackson
P. Gabriel
REO Speedwagon
REQUESTS
B. Vera
Madonna
Chicago

WNNK
Harrisburg, PA
Bruce Bond-PD
#1 B. Vera
ADDS
B. Springsteen
Sheila E
L. Gromm
Nocero
Club Nouveau
REQUESTS
J. Lorber
L. Vondross
C. Louper

KC 101 (WKCI)
New Haven, CT
Stef Rybok-PD
#1 B. Vera
ADDS
Comeo
Wong Chung
L. Gromm
Expose
REQUESTS
B. Vera
S. Fox
Bon Jovi

Z100 (WHYZ)
New York, NY
Scott Shannon-PD
Frankie Blue-MD
#1 B. Vera
ADDS
L. Vandross
Chicago
Gloss Tiger
Jets
REQUESTS
Bon Jovi
Beastie Boys

106FM (WBLI)
New York, NY
Bill Terri-PD
Ruth Tolson-MD
#1 B. Vera

ADDS
R.F.T.W.
A. Baker
Duran Duran
Starship
C. Hart
REQUESTS
Bangles
G. Abbott
Bon Jovi

B94 (WBZZ)
Pittsburgh, PA
Nick Ferrero-PD
Lori Campbell-MD
#1 B. Vera
ADDS
Journey
REQUESTS
Bon Jovi
Run D.M.C.
Cinderella

WHTX
Pittsburgh, PA
Keith Abrams-PD
Bob Conrod-MD
#1 B. Joel
ADDS
Toto
Ronstadt/Ingram
Janet Jackson
REQUESTS
B. Joel
Glass Tiger
A. Baker

RI104 (WERI)
Providence, RI
Jonathon Monk-PD
#1 Madonna
ADDS
C. DeBorge
B. Idol
Janet Jackson
'Til Tuesday
L. Gramm

98 PXY (WPXY)
Rochester, NY
Tom Mitchell-PD
#1 S. Fox
ADDS
B. Springsteen
Wang Chung
B. Idol
Europe
Stacy Q
L. Gromm
Starship
REQUESTS
Bon Jovi
S. Fox
Ron & D.C. Crew

WMJQ
Rochester, NY
Tom Messner-PD
#1 Madonna
ADDS
B. Hornsby
C. Hort
L. Gramm
A. Franklin
REO Speedwagon
Starship
REQUESTS
Bon Jovi
B. Vera
Georgia Satellites

WGFM
Schenectady, NY
Michael Neff-PD
Tom Parker-MD
#1 B. Vera
ADDS
D. Hall
A. Baker
David & David
Europe
P. Cetera
B. Springsteen
REQUESTS
B. Vera
Bon Jovi
S. Fox

WNTQ
Syracuse, NY
David Laird-PD
Gory Dunes-MD
#1 Madonna
ADDS
El DeBorge
P. McCartney
B. Idol
D. Hall
REQUESTS
Madonna
C. Lauper
Boston

POWER 105 (WAVA)
Washington, DC
Mork St. John-PD
Gene Boxter-MD
#1 Madonna
ADDS
B. Orr
S. Murdock
Comeo
Duran Duran
REQUESTS
Club Nouveau
Beastie Boys
Bon Jovi

Q107 (WRQX)
Washington, DC
Chuck Morgan-PD
Pom Trickett-MD
#1 Chicago
ADDS
Club Nouveau
Duran Duran
REQUESTS
Madonna
S. Fox
Bon Jovi

WKRZ
Wilkes-Barre, PA
Jim Rising-PD/MD
#1 B. Vera
ADDS
Janet Jackson
Crowded House
S. Murdock
P. Cetero
Hipsway
REO Speedwagon
Freddie Jackson
Josen & Scorchers
L. Gromm
David & David
REQUESTS
B. Vera
Georgia Satellites
Europe

WSTW
Wilmington, DE
Steve Berstler-PD
Nicole-MD
#1 Cinderella
Beastie Boys
Dead or Alive
J. Lorber
Janet Jackson
Wang Chung
Starship
REO Speedwagon
REQUESTS
B. Vera
C. Lauper
Bon Jovi

Q106 (WQXA)
York, PA
Dick Sennessy-PD
Dove Crockett-MD
#1 G. Abbott
ADDS
Wong Chung
Starship
B. Idol
Janet Jackson
Beastie Boys
Ronstadt/Ingram
REQUESTS
G. Abbott
B. Vera
Genesis

SOUTH

Z93 (WZGC)
Atlanta, GA
Bob Cose-PD
Chris Thomas-MD
#1 Madonna
ADDS
Duran Duran
Stacey Q
Genesis
REQUESTS
Georgia Satellites
Bon Jovi
S. Fox

WBBQ
Augusta, GA
Bruce Stevens-PD
#1 Madonna
ADDS
B. Springsteen
Starship
Europe
P. Cetero
R. Cray
David & David
REQUESTS
B. Vera
Bon Jovi
Madonna

KHFI
Austin, TX
Barry Koye-PD
Selby Edwards-MD
#1 R. Nevil
ADDS
B. Springsteen
Kool & The Gang
R.F.T.W.
REQUESTS
R. Nevil
Genesis
Madonna

WFMF
Baton Rouge, LA
Rondy Rice-PD
Johnny Ahysen-MD
#1 B. Vera
ADDS
Cinderella
REO Speedwagon
B. Willis
REQUESTS
Bon Jovi
B. Vera
B. Orr

KXX106 (WKXX)
Birmingham, AL
Tom Scott-MD
#1 Madonna
ADDS
B. Springsteen
Starship
Duran Duran
L. Gramm
Boston
REQUESTS
Madonna
Bon Jovi

KRGV
Brownsville, TX
Bob Perry-PD
Anno Dehora-MD
#1 Madonna
ADDS
Beastie Boys
Expose
Crowded House
REQUESTS
Madonna
Bon Jovi
Janet Jackson

WBCY
Charlotte, NC
Jock Daniel-PD
Mork Summers-Asst. PD
#1 B. Vera

ADDS
Hipsway
R. Cray
P. Cetero
D. Hall
Starship
Lane Justice
REQUESTS
B. Vera
Georgia Satellites
Boston

WSKZ
Chattanooga, TN
Scott Chase-PD
Joy Scott-MD
#1 Madonna
ADDS
Janet Jackson
P. Cetero
REO Speedwagon
Starship
Wang Chung
REQUESTS
Madonna
Gloss Tiger
Georgia Satellites

WNOK
Columbo, SC
Leo Windhom-PD
Robin King-MD
#1 Bon Jovi
ADDS
Kool & The Gang
Starship
Europe
P. Cetero
Wong Chung
Club Nouveau
B. Springsteen
Ronstadt/Ingram
REQUESTS
Madonna
S. Fox
Cinderella

KAMZ
El Paso, TX
Raymond Messo-PD
Lauro Warner-MD
#1 G. Abbott
ADDS
Communords
P. Gabriel
Mel & Kim
Janet Jackson
Madonna
REQUESTS
G. Abbott
Janet Jackson
Madonna

97.1 KEGL
Fort Worth, TX
P.J. Olsen
#1 Genesis
ADDS
REO Speedwagon
Duran Duran
Starship
Beastie Boys
L. Gramm
REQUESTS
Genesis
Bon Jovi
Boston

WANS
Greenville, SC
Tommy Smith-PD
#1 Chicago
ADDS
Beastie Boys
David & David
Communords
Starship
Dead or Alive
L. Gromm
Hipsway

WKDQ
Henderson, KY
Bruce Clarke-PD
Greg L. Goger-MD
#1 B. Joel

ADDS
T. Turner
El DeBarge
REQUESTS
B. Joel
Ronstadt/Ingram
B. Orr

POWER 104 (KRBE)
Houston, TX
Paul Christy-PD
Helene Pino-MD
#1 Madonna
ADDS
Sweet Sensations
P. Gabriel
Freddie Jackson
B. Idol
D. Hall
Kool & The Gang
Club Nouveau
REQUESTS
Bon Jovi
Cinderella
Beastie Boys

WQUT
Johnson City, TN
Morc Potter-PD
Steve Taylor-MD
#1 Genesis
ADDS
REO Speedwagon
L. Gromm
R. Jungklas
Janet Jackson
Starship
Crowded House

Y106 (WHLY)
Orlando, FL
Jerry Cogle-PD
#1 B. Vera
ADDS
S. Murdock
Kool & The Gang
Journey
REQUESTS
Bon Jovi
Beastie Boys
S. Fox

BJ 105 (WBJW)
Orlando, FL
Brian Thomas-P
Dave Wright-MI
#1 B. Vera
ADDS
B. Springsteen
Club Nouveau
P. Lekakis
REQUESTS
Bon Jovi
P. Lekakis
Beastie Boys

Y100 (WHYI)
Miami, FL
Rick Stacy-PD
Tony Novio-Asst. PD
Frank Amodeo-MD
#1 Expose
ADDS
Club Nouveau
Duran Duran
Janet Jackson
Journey
S. Fox
Europe

WDCG
Raleigh, NC
Mike Edwards-I
Cindy Wright-MI
#1 Chicago
ADDS
Cinderella
Beastie Boys
Dead or Alive
C. Hort
Club Nouveau
REQUESTS
Bon Jovi
Run D.M.C.
R.F.T.W.

WHHY
Montgomery, AL
Walt Brown-PD
Cot Collins-MD
#1 Madonna
ADDS
Dead or Alive
Janet Jackson
Expose
Europe
REQUESTS
Madonna
B. Vera
Bon Jovi

WRVQ
Richmond, VA
Jim Payne-PD
#1 B. Vera
ADDS
C. DeBarge
B. Willis
Toto
Expose
Europe
REQUESTS
B. Vera
Madonna
Genesis

KITY
San Antonio, TX
Rick Upton-PD
Elvis Duron-MI
#1 Madonna
ADDS
Cinderella
P. Gabriel
Tio
A-Ho
M. Howard
C. Hort

Q105 (WRBQ)
Tampa, FL
Mason Dixon-Op. Mgr.
Bobby Rich-M
#1 Madonna
ADDS
E. Money

WEST

NMQ
Albuquerque, NM
Steve Stucker-PD
Jess Roundtree-D
 #1 B. Vera
 ADS
 amg
 Hall
 rship
 QUESTS
 Vera
 icago
 Lauper

XR
akersfield, CA
erry Martino-PD
ick Simon-MD
 G. Abbott
 DS
 Lewis
 fan
 ichie
 QUESTS
 Javi
 stie Boys
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 UESTS
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c Bolk e-PD
d Cavanah-MD
 Chicago
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 Jackson
 g Chung
 JESTS
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Call-Ops. Mgr.
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 Chung
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Shakes-PD
y Hyatt-MD
 Larber

peedwagon
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 ESTS
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 e Boys

J-FM
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yan-PD
artter-MD
 danna

ADDS
 Ronstadt/Ingram
 Duran Duron
 Expose
 Bastan
 B. Springsteen
 REQUESTS
 Beastie Boys
 Ran & D.C. Crew
 Stacey Q

KLUC
Las Vegas, NV
Jerry Dean-PD
Scott Campbell-
Asst.PD
Jay Taylor-MD
 #1 Madonna
 ADS
 Georgia Satellites
 REO Speedwagon
 Bananarama
 Expose
 REQUESTS
 Ban Javi
 G. Medieras
 Beastie Boys

KIIS-FM
Los Angeles, CA
Steve Rivers-PD
Gene Sandbloom-
MD
 #1 B. Vera
 ADS
 Storship
 Expose
 Wong Chung
 REQUESTS
 Bongles
 Run D.M.C.
 Ban Javi

KDON-FM
Monterey, CA
Jeff Hunter-PD
Kirk Cliaitt-MD
 #1 B. Vera
 ADS
 Janet Jackson
 Hipsway
 Wang Chung
 Storship
 Eight Secands
 Beastie Boys
 P. Cetera
 Ran & D.C. Crew
 REQUESTS
 B. Vera
 Ban Javi
 R.F.T.W.

KZZP
Phoenix, AZ
Guy Zapolean-PD
Kevin Weatherly-
MD
 #1 Ban Javi
 ADS
 E. Maney
 B. Harnsby
 Club Nauveau
 B. Springsteen
 Camea
 Chino Sisters
 P. Lekakis
 REQUESTS
 Ban Javi
 Ban Javi
 Beastie Boys

KMJK
Portland, OR
Jon Borry-PD
 #1 Madonna
 ADS
 Duran Duran
 B. Springsteen
 REO Speedwagon
 P. Cetera
 Ranstadt/Ingram
 Europe
 David & David
 Expose

KWOD
Sacramento, CA
Tom Chase-PD
 #1 B. Vera
 ADS
 Janet Jackson
 Wong Chung
 Comea
 REQUESTS
 B. Vera
 Madonna
 S. Fax

FM 102 (KSMF)
Sacramento, CA
Rick Gillette-PD
Chris Collins-MD
 #1 B. Vera
 ADS
 Journey
 Club Nauveau
 C. DeBurgh
 REO Speedwagon
 Stacey Q
 Starship
 Communnards

KCPX
Salt Lake City, UT
Brod Stone-PD/
MD
 #1 B. Vera
 ADS
 Hipsway
 Europe
 Communnards
 D. Hall
 Expose
 Duran Duran
 REQUESTS
 Ban Javi
 S. Fax
 A-Ha

KHTY
Santa Barbara, CA
Steve Amari-PD
 #1 Madonna
 ADS
 P. Gabriel
 Beastie Boys
 P. Cetera
 J. Larber
 Storship
 Burns Sisters
 Starship
 Duran Duran
 REO Speedwagon
 Kaal & The Gang
 L. Gromm

KITS
Son Francisco, CA
Ritchie Sands-PD/
MD
 #1 R. Nevil
 ADS
 Hipsway
 Duran Duran
 Eight Secands
 B. Geldaf
 I. Pap
 New Order
 OMD
 REQUESTS
 P. Gabriel
 Glass Tiger
 H. Lewis

KWSS
San Jose, CA
Mike Preston-PD
Robin Silva-MD
 #1 G. Abbott
 ADS
 Toto
 J. Larber
 REO Speedwagon
 Club Nauveau
 Starship

Z101 (KPLZ)
Seattle, WA
Casey Keating-PD
Mark Allen-MD
 #1 Madonna

ADDS
 Starship
 Duran Duron
 REO Speedwagon
 Janet Jackson
 Tata

KUBE 93FM
Seattle, WA
Gary Bryan-PD
Wendy
Christopher-MD
 #1 B. Vera
 ADS
 P. Gabriel
 R.F.T.W.
 Crowded House
 B. Springsteen

KZZU
Spokane, WA
John Langan-PD/
MD
 #1 S. Fax
 ADS
 B. Idol
 Expose
 David & David
 D. Hall
 Storship
 REO Speedwagon
 B. Springsteen
 REQUESTS
 S. Fax
 B. Vera
 Ban Javi

KNBQ
Tacoma, WA
Ric Honsen-PD
Sandra Louie-MD
 #1 Madonna
 ADS
 R.F.T.W.
 Dead ar Alive
 Wong Chung
 C. Hoy

KCAQ
Ventura, CA
Randy Robbins-PD
Greg Rolling-MD
 #1 B. Vera
 ADS
 J. Larber
 B. Idol
 Expose
 'Til Tuesday
 Europe
 Starship
 Freddie Jackson
 M. Moore
 Tio
 P. Young
 REQUESTS
 Ban Javi
 Beastie Boys
 Madonna

WKDD
Akron, OH
Mat Patrick-PD
 #1 Kansas
 ADS
 L. Gromm
 Pretenders
 REO Speedwagon
 B. Springsteen
 Wang Chung
 P. Cetera
 Triumph
 Lane Justice

FOX 10S (WKFX)
Appleton, WI
Ron Ross-PD
Kim Bradleigh-MD
 #1 B. Vera
 ADS
 Crowded House
 B. Springsteen
 Dead ar Alive
 REQUESTS
 Ban Javi
 S. Fax
 H. Lewis

MIDWEST

B 96 (WBBM-FM)
Chicago, IL
Buddy Scott-PD
Joe Bohannon-MD
 #1 G. Abbott
 ADS
 Five Star
 Starship
 S. Murdock
 Stacey Q

Z95 (WYTZ)
Chicago, IL
Jan Jeffries-PD
Brian Kelly-MD
 #1 B. Vera
 ADS
 Los Lobos
 Europe

WLS-AM
Chicago, IL
John Gehron-
Op.Mgr.
Rich MacMillan-
Asst.PD&MD
 #1 B. Vera
 ADS
 P. Gabriel
 A. Baker

Q102 (WKRQ)
Cincinnati, OH
Jim Fox-PD
Dave Allen-MD
 #1 Genesis
 ADS
 R.F.T.W.
 S. Fax
 B. Springsteen
 B. Jael

WMMS
Cleveland, OH
Kid Leo-Ops. Mgr.
 #1 Georgia Satellites
 ADS
 B. Springsteen
 L. Gromm
 Starship
 REO Speedwagon
 Duran Duran
 Kaal & The Gang
 Expose
 Pretenders
 Genesis

98.5 NCX (WNCX)
Cleveland, OH
Denny Sanders-PD
Rhonda Kiefer-MD
 #1 G. Abbott
 ADS
 Duran Duran
 B. Springsteen
 Wang Chung
 REQUESTS
 Ban Javi
 S. Fax
 Champion

WGTZ
Dayton, OH
John Robertson-
PD/MD
 #1 B. Vera
 ADS
 Wang Chung
 Starship
 Club Nauveau
 REQUESTS
 Ban Javi
 S. Fax
 R.F.T.W.

WHYT
Detroit, MI
Michael Waite-
Acting PD
Mark Jackson-MD
 #1 Madonna
 ADS
 C. Louper
 Sheila E
 Bastan
 Sweet Sensations

REQUESTS
 Beastie Boys
 Bongles
 Ban Javi

WCZY
Detroit, MI
Steve Weed-PD
Kathy Means-MD
 #1 B. vera
 ADS
 S. Fax
 Europe
 Duran Duron
 B. Springsteen
 REO Speedwagon
 B. Idol
 Sheila E
 REQUESTS
 B. Vera
 Ban Javi
 R.F.T.W.

KZIO
Duluth, MN
John Michaels-PD
David Martin-MD
 #1 Genesis
 ADS
 David & David
 Wang Chung
 Europe
 D. Hall
 Ranstadt/Ingram
 Crowded House
 REQUESTS
 Madonna
 Ban Javi
 S. Fax

WMEE
Fort Wayne, IN
Tony Richards-PD
Tommy Allen-MD
 #1 Madonna
 ADS
 L. Vondrass
 P. Gabriel
 Jets
 REO Speedwagon
 REQUESTS
 Beastie Boys
 Ban Javi
 Chicago

WGRD
Grand Rapids, MI
Mat Clenott-PD
Larry Olek-MD
 #1 Genesis
 ADS
 REO Speedwagon
 Crowded House
 A. Baker
 Wang Chung
 Lane Justice
 REQUESTS
 Europe
 Ban Javi
 Cinderella

WZPL
Indianapolis, IN
Jim Flotiman-PD
Steve Stiles-MD
 #1 G. Abbott
 ADS
 Dead ar Alive
 Toto
 REO Speedwagon
 REQUESTS
 B. Vera
 Ban Javi
 Cinderella

WVIC
Lansing, MI
Chuck Finney-PD
Mark Malony-MD
 #1 Madonna
 ADS
 Genesis
 Cinderella
 Europe
 REQUESTS
 Madonna
 B. Orr
 Kansas

Z104 FM (WZEE)
Madison, WI
Jonathon Little-
PD
Matt Hudson-MD
 #1 B. Vera
 ADS
 Europe
 REO Speedwagon
 B. Springsteen
 L. Gromm
 B. Idol
 Timbuk 3
 REQUESTS
 Beastie Boys
 Madonna
 Georgia Satellites

94 WKTI-FM
Milwaukee, WI
Tim Fox-PD
Denise Lauren-MD
 #1 Gloss Tiger
 ADS
 B. Harnsby
 H. Lewis
 L. Richie

KJYO
Oklahoma City, OK
Lou Patrick-PD
Keith Davis-MD
 #1 Madonna
 ADS
 Janet Jackson
 Europe
 REO Speedwagon
 Duran Duran
 Starship
 Crowded House
 REQUESTS
 Beastie Boys
 S. Fax
 Ban Javi

KKQK
Omaha, NE
Mark Evans-PD
John Michaels-MD
 #1 Madonna
 ADS
 REO Speedwagon
 J. Larber
 Beastie Boys
 Jets
 REQUESTS
 Madonna
 L. Vondrass
 S. Fax

WAHC
Oshkosh, WI
Charlie Conner-PD
Scott McCoy-MD
 #1 Madonna
 ADS
 P. Cetera
 Sheila E
 B. Springsteen
 Duran
 Pretenders
 Kaal & The Gang
 Starship
 L. Gromm
 Wang Chung
 REQUESTS
 Ban Javi
 Bongles
 S. Fax

WZOK
Rockford, IL
Steve Brill-PD
Lisa Dent-MD
 #1 B. Vera
 ADS
 B. Idol
 Europe
 Dead ar Alive
 Ranstadt/Ingram
 REO Speedwagon
 REQUESTS
 Beastie Boys
 Ban Javi
 Cinderella

WNDU
South Bend, IN
Steve Delaney-PD
J.K. Dearing-MD
 #1 G. Abbott
 ADS
 L. Richie
 Jets
 H. Lewis
 REQUESTS
 Ban Javi
 R.F.T.W.
 Cinderella

KHTR
St. Louis, MO
Dove Robbins-PD
Tom Kelly-MD
 #1 B. Vera
 ADS
 L. Gromm
 P. Cetera
 Starship
 Cinderella
 REQUESTS
 B. Vera
 Madonna
 Ranstadt/Ingram

106.5 KWK
St. Louis, MO
Waylon Richards-
PD
Jim Atkinson-MD
 #1 Journey
 ADS
 REO Speedwagon
 L. Gromm
 Starship
 Wang Chung
 Duran Duran
 Crowded House
 D. Hall
 Europe
 REQUESTS
 Ban Javi
 Cinderella
 REO Speedwagon

WRQN
Toledo, OH
Joe Thomas-PD
 #1 B. Vera
 ADS
 Janet Jackson
 C. DeBorge
 Wang Chung
 Starship
 REQUESTS
 Ban Javi
 Cinderella
 S. Fax

KEYN
Wichita, KS
Tom Land-PD
Dan Pearman-MD
 #1 Madonna
 ADS
 B. Orr
 B. Harnsby
 B. Willis
 REQUESTS
 Ban Javi
 S. Fax
 Jets

KKRD
Wichita, KS
Jack Oliver-PD
Greg Williams-MD
 #1 B. Vera
 ADS
 Starship
 REO Speedwagon
 Beastie Boys
 B. Springsteen
 Expose
 Ranstadt/Ingram
 REQUESTS
 Beastie Boys
 S. Fax
 Chicago

REGIONAL BREAKOUTS

COMMENTS

NORTHEAST

| | | |
|---|--|--|
| 1 | DURAN DURAN —Skin Trade—Capitol | Adding at WRQX, WAVA, WBSB, WBLI, WVSR, WPRO, WFLY, & WCIR. |
| 2 | REO SPEEDWAGON —That Ain't Love—Epic | WPHD, WKSE, WBEN, WSTW, WKRZ, WVSR, WMJQ, & WCIR adding. |
| 3 | LOU GRAMM —Midnight Blue—Atlantic | NE odds: WKRZ, WVSR, WERI, WPRD, WMJQ, WPXY, WNNK, WKCI, & WCIR. |
| 4 | STARSHIP —Nothing's Gonna Stop Us Now—Grunt/RCA | WPHD, WBEN, WBLI, WSTW, WMJQ, WPXY, & WCIR picking up. |
| 5 | BILLY IDOL —Don't Need A Gun—Chrysolis | WXKS, WPXY, WERI, WFLY, WNTQ, & WQXA IDOL-ize Billy. |

SOUTHEAST

| | | |
|---|--|--|
| 1 | STARSHIP —Nothing's Gonna Stop Us Now—Grunt/RCA | WBBQ, WRBQ, WBJW, WRSR, WMC, WBCY, WSKZ, WROQ, WANS, WYHY, WWKX, WFMI, & WZAT. |
| 2 | BRUCE SPRINGSTEEN —Fire—Columbia | "Boss" adds include WBBQ, I95, WBJW, WRSR, WSKZ, WROQ, & WQUT. |
| 3 | REO SPEEDWAGON —That Ain't Love—Epic | These is odds: I95, WLRS, WRSR, WSKZ, WROQ, & WQUT. |
| 4 | LOU GRAMM —Midnight Blue—Atlantic | I95, WMC, WANS, & WQUT odd. Debuts an chart of #85 bullet. |
| 5 | DURAN DURAN —Skin Trade—Capitol | Adding adding are are Z93, Y100, & WLRS. |

SOUTHWEST

| | | |
|---|--|--|
| 1 | STARSHIP —Nothing's Gonna Stop Us Now—Grunt/RCA | No stopping Starship: KEGL, B97, WABB, WAPI, WKXX, & Q101. |
| 2 | LOU GRAMM —Midnight Blue—Atlantic | No FOREIGNER to hits. Adding ore WRNO, KEGL, WAPI, & WKXX. |
| 3 | REO SPEEDWAGON —That Ain't Love—Epic | Debuts an pap chart at #70 - adds at WRNO, KEGL, WAPI, & WFMF. |
| 4 | | |
| 5 | | |

MIDWEST

| | | |
|---|--|--|
| 1 | STARSHIP —Nothing's Gonna Stop Us Now—Grunt/RCA | WMMS, WLLO, KWK, WBBM, KHTR, WRQN, WZOK, WXGT, WGTZ, WKDD, WSPT, & KKRQ. |
| 2 | REO SPEEDWAGON —That Ain't Love—Epic | WMMS, WLLO, WCZY, KWK, WGRD, WMEE, WZOK, WXGT, WKDD, WZPC, KQKQ, & KKRQ. |
| 3 | BRUCE SPRINGSTEEN —Fire—Columbia | HOT adds: WMMS, WRRQ, WCZY, WNCX, WKDD, WSPT, KKRQ, WKAU, & WKDQ. |
| 4 | DURAN DURAN —Skin Trade—Capitol | WMMS, KWK, KQKQ, & WSTD adding. Debuts at #77 bullet this week. |
| 5 | LOU GRAMM —Midnight Blue—Atlantic | Foreigner's vocalist first solo effort. Adds at WMMS, WZPL, & WSPT. |

PACIFIC NORTHWEST

| | | |
|---|--|--|
| 1 | BRUCE SPRINGSTEEN —Fire—Columbia | Newest off "Live" LP is adding at KMJK, KKRZ, KUBE, & KZZU. |
| 2 | REO SPEEDWAGON —That Ain't Love—Epic | REO's newest adding at KMJK, KKRZ, K-PLUS, & KSND. |
| 3 | DURAN DURAN —Skin Trade—Capitol | Follow-up to "Notorious" adding at KMJK, KKRZ, & K-PLUS. |
| 4 | STARSHIP —Nothing's Gonna Stop Us Now—Grunt/RCA | Impressive Pacific Northwest adds: K-PLUS, KFXD, KSND, & KZZU. |
| 5 | | |

WEST

| | | |
|---|--|--|
| 1 | STARSHIP —Nothing's Gonna Stop Us Now—Grunt/RCA | KSFM, KRXY, KNMQ, KCAQ, KDON, & KHYT adding on the West Coast. |
| 2 | BRUCE SPRINGSTEEN —Fire—Columbia | Bruce is on "fire" in the West. Hot odds: KZZP, KRQ, KYNO, & KKXX. |
| 3 | DURAN DURAN —Skin Trade—Capitol | Duron doing well, eorly odds are KSDO, KCPX, KYNO, & KHYT. |
| 4 | REO SPEEDWAGON —That Ain't Love—Epic | SPEEDing away with adds are KSFM, KLUC, & KHYT. |
| 5 | | |

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Radio Report

BLACK CONTEMPORARY

AN IN DEPTH ANALYSIS OF THE MARKETS

JANUARY 24, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations

74 Stations Reported This Week



Looking For A New Love
Jady Whately—MCA
17 Adds

Hold Me
Sheila E.—Paisley Park/Worner Bros.
15 Adds

He Wants My Body
Storpoint—
15 Adds

Jump Into My Life
Stacy Lottisov
14 Adds

#1 SINGLES



RETAIL



Candy
Comeo—Atlanta Artists/PolyGram

Jimmy Lee
Aretha Franklin—Arista

Control
Jonet Jackson—A&M

As We Lay
Shirley Murdock—Elektra

REQUESTS



Candy
Comeo—Atlanta Artists/PolyGram

Big Fun
Gop Bond—Total Experience/RCA

Come Share My Love
Miki Howard—Atlantic

Falling
Melba Moore—Capitol

LBUM ALLEY

Come Share My Love—Miki Howard—Atlantic—Don't miss out on this brilliant artist. Vocal style has been compared to the late Minnie Riperton.
Madhouse—Paisley Park—Something uniquely different from the house that Prince built. Number 6 is receiving strong radio action, however, all cuts are strong.
Liquid Heat—Liquid Heat—Atlantic—Another potential masterpiece from the brilliant and Group Production team.
Language Of Heart—David Sanborn—Warner Bros.—A fantastic collection of music featuring some of the best in the business. Chicago song is a strong favorite.

HOT PHONES

Street People (The Homeless)—Multi Artist Relief Effort—On The Spot
Girl Watcher—Billy Wells—Uronus
Stone Love—Kool & The Gang—Mercury/PolyGram
Let The Music Take Control—J.M. Silk—RCA
Workin' Up A Sweat—Full Circle—EMI/America

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 | Cameo—Candy—Atlanta Artists | 4 | 10 | 1 | H | 3 | Y | Y | 4 | 20 | Bock And Forth |
| 2 | Aretha Franklin—Jimmy Lee—Arista | 3 | 11 | 3 | H | 4 | Y | Y | 14 | 12 | Look To The Rainbaw |
| 3 | Luther Vandross—Stop To Love—Epic | 1 | 13 | 2 | H | 1 | Y | Y | 2 | 16 | Really Didn't Mean It/So Amazing/Nothing Better |
| 4 | Miki Howard—Come Shore My Love—Atlantic | 7 | 16 | 4 | H | 6 | Y | Y | 50 | 2 | |
| 5 | Shirley Murdock—As We Lay—Elektra | 6 | 19 | 6 | H | 5 | Y | Y | 30 | 10 | |
| 6 | Janet Jackson—Control—A&M | 2 | 13 | 5 | H | 2 | Y | Y | 6 | 50 | Funny |
| 7 | Melba Moore—Falling—Capitol | 11 | 10 | 8 | H | 18 | Y | Y | 19 | 22 | |
| 8 | Robbie Nevil—C'est La Vie—Manhattan | 9 | 11 | 11 | H | 7 | Y | Y | | | Domino |
| 9 | Freddie Jackson—Have You Ever...—Capitol | 14 | 7 | 9 | H | 11 | Y | Y | 3 | 13 | Jam Tonight |
| 10 | Gap Band—Big Fun—Tatol Experience | 13 | 12 | 18 | H | 25 | Y | Y | 26 | 6 | Get Loose/Owe It Ta Myself |
| 11 | Anita Baker—Cought In The Rapture—Elektra | 8 | 16 | 7 | H | 9 | Y | Y | 9 | 44 | You Bring Jay |
| 12 | Lionel Richie—Ballerina Girl—Motown | 18 | 8 | 14 | H | 12 | Y | Y | 8 | 21 | Soy Lo |
| 13 | Kool & Gang—Victory—Mercury | 10 | 14 | 12 | H | 8 | Y | Y | 10 | 9 | Holiday/Peacemaker/I.B.M.C. |
| 14 | Club Nouveau—Situation #9—King Jay/WB | 27 | 8 | 17 | H | 17 | | | 16 | 7 | Leon On Me/Treated So Bad |
| 15 | Bobby Brown—Girlfriend—MCA | 5 | 14 | 10 | H | 10 | Y | Y | 15 | 10 | Girl Next Door/King Of Stage |
| 16 | Donna Allen—Serious—Atlantic | 22 | 12 | 15 | H | 15 | Y | Y | | | Wild Night/Sweet Somebody |
| 17 | George Benson—Shiver—Worner Bros. | 17 | 11 | 13 | M | 20 | Y | Y | 29 | 19 | Teose |
| 18 | Ray, Goodman & Brown—Toke It Ta...—EMI America | 25 | 9 | 16 | M | 16 | | | 45 | 3 | Celebrate Our Love |
| 19 | Grace Jones—I'm Not Perfect—Manhattan | 15 | 13 | 23 | M | 26 | Y | Y | 51 | 9 | Victor Should.../Inside Story |
| 20 | James (D-Train) Williams—Misunderstanding—Columbia | 12 | 12 | 22 | M | 29 | Y | Y | | | |
| 21 | Ready For The World—Lave You Down—MCA | 19 | 17 | 27 | M | 13 | Y | Y | 5 | 9 | Mary Gaes Round |
| 22 | Five Star—If I Say Yes—RCA | 32 | 8 | 29 | M | 30 | | | 59 | 19 | |
| 23 | Tina Turner—Two People—Capitol | 24 | 10 | 19 | M | 21 | Y | Y | 13 | 18 | |
| 24 | Gladys Knight—Send It To Me—MCA | 40 | 7 | 33 | M | 32 | | | | | |
| 25 | Billy Ocean—Love Is Forever—Arista | 16 | 14 | 21 | L | 19 | Y | Y | 21 | 38 | Never Taa Late Ta Try |
| 26 | J. Blackfoot—U-Turn—Edge | 28 | 10 | 20 | H | 33 | | | | | The Monotony/Tear Jerker/Friendship |
| 27 | Loose Ends—Slow Down—MCA | 36 | 10 | 30 | M | 23 | | | 28 | 17 | |
| 28 | Temptations—To Be Continued—Gordy | 35 | 8 | 26 | M | 22 | | | 18 | 25 | |
| 29 | Force MD's—I Wanna Know...—Tammy Bay/WB | 30 | 11 | 25 | M | 28 | Y | Y | | | |
| 30 | Rose Royce—Doesn't Have Ta Be...—Omni | 38 | 9 | 31 | M | 24 | | | | | |
| 31 | Howard Hewett—Stay—Elektra | 39 | 9 | 32 | M | 31 | | | 23 | 20 | I Commit To Love |
| 32 | Luther Ingram—Baby Don't Ga...—Profile | 42 | 9 | | M | | | | | | |
| 33 | Jets—You've Got It All—MCA | 46 | 10 | | M | | | | | | |
| 34 | RJ's Latest Arrival—Hald On—Manhattan | 43 | 10 | | M | | | | | | |
| 35 | Beastie Boys—New Style—Def Jam | 26 | 11 | 24 | L | 14 | Y | Y | 1 | 10 | Bross Monkey/Slow Ride |
| 36 | Sylvester—Someone Like You—Warner Bras. | 49 | 9 | | M | | | | | | |
| 37 | Jesse Johnson—She (I Con't Resist)—A&M | 51 | 7 | | M | | | | | | |
| 38 | Midnight Star—Engine #9—Solar/Elektra | 54 | 6 | | M | | | | | | |
| 39 | Vesta Williams—Once Bitten Twice Shy—A&M | 20 | 15 | 28 | L | 27 | Y | Y | 48 | 10 | Get Out |
| 40 | Rose Brothers—Easy Love—Muscle Shoals | 48 | 7 | | M | | | | | | |

NR—Not Ranked

Y—Yes

N—No

INDIE TOP 20

| Title | Last Week | Wks. on Chart | Stations |
|--|-----------|---------------|---|
| 1 Donna Allen —Serious—21/ATCO | 1 | 11 | WTLC, WDAS, WEKS, WIGO, WAOK, WTMP, WRBD, WEDR, WEAS, WJIZ, KKDA, WQMG, KDKS. |
| 2 J. Blackfoot —U-Turn—Edge | 2 | 10 | WDIA, WHRK, KRNB, WKXI, WTKL, WYLD-FM, WTLC, WAMO, WDAS, WLOU, KOKY, WUFO, WTMP |
| 3 Sandra Feva —Here Now—Cotowbo | 3 | 7 | WPLZ, WTOY, WILA, WDIA, WGPR, WWWS, KSOL, WTMP, KCOH, KYOK, WZAK, WDAS, WZAZ |
| 4 Rose Brothers —Easy Love—Muscle Shoals | 5 | 7 | WGPR, WBLS, WAOK, WENN, WATV, WEAS, WGCI, KMJQ, KKDA, WYLD, KACE, WAWA |
| 5 Johnny Taylor —Just Because—Moloco | 4 | 9 | WDIA, KRNB, WKXI, KQXL, KDKS, KKDA, KOKY, KDLZ, WGPR, WNOV, KPRS, WDZZ |
| 6 Triple Threat —Gonno Get Your Love—Uronus | 7 | 6 | WTMP, WEKS, WENN, WPEG, WPDQ, WBLX, WDIA, WKXI, WJIZ, WPAL, WQQK, WATV |
| 7 Marshall & Babb —Let It Be Me—Edge | 6 | 13 | WKXI, WXOK, WTKL, WQXL, KOKY, WLOK, WVOL, WDIA, WEKS, WNOO, WJIZ, WENN, WACR |
| 8 Captain Sky —You Bring Me Up—Triple T | 8 | 6 | KATZ, WGPR, KHYS, WALT, WQMG, KSOL, WYLD, WDJY, WWIN, WORL, WPDQ |
| 9 Nayobe —Good Things...—The Fever/Sutro | 9 | 6 | WWWS, WKXI, WEKS, KMJM, WHUR, KMJQ, WFXA, WKGN, WGPR, WDAS, WTMP |
| 10 Trinere —I Know You Love Me—Jompocked | 14 | 6 | WEDR, WPAL, KQXL, WQIS, WTKL, WTLC, WFXC, WJYL, KUKQ |
| 1 Luther Ingram —Boby Don't Go Too Far—Profile | 15 | 3 | WHRK, WGCI, WDIA, WTMP, KSOL, WJYLL, WGPR, WYLD-FM, WORL, WJIZ, WPDQ |
| 2 Main Ingredient —If You Were My Woman—Edge | 16 | 3 | WBLS, WHUR, WYLD-FM, WZAK, WZZT, WJYL, WJLB, WBMX, WGCI, KPRS, WRAP, WPDQ |
| 3 Janice Christie —Heat Stroke—Supertronic | 17 | 3 | WVEE, WDKX, WPAL, WWDM, WTLC, WDAS, WAMO, WDIA, WHRK, KDAY, KJLH |
| 4 P.P. Mitchell —You're Gonno Come...—Ichibon | 11 | 7 | WHUR, WENN, WQMG, WPDQ, KOKY, WBLX, WTLC |
| 5 Lyn Roman —Don't Look Back—Ichibon | 10 | 10 | WDIA, WOWI, WENN, WPDQ, KDKO, WTMP, WTLC, KOKY, WTKL, WWWS, WQMG |
| 6 True Life —Cocaine Crock—Top Shelf | 18 | 3 | WDIA, WEKS, WJTT, WDIY, WTMP, WZAZ, WBLK, KRNB, WVOI |
| 7 B. Fats —Woppit—Posse | 19 | 7 | WILD, WZAK, WRKS, KMJQ, WHRK, WZAZ, KHYS, WANM, WTLC, Z103 |
| 8 Donnell Pittman —Chocolate Lover—Triple T/After Five | 13 | 13 | KSOL, WENN, WFXC, WWDM, WAOK, WZAZ, KHYS, WXLA, KMJQ, WDJY, KOKY, KHYS, WNHC. |
| 9 Nocera —Summertime—Sleeping Bag | 12 | 12 | WJIZ, KUKQ, WILD, WRKS, XHRM, WANM, WWWS, WPEG, WPLZ, WHYZ, KYOK, KSOL, WDKX |
| 10 Various Artists —Street People(For The Homeless)—On The Spot | | D | Proceeds from sales to benefit homeless |

REGIONAL BREAKOUTS

B/C

COMMENTS

AST

| | |
|---|---|
| MAIN INGREDIENT —If You Were...—Edge | Lots of industry support for this outstanding remoke. |
| TRIPLE THREAT —Gonno Get Your Love...—Uronus | This could be a surprise breaker. |
| SANDRA FEVA —Here Now—Mocolo/Cotowbo | The musical "Fevo" is spreading. |
| LUTHER INGRAM —Boby Don't Go Too Far—Profile | This one is destined to go for. |
| KENNY G —Don't Make Me Wait...—Aristo | Another big one from the GLASS-Factory, Glosshouse Productions. |

OUTH

| | |
|---|--|
| DONNA ALLEN —Serious—21/ATCO | This could be a serious top ten contender. |
| J. BLACKFOOT —U-Turn—Edge | Sales are commensurate with airplay. Getting bigger daily. |
| D.C. SMITH —Brendo—Rendezvous | Support is broodening weekly. |
| TRUE LIFE —Cocaine Crock—Top Shelf | These youngsters could be one of the surprises of 1987. |
| MAIN INGREDIENT —If You Were...—Edge | They are lonely no more. Lots of radio and sales activity. |

IDWEST

| | |
|--|---|
| RUCE WILLIS —Respect Yourself—Motown | Tremendous response on this remoke of Luther Ingram's hit of '72. |
| TRIPLE THREAT —Gonno Get Your Love—Uronus | Activity continues to grow. |
| Y —Wait For Love—Heat | This could really be a big one for McCont's Akron based label. |
| UB NOUVEAU —Leon On Me—Tommy Boy/Worner Bros. | Notionwide, the response is simply massive. |
| SANDRA FEVA —Here Now—Mocolo/Cotowbo | Hard work is now producing healthy rewards. |

EST

| | |
|---|--|
| EGYPTIAN LOVER —The Lover—Mocolo/Egyptian Empire | This is breaking big notionwide. |
| SAVY TRAFFIC STARRING "V" —Jealousy—Atlontic | Holland and Co. are really working to bring this one home. |
| HANNON —Jommin' In The Streets—Mercury | Hamilton Frederick is back with a projected smash. |
| TRUE LIFE —Cocaine Crock—Top Shelf | Strong song with a powerful message. |
| UB NOUVEAU —Leon On Me—Tommy Boy/Worner Bros. | This cut will sell LP's by the truckloads. |

B/C PLAY BY PLAY

EAST

WXYV
Baltimore, MD
Roy Sampson-PD
 #1 Cameo
 ADDS
 Mel & Kim
 Expose'
 G. Jeter/G. Jones
 Madhouse
 R. Davis
 Starpoint
 S. Lattisaw
 J. Whatley
 Rase Brothers
 M. Jackson
 REQUESTS
 Camea
 R. Nevil
 Gap Band

WILD
Boston, MA
Elroy Smith-PD
 #1 Loose Ends
 ADDS
 Sheila E.
 R. Davis
 Janet Jackson
 J. Whatley
 REQUESTS
 Club Nouveau
 Club Nouveau
 S. Murdock

WUFO
Buffalo, NY
Loverne Blokely-PD
 #1 Luther Vandross
 ADDS
 J. Whatley
 M. Jackson
 S. Lattisaw
 Midnight Star
 Mel & Kim
 Joi
 Timex Social Club

MIDWEST

WZAK
Cleveland, OH
Lynn Tolliver-PD
 #1 Beastie Boys
 ADDS
 B. Willis
 S. Lattisaw
 M. Morgan
 Sheila E.
 Levert
 RFTW
 BAD
 New Edition
 Madhouse
 REQUESTS
 Beastie Boys
 Club Nouveau
 S. Murdock

WNOV
Milwaukee, WI
Robb Hordy-PD
 #1 Cameo
 ADDS
 M. Sease
 Mel & Kim
 REQUESTS
 G. Guthrie
 Rose Royce
 L. Vandross

WDGS
Clarksville, IN
Keith Londecker-PD
 #1 Luther Vandross
 ADDS
 B. Willis
 R. Jackson
 B. DeBarge
 One Way
 Commodores
 Timex Social Club
 P. Bryson
 REQUESTS
 S. Murdock

Janet Jackson
WKND
Hartford, CT
Melanie McClean-MD
 #1 Ready For The World
 ADDS
 One Way
 Madhouse
 Janet Jackson
 Expose'
 G. Guthrie
 Precious Wilson
 Ashford & Simpson
 Jazzy Jeff
 Original Swing Machine
 REQUESTS
 Camea
 Bobby Brown
 Gap Band

WNHC
New Haven, CT
David Dickenson-PD
 #1 Cameo
 ADDS
 Cover Girls
 Pieces Of A Dream
 G. Jeter/G. Jones
 Kool & The Gang
 System
 REQUESTS
 M. Moore
 M. Howard
 Camea

WWIN
Baltimore, MD
Don Brooks-PD
 #1 Gap Band
 ADDS
 J. Johnson
 Midnight Star

D. Allen
 Club Nouveau
WCKX
Columbus, OH
Rick Stevens-PD
 #1 Luther Vandross
 ADDS
 O.C. Smith
 B. DeBarge
 R. Davis
 Janet Jackson
 Kool & The Gang
 O. Cheatham
 Pieces Of A Dream

WVKO
Columbus, OH
K.C. Jones-PD
 ADDS
 Ray, Goodman & Brown
 Janet Jackson
 R. Flack
 Loose Ends
 Club Nouveau
 Commodores
 R. Jackson

WBLZ
Homilton, OH
Brian Castle-PD
 #1 Shirley Murdock
 ADDS
 Expose'

WGPR
Detroit, MI
Joe Spencer-PD
 #1 Luther Vandross
 ADDS
 Billy Vero & The Beaters
 Shirley Jones
 Jacksons
 P. LaBelle

J. Whatley
 B. Willis
 P.P. Mitchell
 Mel & Kim
 REQUESTS
 Gap Band
 S. Murdock
 R. Nevil
WRKS
New York, NY
Tony Groy-PD
 #1 Shirley Murdock
 ADDS
 Sweet Sensations
 H. Hewett

WNVU-AM
Monroeville, PA.
Del King-PD
 #1 James (D-Train)
 Williams
 ADDS
 Shirley Jones
 P. Bryson
 One Way
 Rose Brothers

WBLQ
Erie, PA
Dorothy Smith-PD
Tony D'Angello-MD
 #1 Janet Jackson
 ADDS
 Jacksons
 P. LaBelle
 Janet Jackson
 New Edition
 G. Jeter/G. Jones

OC-104
Ocean City, MD
Mike Phillips-PD
 ADDS
 Jets
 Duron Duron

Janet Jackson
 Club Nouveau
 Midnight Star
WTLC
Indianapolis, IN
Joy Johnson-PD
 ADDS
 Moin Ingredient
 M. Morgan
 Janet Jackson
 System
 Jacksans
 S. Payne/P. Ingram
 M. Scott

WJLB
Detroit, MI
James Alexander-PD
 #1 Shirley Murdock
 ADDS
 Sheila E.
 M. Jackson
 RFTW
 Club Nouveau
 One Way

KPRS
Konsos City, KS
Dell Rice-MD
 #1 Billy Ocean
 ADDS
 Bobby Jimmy & The Critters
 B. DeBarge
 Starpoint
 Commodores
 S.O.S. Band
 Kool & The Gang
 G. Guthrie
 REQUESTS
 R. Nevil
 B. Brown
 L. Vandross

R. Jackson
 Kool & The Gang
 Midnight Star
 O'Bryan
 Gladys Knight & The Pips
 Janet Jackson
 J. Blackfoot

WUSL
Philadelphia, PA
Tony Quartarone-PD
 #1 Luther Vandross
 ADDS
 B. DeBarge
 One Way
 M. Scott

WAMO
Pittsburgh, PA
Chuck Woodson-PD
 ADDS
 S. Lattisaw
 New Edition
 Sylvester
 Ray, Goodman & Brown
 Jacksons
 REQUESTS
 Camea
 Club Nouveau (#9)
 Club Nouveau (Lean)

WDKX
Rochester, NY
Andre Morcel-PD
 #1 Luther Vandross
 ADDS
 New Edition
 S. Lattisaw
 Sheila E.
 Madhouse
 Gap Band
 REQUESTS
 Beastie Boys

KMJM
St. Louis, MO
Mike Stradford-PD
 #1 Shirley Murdock
 ADDS
 Jets
 D. Dane
 Mel & Kim
 B. Willis
 Kaal & The Gang
 Sheila E.
 B. DeBarge
 Duran Duran
 Starpoint
 Jacksons
 REQUESTS
 S. Murdock
 L. Richie
 M. Howard

WVOI
Toledo, OH
Paul Brown-PD
 ADDS
 L. Dunn
 Commodores
 G. Guthrie
 M. Jackson
 R. Franklin
 World Class Wrecking Crew
 Sheila E.

WBMX
Chicago, IL
Jerry Boulding-PD
 #1 Aretha Franklin
 ADDS
 Commodores
 Starpoint
 Kool & The Gang
 Expose'
 Sheila E.
 Najee
 BAD

SOUTH

WFXA
Augusto, GA
Charlotte Logon-PD
 #1 Miki Howard
 ADDS
 Expose'
 Kool & The Gang
 Madhouse
 B. DeBarge
 S.O.S. Bond
 Levert
 M. Morgan
 M. Scott
 R. Davis
 O. Cheatham
 One Way
 M. Howard
 Gap Band
 Club Nouveau

WQIS
Laurel, MI
Ron Davis-PD
 #1 Aretha Franklin
 ADDS
 Loose Ends
 R. Davis
 B. DeBarge
 System
 Billy Vero & The Beaters

WPAL
Charleston, SC
Don Kendrick-PD
 #1 Miki Howard
 ADDS
 War
 J. Johnson
 Kool & The Gang
 Expose'
 J. Whitley
 Janet Jackson
 J. La Rose
 Mel & Kim
 B. Willis
 REQUESTS
 M. Howard
 Midnight Star
 Camea

WORL
Orlando, FL
Moxwell St. James-PD
 #1 Freddie Jackson
 ADDS
 J. Whatley
 B. DeBarge
 S. Lattisaw
 REQUESTS
 S. Murdock
 Cameo
 F. Jackson

KKDA
Dallas, TX
Terry Avery-PD
 #1 Camea

WEST

KACE
Los Angeles, CA
Pam Robinson-PD
 #1 Tina Turner
 ADDS
 M. Scott
 G. Guthrie
 D. Sonborn
 G. Jeter/G. Jones
 L. Carlton
 Surface
 W. Shorter
 Pieces Of A Dream
 Levert
 REQUESTS
 S. Murdock
 B. James

KJLH
Los Angeles, CA
Cliff Winston-PD
 #1 Shirley Murdock

ADDS
 Levert
 Madhouse
 RFTW
 L. Ingram
 B. Willis
 Starpoint
 MC Haliday

WRBD
Ft. Lauderdale, FL
Rodney Baltimore-PD
 #1 Gap Band
 ADDS
 J. Brown
 Levert
 Kool & The Gang
 Starpoint
 System
 M. Scott
 R. Davis
 Shantel
 Silver Platinum
 REQUESTS
 Gap Band
 M. Howard
 M. Moore

WQMG
Greensboro, NC
Doc Foster-PD
 #1 Luther Vandross
 ADDS
 S. Lattisaw
 B. DeBarge
 J. Brown
 Mel & Kim
 Commodores
 J. Carne
 M. Morgan
 J. Whitley
 Kaal & The Gang
 S. Feva
 REQUESTS
 M. Howard
 M. Moore

WHYZ
Greenville, SC
Andre Corson-PD
 #1 Shirley Murdock
 ADDS
 Madonna
 Starpoint
 Gap Band
 Heavy D & The Boyz
 Beastie Boys
 R. Jackson
 Rose Brothers
 Kool & The Gang
 J. Whatley
 S. Lattisaw
 REQUESTS
 S. Murdock
 Jets
 D. Allen

WZAZ
Jacksonville, FL
Not Jackson-PD
 #1 Robbie Nevil
 ADDS
 Bobby Jimmy & The Critters
 Kool & The Gang
 P. Hymon

KYOK
Houston, TX

ADDS
 Madhouse
 J. Whatley
 V. Williams
 Starpoint
 Kool & The Gong
 Sheila E.
 P. Hymon
 M. Jackson

KMYX
Ojai, CA
Howard 'HT' Thomos-PD
 #1 Cameo
 ADDS
 Starpoint
 Impressions
 Surface
 D. Sonborn
 REQUESTS
 Camea

Steve Hegwood
 #1 Club Nouveau
 ADDS
 R. Davis
 J. Brown
 Levert
 M. Scott
 J. Whatley
 War
 REQUESTS
 Club Nouveau
 S. Murdock
 Cameo

WWWZ
Charleston, SC
Cliff Fletcher-PD
 #1 Cameo
 ADDS
 Kaal & The Gang
 J. Brown
 G. Guthrie
 J. Carne
 B. DeBarge

WABD-AM
Ookgrove, KY.
Rosheedo Miller-PD
 #1 Heavy D & The Boyz
 ADDS
 B. Willis
 Focus
 Sheila E.
 R. Davis
 Main Ingredient

WKXI
Jackson, MI
Tammy Morsholl-PD
 #1 Luther Vandross
 ADDS
 R. Nevil
 S. Fevo
 S. Payne/P. Ingram
 Sylvester
 O.C. Smith
 Bobby Jimmy & The Critters
 Jozzy Jeff
 Gladys Knight & The Pips
 Janet Jackson
 M. Morgan
 REQUESTS
 L. Vandross
 A. Franklin
 G. Benson

WGOK
Mobile, AL
Mod Hotter-MD
 ADDS
 J.M. Silk
 Bobby Jimmy & The Critters
 Madhouse
 Jazzy Jeff
 F. Silvers
 Rappers Convention
 D. Allen
 New Kids On Black
 Starpoint

WYLD
New Orleans, LA
Dell Spencer-PD
 #1 Cameo
 ADDS
 Janet Jackson
 Untouchables
 G. Guthrie
 Levert
 Mel & Kim

KDIA
Oakland, CA
Bobby Pope-PD
 #1 Tina Turner
 ADDS
 B. DeBarge
 Starpoint
 B. Willis
 Expose'

KUKQ
Phoenix, AZ
Rick Thomos-PD
 ADDS
 M. Moore
 Gap Band
 Club Nouveau
 S. Fax

R. Davis
 Loose Ends
 Midnight Star
 Levert
 System
 REQUESTS
 D. Allen
 L. Richie
 Camea

KOKY
Little Rock, AK
Bobby Eorl-PD
 ADDS
 S. Payne/P. Ingram
 Spencer Jones
 Surface
 Sylvester
 Sheila E.
 Madhouse
 Janet Jackson

WJYL
Louisville, KY
Jim Williams-PD
 #1 Cameo
 ADDS
 Mel & Kim
 Expose'
 Pieces Of A Dream
 P. Hymon
 Sheila E.
 M. Moore
 H. Hewett
 P. Bryson
 Madhouse
 A. Boker
 Levert
 Untouchables
 Janet Jackson
 REQUESTS
 Club Nouveau
 Heavy D & The Boyz
 S. Murdock

WGOK
Mobile, AL
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 J.M. Silk
 Bobby Jimmy & The Critters
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Bobby Pope-PD
 #1 Tina Turner
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 B. DeBarge
 Starpoint
 B. Willis
 Expose'

KJLH
Los Angeles, CA
Cliff Winston-PD
 #1 Shirley Murdock

KJLH
Los Angeles, CA
Cliff Winston-PD
 #1 Shirley Murdock

KJLH
Los Angeles, CA
Cliff Winston-PD
 #1 Shirley Murdock

B/C PROFILES



Rick Stevens
Program Director
WCKX, Columbus, Ohio

To become an integral part of a broadcast facility was Rick Stevens' inspiration when jumping into radio fifteen years ago. Today, fifteen years later, he foils with the responsibilities of both program director and music director of Columbus, Ohio's WCKX.

Although radio has been Rick's second home for many years, it wasn't his first. After graduating from the College of Broadcasting in Chicago, Illinois, he spent sometime in the medium of television. One year work locally in the news department of Chicago's WCIU-TV, Channel 26, the network channel that gave birth to Don Cornelius' Soul Train.

His first experience in radio was with WPOA, Cook County, Illinois, currently the ever popular top 40 station, WPMX-AM. Filling the evening air with his personality, news and music from 11pm to 2am proved to be a great start for him in radio.

In 1971, Rick moved into a more demanding position at WTOY, Roanoke, Virginia, filling the slots of midday air personality, writer, rewriter and editor of the news between the hours of 6 and 9am. In addition, he had earned opportunities to assist in producing jazz and gospel shows, remotes and public affairs shows. This experience opened a door for him in the Midwest at WAMM Radio in Flint, Michigan. Now much closer to home, he had become responsible for the music format (top 40) as well as the production of commercials. A full time commitment when titled assistant program director.

After short stints at both KCOH in Houston, Texas and WLOK in Memphis, Tennessee, Rick moved back home into Gory, Indiana's top 40 WLTH, (on inter-urban broadcasting company) in '78. Like a quiet storm, he became the most popular morning air

personality in Northwest Indiana. Soon after starting, he began to wear the hats of both program director and music director. His experience in larger markets was seemingly his first advantage. Not afraid to reach out where others had not, Rick began to get the station more and more involved in its community. By 1979, he had received his first music award from the National Disc Jockey Association spotlighting his work as Music Director. In the same year, the Lake County Association of Block Communicators recognized him for his outstanding and dedicated service to the community. And in 1981, the local Chamber of Commerce honored him with an award for having contributed to the growth of their fair city.

From Gory in '82, Rick slipped back into the Chicago market. Early each day between 6 and 10am he entertained blues and gospel enthusiasts on

sister stations WXOL and WVON. It was from Chicago that he moved into his current position with WCKX.

This station has been Rick's greatest challenge to date. At first, it had no history in his targeted urban-soul market. (For 2 years it had been a country music station!) Second, he was faced with targeting the format to the more conservative audience in Columbus. Predictably, however, he has met his destiny with the forceful energy that has continued to move him swiftly through the thick of this industry. In just 18 months, WCKX was #1 with both Birch and Arbitron.

The very olive Rick Stevens is without a doubt a credit to radio. Rick, your personality reflects your vibrant and outstanding career.

Maria Gibson



WKS WILD The WILD staff accepts a platinum and gold album for their help in influencing Midwestern radio's "Headlines," Anita Baker's "Rapture," Starpoint's "Restless" and Red's "Picture Book." Pictured L-R: Earl Hutchinson, Elektra Records, Tanya Pendleton, music director, and Elroy RC Smith, WILD program director.



ANZELLA GETS A CHARGE FROM POWER 99FM—Anzella Moore of Camden, New Jersey got a charge from WUSL Power 99fm when she won 24 hours to spend Ten Thousand dollars any way she pleased. Front row l-r: Annette Church, William Davis, LaVerne Williams, Anzella Moore, 99fm's midday jock Barbara Sommers, 99fm's president & general mgr. Bruce Halberg. Top row l-r: 99fm's Don "Jaun" Banks, Frank Cerami, Marc Rayfield (promotion director), Tony Quartarone (program director) and afternoon jock Mike Love.

THE BEAT

JOHNSON V.P. AT EMI AMERICA—Tony Smith, vice president of promotion for **EMI AMERICA Records**, has named **Wayman "Slack"** Johnson to the position of vice president Black music promotion for the label. Slack succeeds **Michael Johnson** who left to pursue other challenges. An industry veteran, Slack Johnson was most recently regional Black music promotion director for **EMI America/Manhattan**, based in Atlanta, a position he accepted last January. Prior to joining EMI, Slack has been regional Black music promotion director for **Elektra/Asylum** from 1980-86. His first record label affiliation was as promotion manager for **Step Toe Independent Records** from 1979-80. Johnson's involvement in music began in high school when, inspired by his older brother, he became a D.J. at local functions. His radio career included five years as music and program director at **WEAL** in Greensboro, NC, where he produced **"The Real Thing"** by the **Electric Express**, which reached number 11 on the national charts. For seven years, Slack was production coordinator and air personality at **WGIV** in Charlotte, NC having worked with the late **Manny Clark**. Slack Johnson's appointment is effective immediately. He is now located at **EMI America's** label headquarters in Los Angeles and reports directly to Tony Smith. Commenting on the appointment, Tony Smith said, "It's a tremendous pleasure for me to be able to promote Slack Johnson, who has excelled as a field representative for us since joining the company last year. His professionalism, enthusiasm and dedication will certainly enhance our efforts to promote our product on a national level." On his appointment, Slack commented, "I am excited about my new level of responsibility with the EMI America/Monhattan family. We intend to continue the momentum of marketing artists and

breaking records in 1987." We at **Cash Box** salute and congratulate this excellent professional who learned from some of the best in the business, and "we" are confident that the J-O-B will be done. Congratulations to a friend and a real pro!

ROAD-RUNNER SIGNS TAYLOR—Reginald Bailey, president of Cleveland, Ohio based **Road-Runner Records**, recently announced the signing of **RayVon Taylor**. They are currently in the studio putting the finishing touches on his forthcoming single, **"I Tried,"** the title cut from the album. Music is the life of the toll, handsome and soft spoken Roy Van, and rhythm & blues is his style, reminiscent of the **Teddy Pendergrass**, **Harold Melvin** and **Sharon Paige** era. His music has been influenced by the two artists he admires most, **Al Jarreau** and **Luther Vandross**. RoyVan's great childhood love for singing gospel proved a natural training ground for his well modulated voice and inspired his musical career. His silky voice is well-known to thousands of Clevelanders who have been captivated by his spell-binding performances at area clubs. Shying away from the bubble gum pop of the 80's, RoyVan's ballad-like lyrics are sensitive and thought provoking. Look for his forthcoming single, album and video on **Road-Runner**, a subsidiary of **Road-Runner Productions, Inc.**

SONGWRITING DISK JOCKEY—Tim Greene is a Disk Jockey, (radio announcer), but he is not a typical announcer. This talented 23 year old is an octar, recording artist, model, songwriter, record producer and tennis pro. Tim has been in the business a mere 14 months, having seen someone else doing a radio show, he said decidedly, "I can do this." Tim is currently employed at **WZFX (Foxy-99)** in Fayetteville, NC. Greene, a Philadelphia native, is a 1986 graduate of **Shaw University**. He at-

tended Show an o tennis scholarship while majoring in business management with a minor in communications. Greene scored major successes as the writer of the hit single by **Cashflow** titled **"Party Freak."** We will try to keep you posted on the many varied activities of this brilliant young man!

12 YEAR OLD SENSATION—Born only 12 years ago, **William Hudson III** is destined to become an international phenomenon. He was licensed to preach at age eleven and at twelve, was ordained into the ministry and released his first album all within one month. He has appeared on the **Vernon Jarrett** and the **Isabell Joseph Johnson** T.V. shows. He does 3 to 6 sermons per month at various churches throughout the Chicago area and every church enthusiastically wants him back. On his first album **"Introducing William Hudson III,"** he displays his versatility both as a preacher and singer, hence there is no A or B side, but rather a sermon-side and a music-side. Although still in grammar school, he pastors his own church called **Prayer and Faith Community Church** which meets the first Friday of each month at his home. Ministers from all over Chicago come as guest speakers. He has a 10 piece choir and from 20 to 50 people regularly attend the unique services. In this world of Drugs and debauchery, William Hudson III is truly a shining example to the youth of America, that the gospel is the way to go at a time when kids need his inspiration most. He is destined to become a positive role model for his peer group and for all youth of the world. For stations programming gospel music contact **P.S. Records International** at 312-225-2110.

INDUSTRY ACTIVITY—The brilliant team of **Jimmy Jam** and **Terry Lewis** have produced another monster, and this time it is at **Herb Alpert** (The "A" in A&M Records) and titled **"Keep**

Your Eye On Me." **Millie Jackson** will be in concert February 21, 1987 at world famous Carnegie Hall. **Rui D.M.C.** was nominated in five categories by the **American Music Awards**. This is an unprecedented achievement for a group from outside the traditional music circles. **Lou Rawls** 1986 Parade Of Stars Telethon raised over \$10 million for **United Negro College Fund (UNCF)**. **Monte Moi** has left **Flyte Tyme Production** and formed his own production company in Minneapolis. He will be a part of the much talked about **"The Time"** reunion. Another smash from the pen of **Alan Glass**, **Starpoint's** latest single **"He Wants My Body."** **Mik Kelley** leaves **KAPE**, San Antonio TX., to program **KATZ** in St. Louis, MO and **Sonny Taylor** is the new PD of **WGCI**, Chicago, IL.

HIGH PRIORITY



A High Priority Salute To TRUE LIFE

Cash Box salutes these talented young teens who are spreading the word about cocaine and their single "Cocaine Crack" (you might not make it back). Never enough can be said about harmful effects of cocaine on our tender society. Thank you guys!

Just added at WDAS, Philadelphia, PA.

Pictured l-r: William Lanza Pack, Jesse Eatman, Hempstead's presiding Supervisor Thame Gulatta, William C. Blunt II and Russell Harris.

Bob Long and Judie Hay

CASH BOX

Radio Report

COUNTRY

AN IN DEPTH ANALYSIS OF THE MARKETS

JANUARY 31, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 116 Stations

98 Stations Reported This Week



- Don't Go To Strangers**—T. Grohom Brown—(Capitol)
47 Adds
- There's Still Enough Of Us**—Liz Boardo—(Master)
43 Adds
- Keep The Faith**—Jimmy Murphy—(Encore)
42 Adds
- A Little Bit Of Heaven**—Roy Choles—(Columbia)
37 Adds
- How Can You Mend A Broken Heart**—Ren Ashley—(West)
36 Adds

#1 SINGLES



RETAIL



- Half Past Forever (Till I'm Blue In The Heart)**—T.G. Sheppard—(Columbia)
- Cowboy Man**—Lyle Lovett—(MCA/Curb)
- The Carpenter**—John Conlee—(Columbia)
- No Place Like Home**—Rondy Travis—(Worner Bros.)
- Mornin' Ride**—Lee Greenwood—(MCA)
- How Do I Turn You On**—Ronnie Milsop—(RCA)
- I Can't Win For Losin' You**—Earl Thomas Conley—(RCA)

REQUESTS



- How Do I Turn You On**—Ronnie Milsop—(RCA)
- Forever**—The Stotler Brothers—(Mercury/Polygram)
- Leave Me Lonely**—Gory Morris—(Worner Bros.)
- You Still Move Me**—Don Seals—(EMI America)
- Deep River Woman**—Lionel Richie—(Motown)
- I Can't Win For Losin' You**—Earl Thomas Conley—(RCA)
- Oceanfront Property**—George Strait—(MCA)

HOT CUTS

- Patience LaBelle**—Deep Down—(Straight To The Heart)
- Thomas Conley**—Dancing With The Flame—(Too Many Times)
- Stotler Brothers**—Will You Be There—(Four For The Show)
- Jellyamy Brothers**—Country Rap—(Country Rap)
- Lovett**—Why I Don't Know—(Lyle Lovett)

- Restless Heart**—Hummingbird—(Wheels)
- Hank Williams Jr.**—Montono Cofe—(Montono Cofe)
- Reba McEntire**—Why Not Tonight—(What Am I Gonno Do About You)
- Randy Travis**—Storms Of Life—(Storms Of Life)
- George Jones**—Don't Leave Without Taking Your Silver—(Wine Colored Roses)

★ ATTEND ★ COUNTRY RADIO SEMINAR XVIII

FEBRUARY 19-21, 1987 — NASHVILLE

ARTIST - ATTENDEE
WELCOME RECEPTION

BANQUET AND
NEW FACES SHOW

PARTICIPATE IN:

- ROUNDTABLE DISCUSSIONS TO MEET YOUR INDIVIDUAL NEEDS.
- ARTIST TAPING SESSIONS FOR YOUR YEAR-ROUND ON-AIR NEEDS.
- A STAR STUDED WELCOME RECEPTION WHERE YOU CAN MINGLE WITH THE ARTISTS.

LEARN:

- HOW TO PUT ALL THE PROGRAMMING ELEMENTS TOGETHER FOR SUCCESS.
- HOW TO IMPROVE YOUR RELATIONSHIP WITH PROMOTERS AND THE TRADES.
- HOW TO PLAN AND EXECUTE PROMOTIONS THAT PAY OFF IN REVENUE AND RATINGS.
- HOW TO INTERPRET YOUR MUSIC, CUME AND CALL-OUT RESEARCH.
- HOW TO GET ADVERTISERS TO SAY YES.
- HOW TO DEAL WITH THE STRESS INCURRED IN OUR BUSINESS.

IN-DEPTH SEMINAR COURSES:

THREE 3-HOUR IN-DEPTH SEMINAR COURSES WHERE YOU CAN GET ANSWERS FROM PROFESSIONALS ON **MANAGEMENT, SELF IMPROVEMENT AND PROGRAMMING:**

- HANK MANDEL'S "How To Avoid 'Boxed-In Thinking' in Business and Market Planning" will involve participants in a creative experience to look at how their ideas can inhibit or foster successful business and marketing planning. (Friday 9:00 a.m.)
- Dr. HARLES CONE returns by popular demand with a new seminar "Self-Help . . . How To Improve Yourself So That You're Better Qualified To Progress To Management". It's a "Self-Improvement" clinic which would teach a program director, music director, and/or sales manager or general manager how to make himself more effective. (Friday 2:00 p.m.)
- GEORGE BURNS "How to Get There From Here . . . Mapping the Future of Country Radio" traces how Country Radio has evolved to its present state and maps a course for the future. (Saturday 9:00 a.m.)

ARTIST RADIO
TAPING SESSIONS

EXHIBIT HALL

* SPECIAL GUEST SPEAKERS *

BARBARA MANDRELL PATRICK O'DOOLEY

INCLUDING THE 4th ANNUAL MUSIC INDUSTRY PROFESSIONAL SEMINAR
ADDITIONAL DETAILS



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COUNTRY TOP 40 PLAYLIST 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 | Dan Seals-You Still Move Me-EMI America | 3 | 15 | 5 | Hot | 1 | N | Y | 11 | 13 | Three Time Laser/Lullabye |
| 2 | Gary Morris-Leave Me Lonely-Warner Bros. | 4 | 14 | 4 | Hot | 19 | N | N | 5 | 19 | Today I Started Loving You Again/11th Hour |
| 3 | Ronnie Milsap-How Do I Turn You On-RCA | 8 | 11 | 2 | Hot | 7 | N | Y | 38 | 43 | - |
| 4 | Crystal Gayle-Straight Ta The Heart-Warner Bras. | 9 | 11 | 9 | Hot | 16 | N | N | 10 | 24 | Deep Down/Take This Heart |
| 5 | Tanya Tucker-I'll Come Back...-Capitol | 7 | 13 | 11 | Hot | 10 | N | Y | 42 | 41 | Daddy Langlegs/Girls Like Me |
| 6 | T.G. Sheppard-Half Past Forever...-Columbia | 5 | 17 | 15 | RC | 2 | N | Y | 46 | 25 | The Bod Thing ABOUT Good Love/Paintin' |
| 7 | Lyle Lovett-Cowboy Man-MCA/Curb | 10 | 4 | 12 | Hot | 3 | N | N | 25 | 11 | Why I Don't Know/You Con't Resist It |
| 8 | Eddy Raven-Right Hand Man-RCA | 14 | 11 | 18 | Hot | 14 | N | Y | - | - | - |
| 9 | The Nitty Gritty Dirt Band-Fire In The Sky-WB | 16 | 12 | 25 | Hot | 21 | N | N | 28 | 34 | - |
| 10 | Lee Greenwood-Mornin' Ride-MCA | 17 | 10 | 22 | Hot | 6 | N | Y | 16 | 18 | Silver Saxophone/Love Will Find Its Way... |
| 11 | Earl Thomas Conley-I Con't Win Far Lasin' You-RCA | 18 | 10 | 7 | Hot | 8 | N | Y | 3 | 13 | Dancing With The Flame/Preservation Of... |
| 12 | Eddie Rabbitt-Gotta Have You-RCA | 13 | 14 | 21 | RC | 9 | N | Y | 44 | 38 | Singin' In The Subway/Letter Fram Home |
| 13 | Keith Whitley-Homecoming '63-RCA | 15 | 12 | 16 | Lite | 32 | Y | Y | - | - | - |
| 14 | Randy Travis-Na Place Like Home-Warner Bros. | 24 | 8 | 1 | Hot | 5 | N | Y | 1 | 33 | Storms Of Life/Messin' With My Mind |
| 15 | The Statler Bros.-Forever-Mercury/Palygram | 25 | 8 | 3 | Hot | 11 | N | Y | 23 | 33 | Will You Be There |
| 16 | Lanie Frickie-When A Woman Cries-Columbia | 19 | 12 | 23 | RC | 15 | N | Y | 26 | 26 | I'd Toke You Bock Agoin/Nothing Left To Soy |
| 17 | Sweethearts Of The Rodeo-Midnight Girl...-Cal. | 20 | 10 | 14 | Med. | 13 | Y | Y | 34 | 24 | - |
| 18 | SKO-Baby's Got A New Baby-MTM | 27 | 9 | 17 | Hot | 12 | Y | N | - | - | Country Heart/Bitter Pill Ta Swallow |
| 19 | John Conlee-The Carpenter-Columbia | 6 | 15 | 24 | RC | 4 | N | Y | 45 | 2 | The Day He Turned 65/Cors |
| 20 | Donny Twitty-Follin' For You Far Years-WB | 1 | 16 | 37 | RC | 18 | N | Y | 49 | 26 | Only The Shadow Knows/You're The Best |
| 21 | Don Williams-Then It's Love-Capitol | 12 | 16 | 45 | RC | 36 | N | N | - | - | Senorito/Send Her Roses |
| 22 | Deba McEntire-What Am I Gonna Do About You-MCA | 11 | 17 | 46 | RC | 20 | N | N | 2 | 14 | Why Nat Tonight/Till It Snows In Mexico |
| 23 | Restless Heart-I'll Still Be Loving You-RCA | 28 | 7 | 26 | Hot | 27 | N | Y | 20 | 2 | Hummingbird/Why Does It Hove To Be... |
| 24 | Steve Wariner-Small Town Girl-MCA | 34 | 6 | 19 | Hot | 30 | N | Y | - | - | - |
| 25 | The Judds-Cry Myself Ta Sleep-RCA/Curb | 2 | 16 | 47 | RC | 17 | N | Y | 21 | 62 | River Roll On/Workin' In The Cool Mine |
| 26 | Juice Newton-Whot Con I Do With My Heort-RCA | 30 | 7 | 51 | Hot | 34 | N | N | - | - | - |
| 27 | John Schneider-Take The Long Way Home-MCA | 31 | 7 | 32 | Hot | 33 | N | Y | 27 | 29 | The Auction |
| 28 | Millie Nelson-Partners After All-Calumbio | 29 | 10 | 48 | Med. | 23 | Y | Y | 22 | 9 | Heart Of Gald/Home Away From Home |
| 29 | Marie Osmond-I Only Wanted You-Capitol/Curb | 36 | 6 | 13 | Hot | 25 | Y | Y | 14 | 17 | Everybody's Crozy 'Bout My Boby |
| 30 | Michael Johnson-Give Me Wings-RCA | 21 | 19 | 50 | RC | 26 | Y | Y | 31 | 9 | Cool Me In The River/Hangin' On |
| 31 | Dwight Yoakam-It Won't Hurt-Warner Bros. | 26 | 12 | 49 | RC | 24 | N | N | 7 | 59 | Bury Me/Rings Of Fire |
| 32 | Lady Rodman-She Thinks That She'll Morry-MTM | 23 | 18 | 53 | RC | 43 | N | Y | - | - | Do You Make Love.../Come Next Monday |
| 33 | Ricky Skaggs-Love's Gonno Get You Someday-Epic | 37 | 18 | 52 | Med. | 28 | N | Y | 8 | 14 | A Hord Row Ta Hoe/Love Can't Ever Get... |
| 34 | Benny Rogers-Twenty Years Ago-RCA | 41 | 2 | 20 | Hot | 40 | N | Y | 12 | 2 | Time For Love/They Don't Moke Them... |
| 35 | The Whites-It Should Have Been Easy-MCA/Curb | 33 | 12 | 42 | Hot | 36 | N | N | - | - | Fram Time Ta Time (It Feels Like Love Again) |
| 36 | Bill Bruce-Quietly Crazy-RCA | 39 | 7 | 40 | Med. | NR | N | N | - | - | - |
| 37 | Annie McDowell-Lovin' Thot Crazy...-MCA/Curb | 40 | 7 | 38 | Med. | 46 | Y | Y | - | - | - |
| 38 | Southern Pacific-Killbilly Hill-Warner Bras. | 38 | 9 | 54 | RC | 50 | N | N | 48 | 31 | Raad Sang/Hearts On The Borderline |
| 39 | George Strait-Oceanfront Property-MCA | 47 | 2 | 8 | Hot | 51 | N | Y | 19 | 34 | Deep Water/Rhythm Of The Road |
| 40 | Cy J. Dalton-This Ol' Tawn-Columbia | 44 | 7 | 33 | Lite | 49 | N | Y | - | - | I Can't See Me Without You |

NR—Not Ranked

Y—Yes

N—No

ON DECK

| Record Rank | Title | Lst. Wk. | Ttl. Wks. | Req. Rank | Rot. | Sales Rank | Video | Current Taur | Current LP | | Hat Cuts |
|-------------|---|----------|-----------|-----------|------|------------|-------|--------------|------------|-----------|-------------------------------------|
| | | | | | | | | | This Wk. | Ttl. Wks. | |
| 41 | Tom Wopat -The Rock And Roll Of Love-EMI Americo | 45 | 7 | 41 | Med. | NR | N | N | - | - | - |
| 42 | Anne Murray -On And On-Capitol | 46 | 6 | NR | Med. | NR | N | N | - | - | - |
| 43 | George Janes -The Right Left Hond-Epic | 50 | 2 | 10 | Lite | 31 | N | Y | 6 | 14 | Don't Leave Without Toking... |
| 44 | Ray Price -When You Gove Your Love To Me-Step One | 48 | 8 | 55 | Lite | 29 | N | Y | - | - | - |
| 45 | Highway 101 -The Bed You Mode For Me-Worner Bros. | 49 | 2 | 34 | Med. | NR | N | N | - | - | - |
| 46 | Alabama -You've Got The Touch-RCA | 54 | 2 | 30 | Med. | 38 | N | Y | 4 | 14 | Let's Hear It For The Girl/The Fons |
| 47 | Sawyer Brown -Gypsies On Porode-Capitol/Curb | 52 | 2 | 39 | Lite | NR | N | Y | 15 | 13 | Groveyard Shift/Sovin' The Honey... |
| 48 | The Bellamy Bras. -Kids Of The Boby Boom-MCA/Curb | 55 | 2 | 31 | Med. | NR | N | Y | - | - | Country Rap |
| 49 | Tommy Rae -Let's 8e Fools...-Mercury/Polygrom | 56 | 6 | 35 | Med. | NR | N | Y | - | - | - |
| 53 | Tony McGill -Like An Oklohom Morning-Killer | 60 | 9 | 56 | Lite | NR | N | Y | - | - | - |
| 58 | Nanci Griffith -Lone Star Stote Of Mind-MCA | 62 | 2 | 57 | Med. | NR | N | Y | - | - | - |
| 59 | Ricky Van Shelton -Wild-Eyed Dream-Columbia | 66 | 6 | 42 | Lite | NR | N | Y | - | - | - |
| 61 | Waylan Jennings -Rose In Paradise-MCA | D | D | 58 | Lite | NR | N | Y | - | - | - |
| 62 | T. Graham Brown -Don't Go To Strongers-Copitol | D | D | 59 | Lite | NR | Y | Y | 9 | 34 | - |
| 63 | Ogden Harless -It Ain't Country-Cypress | 65 | 7 | NR | Lite | NR | N | N | - | - | - |
| 66 | K.T. Oslin -Woll Of Tears-RCA | 69 | 2 | 43 | Lite | NR | N | N | - | - | - |
| 67 | A.J. Masters -Toke A Little Bit...-Bermudo Dunes | 70 | 2 | 60 | Lite | NR | N | Y | - | - | - |
| 68 | Lisa Childress -It's Goodbye And So-Long...-A.M.I. | 71 | 2 | 61 | Lite | NR | N | N | - | - | - |
| 69 | Gene Straman -Goodbye Song-Copitol | 72 | 2 | NR | Lite | NR | N | N | - | - | - |
| 70 | Liz Baardo -There's Still Enough...-Moster | D | D | NR | Lite | NR | N | N | - | - | - |

INDIE TOP 20

| Title | Last Wk. on Week | Chart | Stations |
|---|------------------|-------|--|
| 1 Ray Price -When You Gove Your Love To Me-Step One | 1 | 7 | WSCG 10/8, WSCP 20/14, WCVR 24/14, WPNX 28/25, WAMS 30/26, WJJC 33/30 |
| 2 Tony McGill -Like An Oklohom Morning-Killer | 2 | 7 | KYKX 24/19, KBFS 28/25, KMOO 33/29, WQTE 35/31, WSCG 38/35, WKCW 39/34 |
| 3 Ogden Harless -It Ain't Country-Cypress | 6 | 6 | WMML 25/22, KMOO 38/35, WCAW 43/40, WSDS 43/40, WPNX 44/41, WVAR 44/40 |
| 4 Dan Malena -Reedy Or Not-Moximo | 5 | 6 | WQTE 32/28, WKCW 33/29, KTTS 40/38, WSWN 41/38, KFRD 38/35, WCMX 40/36 |
| 5 A.J. Masters -Toke A Little Bit Of It Home-Bermudo Dunes | 10 | 2 | WSCG 32/24, KPOW 35/34, WSUN 39/36, KYKX 42/37, WAMS D/38, KSOP A/43 |
| 6 Lisa Childress -It's Goodbye And So-Long To You-A.M.I. | 11 | 2 | KTTS 31/18, KIXZ 49/39, WJJC 44/41, KWKH 47/43, KFGO 49/45, WSCG D/45 |
| 7 Cheryl Handy -One Of The 8oys-RCM | 7 | 5 | KIXZ 46/38, WCVR 46/40, WSCG 47/42, WFMW 45/45, WVAR 50/45, KPLE D/40 |
| 8 Liz Baardo -There's Still Enough Of Us-Moster | 20 | 2 | KMOO D/38, WPCM A/43, KPOW A/48, WVAM A/48, KSOP A/48, WKDY D/48 |
| 9 Jimmy Murphy -Keep The Foith-Encore | 17 | 2 | WKKN D/29, WAMS D/37, KMOO D/40, KEED D/40, KPOW A/44, KNOE D/46 |
| 10 Southern Reign -15 To 33-Regol | 12 | 2 | KIXZ 25/20, KSO 35/29, WSCG 37/28, WQST D/38, WSCP 42/32, WICO 42/38 |
| 11 Rager Donald -How Do You Tell Someone You...-Storgem | 9 | 5 | WSCG 19/16, WKCW 42/37, KBFS 41/36, KYKX 48/41, WVAR D/47, KFRD 50/47 |
| 12 "Big" Al Downing -How Beautiful You Are...-Vine Street | 14 | 2 | WKCW 38/28, KIXZ 42/34, KYKX 43/38, WSDS 49/42, WTVR D/49, WFMW D/48 |
| 13 Grizz Sawbuck -Big Ole Eosy Choir-Fresh Squeezed | 13 | 5 | WGSQ 50/47, WVAR 50/46, WKJA D/49 |
| 14 Ren Ashley -How Con You Mend A Broken Heort-West | D | D | WKJA D/50, WSDS, WCCN, KFEQ, WJJC, WYXC |
| 15 Ralph May/Ohio River Band -Memory Attock-Evergreen | 15 | 2 | WQTE 43/36, WAMS D/41, KNOE 42/41, WCCN-A, KIXZ-A, KMOO-A |
| 16 Atlanta -We Always Agree On Love-Southern Tracks | 18 | 2 | WPCM 45/40, WJJC 46/42, WSCG D/43, KJUN D/44, WAMS D/43, WVAR D/41 |
| 17 Leona Williams -No Love Line-Loveshine | 4 | 2 | WVAR 6/3, KBFS 17/14, WSCP 14/9, WSDS 20/15, WQTE 20/19, KMOO 40/37 |
| 18 Mickey Clark -When I'm Over You-Evergreen | D | D | KPOW A/43, KYKX D/47, WDLW D/49, WICO-A, WPNX-A, WGSQ-A |
| 19 Jeff Thamas -Hollywood's Dream-Revolver | 16 | 2 | WQTE 41/36, KSO D/35, KSIW 50/48, KFRD 48/45 |
| 20 The Lowes -I Ain't Never-American Phonograph Intl. | 19 | 2 | KTTS 30/20, KSO 40/33, KIXZ 40/35, WSCG 42/39, KVOO 48/46, KYKX -D/44 |

COUNTRY PLAY BY PLAY

NORTHWEST

WV
well, WY
ark Allen
Rannie Milsap

DS
Bellamy Brothers

Anderson (DH)
bama
arge Strait
key Clark
ny Murphy
Shaaters
into
Baarda

UESTS
Nitty Gritty Dirt
d
y Raven

Ray Pennington
Randy Travis

KEED
Eugene, OR
Billy Pilgrim
#1 Rannie Milsap

ADDS
Waylan Jennings (P)
Liz Baarda (DH)
George Janes
K.T. Oslin
Lacy J. Dalton
Ren Ashley
Mickey Clark

REQUESTS
Lianel Richie
Dennis Rabbins

Randy Travis

KPQX-FM
Havre, MT
Bill Wright
#1 Crystal Gayle

ADDS
Liz Baarda (P)
Mickey Clark
Big Al Dawning
Gene Straman
Jimmy Murphy
T.C. Roberts
Mike Lard
Tina Danielle
The Evans Sisters
Kenny Arledge

REQUESTS
Crystal Gayle

Lee Greenwood
SKO
Janie Frickie
Sweethearts Of The
Radea

KJUN
Puyallup, WA
Jahn Clark
#1 Canway Twitty

ADDS
Jimmy Murphy (P)
Big Al Dawning
Eddie Rabbit
Marie Osmand
Gail O'Daski
Bobby G. Rice
Rager Donald

REQUESTS
George Janes

SOUTH WEST

KTOM
Salinas, CA
Marc Hahn
#1 Dan Seals

ADDS
Billy Swan (P)
Jimmy Murphy (DH)
Southern Reign

REQUESTS
Dan Seals
Rannie Milsap
Randy Travis
Restless Heart
Steve Wariner
George Strait

KFMS
Las Vegas, NV
J.C. Simon
#1 Dan Seals

ADDS
The Bellamy Brothers
(P)
Highway 101
Alabama
Tom Wapat
Rannie McDowell
George Janes

REQUESTS
Lyle Lavett
Gary Marris

Dan Seals
T.G. Sheppard
Lee Greenwood

KSOP-FM
Salt Lake City, UT
Wade Jessen
#1 Dan Seals

ADDS
Tany McGill (P)
A.J. Masters (DH)
K.T. Oslin
Dan Malena
George Janes
The Bellamy Brothers

Gene Straman
Liz Baarda
Dennis Rabbins
Nanci Griffith
Lisa Childress
The Shaaters
Billy Vera & The
Beaters
The Evans Sisters
Burly Grimes

REQUESTS
Rannie Milsap
Keith Whitley
SKO
Lacy J. Dalton
Steve Wariner

NORTHEAST

VR-FM
dolph Center,
Workman
Rannie Milsap

ADDS
The Bellamy Brothers
(P)
Michael Night (DH)
Jimmy Murphy
Gene Straman
Jeb McClellan
Gail O'Daski
Mickey Clark
Frankie Laine
Liz Baarda
T.C. Roberts

REQUESTS
Kenny Rogers
The Bama Band
Earl Thomas Canley

Ray Price
Tanya Tucker

WVAM
Altaona, PA
Darrell Roy
#1 Lianel Richie

ADDS
Larry, Steve and Rudy:
The Gatlin Brothers
Highway 101
George Strait
Southern Reign
Liz Baarda
Atlanta

REQUESTS
Lianel Richie
Dan Seals
Gary Marris

T.G. Sheppard
Rannie Milsap

WDSY-FM
Pittsburgh, PA
Mary Ja Kacsan
#1 Lianel Richie

ADDS
The Bellamy Brothers
(P)
Michael Jahnsan
Keith Whitley
Ed Bruce
Highway 101

REQUESTS
Lianel Richie
Gary Marris
T.G. Sheppard

Ray Price
Tanya Tucker

WVAM
Altaona, PA
Darrell Roy
#1 Lianel Richie

ADDS
Larry, Steve and Rudy:
The Gatlin Brothers
Highway 101
George Strait
Southern Reign
Liz Baarda
Atlanta

REQUESTS
Lianel Richie
Dan Seals
Gary Marris

T.G. Sheppard
Rannie Milsap

WDSY-FM
Pittsburgh, PA
Mary Ja Kacsan
#1 Lianel Richie

ADDS
The Bellamy Brothers
(P)
Michael Jahnsan
Keith Whitley
Ed Bruce
Highway 101

REQUESTS
Lianel Richie
Gary Marris
T.G. Sheppard

SOUTH EAST

WLWI-FM
Mantgomery, AL
Greg Mazinga
#1 Dan Seals

ADDS
T. Graham Brawn (P)
"Big" Al Dawning (DH)
Waylan Jennings
Ray Charles
Atlanta
A.J. Masters
Liz Baarda

REQUESTS
Dan Seals
Gary Marris
Rannie Milsap
Tanya Tucker
Crystal Gayle

WOWW-FM
Pensacola, FL
Steve Crabtree
#1 T.G. Sheppard

ADDS
T. Graham Brawn (P)
A.J. Masters (DH)
Highway 101
Waylan Jennings

REQUESTS
Eddy Raven
Earl Thomas Canley
Randy Travis

WJLM-FM
Raanoke, VA
David Hurst

ADDS
Liz Baarda (DH)
Adam Baker

REQUESTS
Dan Seals
Adam Baker

ADDS
Liz Baarda (DH)
Adam Baker

REQUESTS
Canway Twitty
Keith Whitley
Eddy Raven

KSGM
Ste. Genevieve,
MO
Bab Scott
#1 Canway Twitty

ADDS
The Bellamy Brothers
(P)
Alabama

REQUESTS
Rannie Milsap
The Judds
Tanya Tucker
Lianel Richie
Kenny Rogers

#1 Gary Marris

ADDS
Waylan Jennings (P)
Michael Jahnsan
Billy Swan

REQUESTS
Lianel Richie
Lee Greenwood
Alabama

WFMW
Madisonville, KY
Danny Kaeber
#1 Gary Marris

ADDS
The Bellamy Brothers
(P)
Liz Baarda (DH)
Larry, Steve and Rudy:
The Gatlin Brothers

REQUESTS
The Statler Brothers
Tanya Tucker
Dan Williams
George Janes
"Big" Al Dawning

WMMI
Mabile, AL
Jae Davis
#1 Gary Marris

ADDS
Highway 101 (P)
Ren Ashley (DH)
Ricky Van Shelton
Sawyer Brown
The Bellamy Brothers
Mark April

REQUESTS
Gary Marris
Crystal Gayle
Earl Thomas Canley
Keith Whitley
Steve Wariner
Alabama

WSDQ
Dunlap, TN
T.W. Tittsworth
#1 Gary Marris

ADDS
Ray Price (DH)
Mickey Clark
"Big" Al Dawning

WOFF
Camilla, GA
Debbie Triston
#1 Gary Marris

ADDS
The Bellamy Brothers
(P)

Mickey Clark (DH)
Michael Jahnsan
Tammy Roe
Ray Charles
T. Graham Brawn
A.J. Masters
T.C. Roberts
Mike Lard
Liz Baarda
Waylan Jennings

REQUESTS
Lyle Lavett
Lianel Richie
Randy Travis
SKO
Sweethearts Of The
Radea

KNOE
Monroe, LA
Brian Ringa
#1 Canway Twitty

ADDS
Nanci Griffith (P)

Tony McGill
Lynn Anderson
The Shaaters
Willie Nelson
Larry, Steve and Rudy:
The Gatlin Brothers
Danna Farga

REQUESTS
The Statler Brothers
Danna Farga

WMMI
Mabile, AL
Jae Davis
#1 Gary Marris

ADDS
Highway 101 (P)
Ren Ashley (DH)
Ricky Van Shelton
Sawyer Brown
The Bellamy Brothers
Mark April

REQUESTS
Gary Marris
Crystal Gayle
Earl Thomas Canley
Keith Whitley
Steve Wariner
Alabama

WSDQ
Dunlap, TN
T.W. Tittsworth
#1 Gary Marris

ADDS
Ray Price (DH)
Mickey Clark
"Big" Al Dawning

WOFF
Camilla, GA
Debbie Triston
#1 Gary Marris

ADDS
The Bellamy Brothers
(P)

Kathy Mattea
Larry, Steve and Rudy:
The Gatlin Brothers
The Bellamy Brothers

REQUESTS
Lianel Richie
George Strait
Highway 101

KVOO
Tulsa, OK
Billy Parker
#1 Canway Twitty

ADDS
"Big" Al Dawning (P)
Jimmy Murphy (DH)
K.T. Oslin
The Bellamy Brothers
Ray Charles
Tany McGill
Ralph May
Hallie Hughes
Billy Swan
Waylan Jennings

NORTH CENTRAL

IS
egan, MI
ichterhaff
ystal Gayle

ADDS
Waylan Jennings (P)
Tina Danielle (DH)
T.Graham Brawn
T.L. Lee
Ray Charles
The Shaaters
The Bellamy Brothers
Liz Baarda
The Bama Band
Lisa Childress
The Evans Sisters
Burly Grimes
Gail O'daski
Stan Steele
Mickey Clark
Ren Ashley
Mike Lard
T.C. Roberts
Bobby G. Rice

REQUESTS
Tanya Tucker

KFGO
Fargo, ND
Dan Raberts
#1 Dan Seals

REQUESTS
Dan Seals
Lyle Lavett
Earl Thomas Canley
Randy Travis

WKKN
Rackford, IL
Curtis King
#1 Dan Seals

ADDS
Waylan Jennings (P)
Tina Danielle (DH)
T.Graham Brawn
T.L. Lee
Ray Charles
The Shaaters
The Bellamy Brothers
Liz Baarda
The Bama Band
Lisa Childress
The Evans Sisters
Burly Grimes
Gail O'daski
Stan Steele
Mickey Clark
Ren Ashley
Mike Lard
T.C. Roberts
Bobby G. Rice

REQUESTS
Tanya Tucker

Tony McGill

WOW-FM
Omaha, NE
Bill Cary
#1 Dan Seals

ADDS
Sylvia
Michael Jahnsan
T. Graham Brawn
Waylan Jennings
Adam Baker

REQUESTS
Dan Seals
Gary Marris
Rannie Milsap
Keith Whitley
Marie Osmand

KWOC
Papular Bluff, MO
Terry Hester
#1 Canway Twitty

ADDS
Liz Baarda (DH)
Adam Baker

REQUESTS
Dan Seals
Adam Baker

ADDS
Liz Baarda (DH)
Adam Baker

REQUESTS
Canway Twitty
Keith Whitley
Eddy Raven

KSGM
Ste. Genevieve,
MO
Bab Scott
#1 Canway Twitty

ADDS
The Bellamy Brothers
(P)
Alabama

REQUESTS
Rannie Milsap
The Judds
Tanya Tucker
Lianel Richie
Kenny Rogers

SOUTH CENTRAL

KAYZ-FM
El Darado, AR
Dave Sehan
#1 Dan Seals

ADDS
Kenny Rogers (P)
Mickey Clark (DH)
Ricky Van Shelton
Dennis Rabbins
The Bellamy Brothers
Liz Baarda
Jimmy Murphy
Rager Donald

REQUESTS
Gary Marris
Rannie Milsap
Kenny Rogers
John Schneider
George Strait

KIXZ
Amarilla, TX
Chris Taylor
#1 Dan Seals

ADDS
Michael Jahnsan (P)
Hally Hughes (DH)
T.L. Lee
Tina Danielle
Sue Ellen
T.C. Roberts
Ren Ashley
The Evans Sisters
Burly Grimes
Waylan Jennings
T. Graham Brawn

REQUESTS
Dan Seals
Ray Price
Randy Travis
Southern Reign

KNOE
Monroe, LA
Brian Ringa
#1 Canway Twitty

ADDS
Nanci Griffith (P)

Mickey Clark (DH)
Michael Jahnsan
Tammy Roe
Ray Charles
T. Graham Brawn
A.J. Masters
T.C. Roberts
Mike Lard
Liz Baarda
Waylan Jennings

REQUESTS
Lyle Lavett
Lianel Richie
Randy Travis
SKO
Sweethearts Of The
Radea

KKIX-FM
Foyetteville, AR
Tam Sleeker
#1 Lianel Richie

ADDS
George Janes

Kathy Mattea
Larry, Steve and Rudy:
The Gatlin Brothers
The Bellamy Brothers

REQUESTS
Lianel Richie
George Strait
Highway 101

KVOO
Tulsa, OK
Billy Parker
#1 Canway Twitty

ADDS
"Big" Al Dawning (P)
Jimmy Murphy (DH)
K.T. Oslin
The Bellamy Brothers
Ray Charles
Tany McGill
Ralph May
Hallie Hughes
Billy Swan
Waylan Jennings

REGIONAL BREAKOUTS COUNTRY

COMMENTS

NORTHEAST

| | | |
|---|---|--|
| 1 | Oceanfront Property -George Strait-MCA | Doing very well <1/M> super record. |
| 2 | Lone Star State Of Mind -Nonci Griffith-MCA | Attracting good phones for o new artist. |
| 3 | Twenty Years Ago -Kenny Rogers-RCA | Hot! |
| 4 | Long Gone Lonesome Blues -Dennis Robbins-MCA | People ore talking about it. |
| 5 | Forever -The Stotler Brothers-Mercury/Polygrom | Doing reolly well. |

SOUTHEAST

| | | |
|---|---|---|
| 1 | I Only Wanted You -Morie Osmond-Copitol/Curb | Reolly doing good. |
| 2 | Oceanfront Property -George Strait-MCA | Instant hit. |
| 3 | Don't Go To Strongers -T. Grohom Brown-Copitol | Lightin' 'em up. |
| 4 | No Ploce Like Home -Rondy Trovis-Worner Bros. | Good response. |
| 5 | Wild-Eyed Dreom -Ricky Von Shelton-Columbio | Disc jockeys love it <1/M> phones ore good. |

SOUTHWEST

| | | |
|---|--|---|
| 1 | I'll Still Be Loving You -Restless Heort-RCA | Good phones. |
| 2 | I Only Wanted You -Morie Osmond-Copitol/Curb | Hot mover. |
| 3 | Oceanfront Property -George Strait-MCA | Lots of phones. |
| 4 | The Bed You Mode For Me -Highway 101-Worner Bros. | Hot record here. |
| 5 | Oceanfront Property -George Strait-MCA | Only been on it two weeks <1/M> it's doing great. |

NORTHWEST

| | | |
|---|---|--------------------------------|
| 1 | The Rock And Roll Of Love -Tom Wopat-EMI America | Picking up some good response. |
| 2 | Fire In The Sky -The Nitty Gritty Dirt Bond-Worner Bros. | Hot! |
| 3 | Small Town Girl -Steve Woriner-MCA | Doing really well. |
| 4 | Rose In Porodise -Woylon Jennings-MCA | Strongest one in owhile. |
| 5 | The Bed You Mode For Me -Highway 101-Worner Bros. | Toking off. |

NORTH CENTRAL

| | | |
|---|---|---------------------------|
| 1 | Oceanfront Property -George Strait-MCA | Going crozy over it here. |
| 2 | I Ain't Never -The Lowes-Americon Phonograph Internotionol | Local hit. |
| 3 | It's Goodbye And So -Long To You-Liso Childress-A.M.I. | Local hit. |
| 4 | Forever -The Stotlers-Mercury/Polygrom | Good local soles. |
| 5 | No Ploce Like Home -Rondy Trovis-Worner Bros. | Goin' like hotcokes. |

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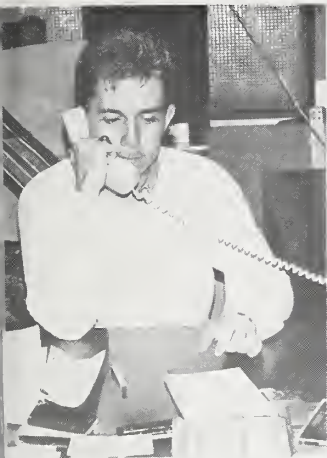
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THE DEFINITIVE HISTORY OF ROCK AND ROLL

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.

"Fresh" And "Exciting" Buzz Words for RCA in '87



Joe Galante
Vice President and
General Manager of
RCA, Nashville

By Tom McEntee

The best years we've ever had was when music was fresh and exciting." With the turn of a phrase, RCA's Joe Galante points to the future of country music and Nashville music community by directing attention, momentarily, to the past. The past was Rome, so to speak. A glory that is returning—in spades. But not without expanded thinking, same luck and some tight controls. And some well-conceived priorities with regard to the development of talent. It's that new talent, after all—the new artist of today—who represent the life of the industry. In that respect, Galante is optimistic about the process going on in the Nashville community. Once upon a time, he points out, "a few companies had strong artist development programs while others simply 'bought' talent as already at a major level. Now more companies are doing their own developing." The process that needs to be maintained, he

feels, without overpopulating the market with product, bringing about less available slots for records than there are presently.

The Nashville operation of RCA, which Galante directs, will step up its commitment this year to grooming new talent. The percentage of their roster considered in the developmental process will increase from 20 percent in '85-'86 to close to 50 percent for '87-'88.

"One of the things we want to avoid in that process," he emphasizes, referring to the entire Nashville music industry, "is the 'clone effect.' You know what I mean. Along comes an Alabama or a Randy Travis and all of a sudden there are all sorts of Alabama or Randy Travis clones. Who needs that? We've already got an Alabama, or Randy Travis."

Breeding New Talent

The criteria RCA seems to be following in the process of selection for new acts ties directly into the freshness and excitement that was the hallmark of those "best years we've ever had."

Among those new acts is K.T. Oslin, whom he describes with great enthusiasm.

"K.T. is the first woman we've signed in a long time. Her lyrical approach and vocal approach are totally unique to the marketplace. And, since country music is basically a female-dominated consumer marketplace—we figure that 60-65% of our consumer base is female—we've almost always approached that female through male artists, lyrically."

He notes that though "there have been very successful females in country music in recent times—the Dollys and the Rebas," there have been very few of them, statistically.

"The reason is that women probably don't like to buy [other] women's records as much as they do men's records. But I think K.T. is one of those people who not only hits the marketplace, but attacks it slightly differently, from a lyrical approach. She's into her own right of 'I am a female. I'm not ashamed of being a female. I have strength in my position and I can deal with you. And at the same time I can be very soft and warm.'"

"It's a very reassuring fact for a male, and

also a very reassuring and strong point for a female."

Galante mentions her in the same breath as Dolly as a "total entertainment package," pointing out that not only is there magic with the audience when she's onstage, but also that her lyrics "can be taken and used as a movie. You can take her song '80s Ladies,' for instance, and make an entire movie out of it. All the pictures come to your mind." Such striking material and style will be the basis for so-called-to-be-filmed videos, he says, adding that her album will be released in the near future. "We'll probably get promos out in April, May, and commercials in June, July."

RCA normally releases new acts in a group, spreading 3 or 4 over a 60-90 day period "so we can market them as one package. Last year we referred to them as the New Breed, and this year we'll probably do the same thing."

Another of these new acts, this year, is "Foster and Lloyd, two MTM writers who wrote 'Since I Found You Haney' for The Sweethearts. They have a real guitar-oriented-sound approach to country music. A lot of energy, and a lot of youth in it. And a lot of excitement. All of the tunes will be written by them, whether separately or together. That'll probably be sometime in the second quarter."

"They're contemporary, but one of the guys is from Kentucky and the other's from Texas, so there's no doubt that their sound has roots in country music."

Another of the new acts is Baillie and The Boys. "We're working with the name right now—it's unofficial yet. The group consists of a girl, Kathie Baillie, and two guys (obviously), The Boys. They've got great harmonies. Real tight. And all of them are great players—songwriters, also. They're produced by Kyle Lehning and Poul Davis. Again, energy. This is definitely country, yet it's got a contemporary feel to it. Again, roots. You can feel that there. It's nothing that you feel is 'pop' music. It just fits right in there. It's right in the pocket. Again, youth."

"And then we've got Gary Chapman, who's gonna be produced by Mark Wright

and Gary Chapman. The thing that I think that's exciting about Gary—other than the energy and the youth—is the fact that there's a real strength in his lyrics. A real positive force in the way that he uses his symbolism. You walk away feeling really good about life. At the same time, I think he's got a real unique vocal style. It's not like what you've heard before. And there's a lot of power behind it."

"I think it's gonna have a very strong female appeal. His lyrics are that sound. You walk away believing there's a reason to be together—there's a reason to be living, at the same time."

Mini-LPs

As part of the developmental programs, RCA will continue to employ the mini-LP concept that they began several years ago.

"Like all things in time," Galante says, "we evolve. We have gone from 6 sides (in the mini-LP) to a full album of 10 sides, and we've kept the price the same, while continuing with the same full kind of marketing support behind it. So everybody is taking a cut, to a certain degree. The artist takes a sharper royalty and we take less money, in terms of profit. Why should the consumer pay full price for first time product when they don't know anything about the act?"

"We've had great success since we've introduced that line. We've broken one artist almost every year. The first one was Deborah Allen, followed by The Judds, followed by Vince Gill and Restless Heart. And now Michael Jahnsan and Keith Whitley were on the same program and they're coming out of it. So we're really feeling our oats about that program."

(Next week: Galante discusses the AC market and other music formats)

COUNTRY PROMOTION OF THE WEEK

WOODWARD, OK

W—RICK CARNAHAN—MUSIC DIRECTOR

PROMOTION—LP GIVEAWAY

Most of us know what it's like to be pulled over by a policeman, but have you ever been pulled in by the long arm of—a radio station? That's what listeners in the Woodward area are experiencing as KSIW smokies drive around looking for cars wearing KSIW bumper stickers. The drivers are pulled over and given their choice of albums. In this way the station also learns first hand what their listeners like.

CORRECTION—In the Jan. 17 issue's Country Promotion Of The Week, Ed Nickus was incorrectly identified as P.D. for KMIX-FM in Turlock, CA. Ed is actually the M.D.—the P.D. is Steve Amari. Also, the canned goods were not distributed in Hollywood but in Stanislaus County. Our apologies for leading y'all astray.

COUNTRY PROFILES



JIM STRICKLAN—Music Director
KBRQ—Denver, CO

DENVER—There are a lot of roads that lead to radioland, but here's one with a bit of a curve to it:

Let's assume you're 19 years old, have grown up in Texas listening to The Grand Old Opry, The Louisiana Hayride and Buddy Holly, and are fascinated by music. You've been listening to a country station in town and have turned into a groupie, of sorts. You call the station a lot, and pretty soon the d.j. invites you to come an out, so you begin visiting him on a regular basis. One night, while you are pleasing your esthetic senses to the utmost, watching records spin and lights go on and off, humming along to these sad old country songs, the air personality says, "Well, you take over. I'm going out for a six-pack and a hamburger."

What do you do?!? Da you panic and freeze up, or do you jump in with both feet??. If you're Jim Stricklan, you opt for the latter. "I just did my best—and I've been hooked on it ever since!" Jim says.

"Ever since" means for the last 20 years. And not only has he been hooked on radio, but an *music* in a way that started even before the six-pack/hamburger episode.

When Jim was two years old, he asked for a toy guitar. (It's not clear if he remembers doing this or if it was one of those mather reminiscences.) "I can never remember a time when music hasn't been the most exciting thing in life to

me," he emphasizes.

As he got into his teenage years, Jim began writing songs and singing in bands. (Another youthful pastime that has continued to the present day). Jim has his own band up there in Colorado, and he sometimes sits in with other area groups. In addition to this he has his own label that he used last year to release a single called "Yaur Hiding Place." The song charted in *CB* and Jim says there will be a follow-up single soon. He's also working on an album. Where he finds the time is one of life's little mysteries, but since writing is a "natural way to express himself," he also composes articles for Colorado magazines as well as songs.

Lack of sleeping time is one of the prices you pay when you're in love with music—especially when you're in love with radio at the same time. Jim says there may come a time when he goes into songwriting completely, but admits that you can take the man out of radio, but you can't take the radio out of the man. Radio, according to Jim, has not just been a career, it's also been a passion.

His voice has been broadcast in Texas and Colorado, over rock, CHR and country airwaves and has served, at different times, as news director and as music director. Behind the mike, he likes to help develop new artists; he thinks they are the "lifeblood of the industry." One of the reasons he enjoys his current gig at KBRQ is that the station allows him to follow this inclination. (He appreciates the innovative attitude of the station management.)

One of the segments he really enjoys doing at KBRQ is a midday show called "Taa-Tall's Treasures" (Jim is 6'4"). During the segment he talks about the traditions and history of country music, and also features new artists.

Well, it looks like we may always be hearing "Taa Tall" over the airwaves—one way or another.

Amy Lavelle



J.C. Simon—Music Director
KFMS—Las Vegas, NV

LAS VEGAS—One day, Michigan native J.C. Simon woke up—and it was COLD. When he arrived at the station where he was working (WTHM-Lapeer), he discovered that it was frozen. Na, not the playlist, the station—the electricity had gone off. As the national anthem dragged on (playing on a frozen tape player), J.C. made a decision. This was it. It was time. He was moving to a warmer climate, and soon.

Although it wouldn't appear to be such a hard decision, J.C.'s reluctance to move earlier was based on the fact that, in Michigan (specifically Detroit), he had his hand on the pulse of the record business everyday. When he wasn't at the radio station, he was selling records on the side in his dad's store. But then came that frozen day, and it was more than he could stand. But let's begin at the beginning...

J.C. always knew he wanted to be a d.j. He says he used to "listen to the crazy guys on the air at night and thought, 'Hey, I can do that!'" So, after high school, he went to broadcasting school in Detroit. "Back then, we [the students] weren't even allowed to touch the equipment," he says. He figured he needed more education, so he went on to Macomb College in Warren and worked at a little radio station between classes. Next he went to Hollywood, CA to obtain his much-needed first-class license. (And he loved the weather).

Education out of the way and licensure in hand, J.C. went back to Michigan and got a job in Sandusky, at WMIC, where he got his first real exposure to country music. (Up until that point he admits he was a "racker.") In the beginning, J.C.'s scheme was to turn the people there into a rock music—but his plans were thwarted when, three years later, he ended up being turned on to country music.

After WMIC, J.C. proceeded to work at WKMF-Flint and WTHM-Lapeer (the famous frozen station of lore). It was during his stint at THM that J.C. really became a fan of country music. On a work-related visit to Nashville, J.C. found himself backstage at the Grand Old Opry where he met Ray Cuffey and Minnie Pearl. That was all it took—he was hooked from then on.

During this time, J.C. also graduated from selling records at his dad's store to opening up his own stores, one in Detroit and one in Grosse Pointe, MI. This experience helped him when he did make a move to Las Vegas in 1979—he was able to get a job at Tower Records, a large distributor, where he still works as an assistant manager. (He still has his hand on the pulse of the record business, only in a different area.) Eventually he got a part-time radio job at KREN doing news and public affairs. When that station went automated and a position opened up at KVEG, he took it. After a year he was made m.d. and kept that status when the station became KFMS a year later.

The most important thing J.C. does, says, is *listen* to everything that comes. He keeps a log of the records and tries to have other people in the room when he listens, to get their feedback. That way he feels he is unable to play the record an air, he can still give his opinion a reviewer if the label wants it.

Amy Lavelle

HIGH PRIORITY

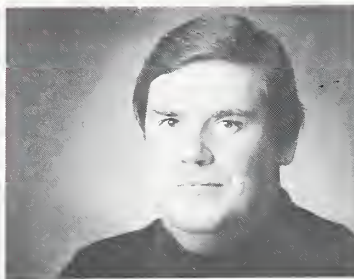


BRUCE SHINDLER
MTM

We're excited about the new **Girls Next Door** record, "Walk Me In The Rain." It's a change of pace for the girls—more of a ballad, and a good wintertime song.

We're wrapping up **SKO's** "Baby's Got A New Baby"—we've got ourselves a big one there and are expecting it to go into the top five this week.

Watch for the new **Judy Rodman** single shipping this week, "Girls Ride Horses Too," from her "A Place Called Love" LP, scheduled for release in February.



JACK WESTON
RCA

Our number one priority this week is **Less Heart's** "I'll Still Be Loving You." record looks like it will be their second from the album "Wheels." The acceptance radio is very high and in just a few weeks has been locked at stations.

K.T. Oslin, our newest signing, is met with rave reviews. Radio tells us "Woll Of Tears" is already pulling p from young females.

Michael Johnson's "The Moon Over Her Shoulder" is definitely one of the most added records out. At the rate it's opening, it looks like his second #1.

CASH BOX TOP 40 VIDEOCASSETTES

| | L | W | | L | W |
|---|----|----|--|----|----|
| | O | C | | O | C |
| INDIANA JONES AND THE TEMPLE OF DOOM Paramount Home Video 1643 | 1 | 9 | 20 BEVERLY HILLS COP Paramount Home Video 1134 | 18 | 8 |
| JANE FONDA'S LOW IMPACT WORKOUT VC/RCA Video Productions/Karl Loriman Home Video 070 | 2 | 10 | 21 THE CAGE Paramount Home Video 60040-01 | 24 | 8 |
| SLEEPING BEAUTY Walt Disney Home Video 476 | 3 | 9 | 22 AMADEUS HBO/Cannon Video TVA 2997 | 25 | 14 |
| JANE FONDA'S NEW WORKOUT VC/RCA Video Productions/Karl Loriman Home Videos 069 | 4 | 13 | 23 GUNG HO Paramount Pictures/Paramount Home Video 1751 | 20 | 14 |
| PLAYBOY VIDEO CENTERFOLD #3 Karl Loriman HV509 | 5 | 12 | 24 PLAYBOY VIDEO CALENDAR Karl Lorimar Home Video 510 | 30 | 2 |
| PRETTY IN PINK Paramount 1858 | 7 | 12 | 25 LUCAS CBS Fox Video 1495 | 21 | 6 |
| DOWN AND OUT IN BEVERLY HILLS Touchstone Home Video 473V | 6 | 13 | 26 BACK TO THE FUTURE MCA Home Video 80196 | 22 | 36 |
| MY NAME IS BARBRA CBS/Fox Video 3519 | 11 | 6 | 27 ALIEN CBS-Fox Video 1090 | 27 | 19 |
| STAR TREK 2/WRATH OF KHAN Paramount Home Video 1183 | 9 | 8 | 28 RUNAWAY TRAIN MGM 800867 | 23 | 12 |
| HONEY PIT MCA Home Video 80387 | 10 | 9 | 29 JO JO DANCER: YOUR LIFE IS CALLING RCA/Columbia 21878 | 29 | 4 |
| PINOCCHIO Walt Disney Home Video 239 | 8 | 14 | 30 MURPHY'S LAW Cannon Films/Media Home Entertainment M849 | 26 | 7 |
| CATHY SMITH'S BODY BASICS MCA Video 8111 | 13 | 11 | 31 CROSSROADS RCA 60665 | 28 | 12 |
| COBRA Warner Bros. Home Video 11594 | 19 | 4 | 32 MURPHY'S ROMANCE RCA/Columbia Pictures Home Video 20649 | 31 | 21 |
| OUT OF AFRICA MCA 80350 | 12 | 15 | 33 SANTA CLAUS THE MOVIE Media Home Entertainment 846 | 32 | 9 |
| 1/2 WEEKS MGM/UA Home Video 800973 | 17 | 10 | 34 WILD CATS Warner Home Video 11583 | 34 | 10 |
| JANE FONDA'S PRIME TIME WORKOUT VC/RCA Video Productions/Karl Loriman Home Videos 058 | 15 | 14 | 35 YOUNG SHERLOCK HOLMES Amblin Ent./Paramount Home Video 1670 | 35 | 14 |
| 1/X MCA HBO Video 3769 | 14 | 14 | 36 8 MILLION WAYS TO DIE CBS/Fox Video 6118 | 33 | 10 |
| PLAYBOY VIDEO CENTERFOLD #4 Karl Loriman HV513 | 16 | 3 | 37 GHOSTBUSTERS RCA/Columbia Pictures Home Video 6-20413 | 37 | 8 |
| SECRETS OF THE TITANIC National Geographic Video/Vestron 163 | 36 | 2 | 38 MUSIC MAN Warner Home Video 11473 | 38 | 13 |
| | | | 39 CRITTERS RCA 62666 | 39 | 12 |
| | | | 40 IRON EAGLE CBS-Fox Video 6160 | 40 | 20 |

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

AUDIO/VIDEO

MILLION-DOLLAR DEAL—Karl Lorimar Home Video recently settled a \$10 million domestic distribution deal with **New Century Entertainment Corporation**, after months at the negotiating table. The agreement covers a package of releases from New Century's 1987-88 schedule. The first three films in the package are: *Nowhere To Hide*, a suspense drama starring **Amy Madigan**, **Michael Ironside** and **John Colicos**; *Russkies*, a comedy/drama that features **Carole King** in a cameo role; and *Kid Gloves*, a crime drama currently in pre-production.



SWIMMING POOLS, MOVIE STARS—From Karl Lorimar Home Video next month comes TV's *Greatest Bits*, a compilation of moments from the top TV shows and commercials of 1964.

MCA JOINS THE RANKS—MCA Home Video has joined the ranks of CBS/Fox and RCA/Columbia in upping its high-end price point from \$79.95 to \$89.95 with the release of *Legal Eagles* in April.

R.I.P., RREN—The final word on the fate of the *Rock'n'Roll Evening News*, the weekend TV music news magazine, is that the January 24 edition was the show's last airing. A letter written by producer **Andy Friendly** to general managers, station managers, program directors (and circulated to the press) is optimistic, however, briefly outlining the show's financial woes with the hope that it may someday return.

MUSIC VIDEO AND THE ACTOR'S ART—Producer/director **John Nicolella** was in on the bottom floor of the *Miami Vice* concept of music television. So far, he's directed eight segments, and recently completed a segment called *The Savage*, which has been chosen for "sweeps week" next season. Not surprisingly, Nicolella was also tagged to direct both **Don Johnson's** debut video, *Heartbeat*, and the current HBO special, *Don Johnson's Video Feature Heartbeat*. The show is receiving good notices for its unique, dialogue-free concept, set to the music of Johnson's **Epic Records** debut LP, "Heartbeat,"

and centering around a documentary filmmaker's (Johnson) flight of fancy as he lies wounded in a hospital bed after getting caught in a political fracas in South America. Working with Johnson on both the video and the special was a joy to Nicolella, who explained to *Audio/Video* in a recent phone conversation the benefits of working with an actor who makes music, rather than the other way around. Musicians who don't act are the nemesis of good music video, as far as Nicolella is concerned. "I think what's happening is that video clips are getting boring," he said, "(because) the medium that you're working with is for rock stars who perform greatly, but don't act. What happens is, they go to the safe ground. The safe ground is what they know, and what they know is to stand on a stage and sing. And so you back light it, and when they sweat you put water on their head and they flip it into the air, they slide across the stage, they slam a guitar on the floor, they scream into a lense and they run up and down and up and down and after a while it bores the **** out of you!"

HOME VIDEO REVIEW: Soundies, Vol. 1 - Active Home Video - \$24.95 Those of you who thought music video was a fairly recent concept, beginning in the 60's with TV acts like the Monkees, are only half right - the video half. As early as 1940, short subject music films were being produced ad nauseum, to be viewed at neighborhood soda shops in video juke box-like machines called Panorams, an upright box with a window in it and a 16mm movie projector. 2,000 "soundies" were produced between 1941 and 1947, around 20 of which have been captured in this intriguing 57-minute Active Home Video release. Granted, several of the shorts included here were undoubtedly considered garbage even when they were new, and time hasn't improved them a bit, but even the worst in this archival collection of high-divers, skaters, big band leaders and bobby-soxers is historically interesting. Much of what we see set to music here is outlandishly Vaudevillian and innocent in the pedestrian sense - little of the glamour associated with 1940's film escapism is present in these clips. But for a fully narrated look at a brief, ingenious and little known facet of the entertainment industry in WWII America, *Soundies, Vol. 1* is a fascinating tour, leaving one to ponder what artifacts subsequent volumes might contain.

Gregory Dobrin

THE RELEASE BEAT

Vestron MusicVideo has two music releases for February. They are *Ultravox: The Collection*, an hour-long cassette containing twelve clips, and *The Michael Schenker Group: Rock Will Never Die*, a live recording of the heavy metal outfit in concert. Both tapes retail for a suggested \$29.95, HiFi VHS and Beta . . . **Karl Lorimar Home Video's** February releases include *T.V.'s Greatest Bits*, a compilation of moments from classic TV shows and commercials of 1964. Suggested retail price is \$39.95, VHS and Beta . . . Among **MGM/UA Home Video's** releases for the coming month is the **Gregory Hines, Billy Crystal** action/comedy *Running Scared*. Suggested retail price is \$79.98, HiFi, VHS and Beta . . .



TOPS — The Four Tops, who recently taped *Sesame Street* (airing February 13), are all after fashion designer **Lynda Joy** presented each member with a hand beaded bow tie. (l - r): **Levi Stubbs**; **Lynda Joy**; **Obie Benson**; **Lawrence Payton**; **publicist Marci Berg**; and **Duke Fakir**.

Boston's Critique Expands Its Horizons

NEW YORK — "We have a major commitment to black music, which is our foundation and which we really love," says Critique Records president Carl Strube, "but we're going to expand and become a full-service label. Our goal is not to be a one-off, or a singles-oriented record company. We want to build an artist's roster of people who we're going to put our 110,000% effort behind and develop into our own artists. We're patterning this record company to build artists."

Strube began the Boston-based label in 1983 and, for the most part, they started off making 12-inch, dance-oriented singles by the likes of Kim Fields, Liquid Gold, Mai Tai, and Toney Lee.

"We had 20 different records on the charts, primarily as an urban label," says Strube. The most successful artist we've had is a guy from Detroit named Oliver Cheatham. The last record went top-40 and the new record is off and running, we've had the most action on this record that we've ever had. However, for the past six months it's been my plan to diversify and become a full-service label. Our first pop signing was an act from Denmark called Laban, which charted.

"We have now signed a rock and roll band called the NewCity Rockers. They're our first truly rock and roll act on the label. The record's coming out the first of February and the video for the record, which is very unique, was done by a student at the

Harvard Film School. The neatness of it is that he solely hand-drew 6,000 frames and did a totally animated video."

Critique is based in the land of beans and Boggs, which Strube says is far from a detriment to his plans to head onward and upward.

"The thing about Boston is, it's a very viable musical community. First of all, Boston is the number seven metro market in the country, it's a major market. With all the music that's come out of Boston in the last couple of years—with the Cars, 'Til Tuesday, Aerosmith, and bands like that—it makes sense that there would be a record company in Boston working with these acts to discover some of this talent. It's all coming out of here and going somewhere else, and part of our goal is to provide the New England-area talent with a lot of visibility."

So Critique Records ("It means, basically, that we're very critical about the artists that we sign and about the music that we put out," says Strube about the name) is ready for the world. They may be a small label in New England, but that sure ain't the way Carl Strube thinks of it.

"We consider that we are competing with the CBS's and the Elektras and the RCAs of the world with our product. We're right out there fighting with them for airplay, for sales, and so we are to be conceived as a major record company in the sense that, like we say, we may be independent and small, but we move like a major."

The Cure (continued from page 5)

had been rescinded in favor of the new agreement.)

The current agreement, however, allows the song to remain on the U.S. market, and provides what the band sees as an opportunity to speak out against racism. In addition to the radio and retail measures, The Cure will also give a U.S. concert this summer to benefit Lebanese and Palestinian orphans.

Chris Parry, manager of The Cure, called the agreement "self-censorship," but he downplayed the significance of the radio ban. "They don't play the Cure music that much on the radio anyway," he said at the press conference. "Why should they start now?" However, he did tell *Cash Box* that he was concerned the compromise might "open the floodgates to a whole wave of people dissecting songs," and that it may set a precedent for similar action in the future.

The agreement also raises broad questions about the balance between artistic

freedom and social responsibility: if song is stickered, shouldn't Camus's *Stranger* also be stickered, along with or easily misinterpreted works such as Bruce Springsteen's "Born In The U.S.A." "Where do you draw the line?" responds Parry. "In practical terms, I've drawn line and have decided to step over it to accommodate these people because they need to be accommodated and they had a genuine grievance." An Elektra spokesman stresses the social responsibility issue and went far as to say that even Springsteen should have "set the record straight" when "Born In The U.S.A." was widely misused and misunderstood.

"I hope the agreement will make people aware of what the song is actually about," said Parry. "My advice is for people to appreciate the song as part of the Cure's history, and hopefully take it the way it intended. And its intention is quite clear if you listen to the lyrics."

DAT (continued from page 5)

the fledgling compact disc with virtually no distortion, a superior signal to noise ratio and there is no generation loss from one copy to another. "This is the root of the problem that has hampered DAT's introduction," says Ghinelli. "You can literally make one hundred copies and they'll sound as good as the original and that's what has the record companies upset. It's a legitimate complaint."

As to the question of home taping, Ghinelli believes that the recording industry's fears are "somewhat unfounded" and "not as dramatic as they are indicating."

"There are always people who will take advantage of the system or consumer fraud, but it's generally an exception to the rule. There's always going to be somebody that's out there trying to beat the system. Somebody who is making a copy of his CD onto DAT is probably going to be using it for his own personal use in his car or at home and that's the extent of it. He's not going to be making copies for his sister, his brother, his cousin and his friend. There may be those teenagers who are doing that, but those are the exception." Although Ghinelli doesn't think that most people have the "time or the inclination" to make multiple copies, he feels that the main issue is freedom in the marketplace. "I personally believe, you have to let the free enterprise

system and technology evolve for itself. If you try to impose restrictions on the hardware, what I call an electronics prohibition, solely because it could impact compact sales, I think that hurts the overall industry and it's ultimately going to impact the consumer the greatest."

Ghinelli said although the recording industry feels that the introduction of DAT would be too soon and would only serve to confuse consumers who are still adjusting to CD, their efforts to stifle its introduction has only increased consumer curiosity and awareness. "The fact that it's being held is causing more controversy, mystery and awareness to the whole subject of DAT," he says. "You can't even buy a piece of hardware and the amount of attention that it's generating by the media is overwhelming causing persistent stories or headlines in the papers. If it was introduced, it would be a new product introduction to the market, appealing initially to the avid audiophile. As far as a major new product, it would come and then just fade out."

Ghinelli cites the furor which Hollywood created eight years ago over the introduction of the home videocassette recorder as an example of initial paranoia over technology that proved unfounded. "I thought this piece of equipment was

(continued on page 11)



MIGHTY THREE GOLD—The Mighty Three Music Group recently received a Gold record for U.K. sales of the Communards single, "Don't Leave Me This Way", presented by Island Music, England president Hein Van Der Ree. Pictured (l-r) are: William Lacy, Constance Heigler, Van Der Ree, Earl Shelton and Larry Davis.

Kasha (continued from page 10)

music and entertainment were for girls — his ambition soared. Pop songs for many of the 60's top stars — like Bobby Darin, Jackie Wilson *et al* — began zooming up the charts. Kasha found the perfect pain-killer to help numb the memory of his father — a grueling work schedule. He heaped executive and creative responsibilities on himself by the truck load.

His maniacal drive for success to cover his frail self image led him into mismatched relationships with women (including his disastrous first marriage), drugs and workaholicism. "I couldn't manage a single day without one crutch or the other, and my dependence deepened," Kasha writes of his increasing use of drugs.

His successful drive led to escalating feel-

ings of despair and isolation. Until finally, on the morning after his song "The Morning After" was honored with an Oscar, the years of fear, anger and despair finally caught up with him. When his mother acknowledged his victory by saying, "Some day . . . darling, you'll really make it, when you win a Tony, like your brother did," Kasha's entire world collapsed around him and he withdrew into the safe, but desolate, sanctuary of his house. "I didn't yet realize that the jaws of agoraphobia had begun to clamp down on me, ushering in an agonizing period when I would become a helpless prisoner in my own home."

The story of his ten year exile in a personal terror and the slow recovery fill the re-

(continued on page 25)

Vera (continued from page 11)

He may not stand to profit financially from the single, but Vera's career has been boosted with startling speed with "At This Moment," a tune for which NBC received more response than ever before over the use of a song. His phone never stops ringing, and among the many television appearances he's been asked to make, Vera recently performed in a Cinemax tribute to James Brown and Aretha Franklin. Taped at Detroit's Taboo Club, the show also features Wilson Pickett, Joe Cocker and Robert Palmer. "We each sang one of his (Brown's) songs with his band" said Vera. "I did 'Outa' Sight,' and one of the great thrills was to go 'Macio, blow your horn,' and it was Macio himself!" The show airs in the spring.

Vera's talents also include acting. Last fall he was given his first leading role, on the weekly sit-com *Throb*, a show which, ironi-

cally enough, centers around a record company. "Usually I get hired to play the role of the week, being from New York — always think we're hoodlums — but this great change because I got to be the one who plays opposite the girl."

Vera also has a small acting part in an upcoming ABC-TV movie, *Single* (which may undergo a title change, possibly to *At This Moment*), in which he and his band do six songs, and he makes a acting appearance with the band in an forthcoming Blake Edwards movie, *Date*, starring longtime buddy Bruce Campbell. These projects, together with a hit and a major label deal in the wings insure that Billy Vera, an artist who has been making records since the 60's, is one we're sure to hear from for many years to come.

VSDA SCHOLARSHIPS—The Video Software Dealers Association Scholarship Foundation has announced their annual scholarship program which can benefit employees, children and spouses of employees of regular and associate member companies. The employee must be personnel of the home video division of member companies. The applicant must be a secondary school graduate, who plans to enter college as a freshman in September, 1987, when the scholarships will be awarded. Scholarships are in the amount of \$6,000, disbursed in payments of \$1,500 per academic year. Applicants are judged on a combination of their academic record and evidence of financial need. The financial need requirement is applicable in many instances to middle, and in unusual circumstances, to upper management employees due to the skyrocketing costs of college education. VSDA scholarships are financed through basic support of the Foundation as well as contributions by VSDA member companies and individual industry members. Applications may be obtained through the **VSDA office at: 3 Eves Drive, Suite 307, Marlton New Jersey or call Pat Daly at the VSDA office (6069) 596-8500.**

WOD FOR THOUGHT—In the last issue of the **VSDA's First Amendment Update** newsletter, along with several reported crackdowns and raids of video stores who carry X-rated or adult video product, mostly in the East, according to an **ABC/Wash-**

ington Post Poll conducted earlier this year, the number of American adults who are watching X-rated movies has increased 50 percent in the last five years. Thirty percent of all adult Americans watched an X-rated movie last year. The rise in viewership of X-rated movies is attributed to the sales of VCRs which allow people to watch such films in the privacy of their homes. But despite that trend, the same poll shows that a majority of the public (three-in-five) favor stricter laws including banning newsstand sales of pornographic magazines. Although a slim majority (55percent) of all adults think pornography is not harmful to adults, an overwhelming nine-in-ten think it is harmful to children who read or see it.

THE LIPMAN REPORT CONTINUED—In the coming weeks, *Shop Talk* will print the answers to nine basic questions that were posed to retailers in the fourth annual "State Of The Business" year-end survey that was touched on in the last issue of *Cash Box* (1/24/87) which was compiled by **Macey Lipman Marketing**, an independent promotion firm. The information sent to industry executives free of charge is an informal summarization of the dealer responses compiled Monday, December 29th from approximately 170 retail record and video stores of all types. The information obtained notes general trends which should be of use to retailers. Here are the first three questions and their answers: **"Was your holiday business up or down over last year?"** 121 dealers (81%) said that their

xmas business was up, 10% of our panel said that their business was the same, and 9% said it was down. We noted that the corn belt section and oil producing region fell into the latter category. Overall, holiday business for the year was up by 17% with some stores reporting an increase of as high as 35%. **Were you satisfied with Christmas business?** Of the retailers contacted, 78% said yes, while 14% said no and 8% were somewhat satisfied with holiday business. **Any surprises this Christmas (i.e. certain LP, or multiple purchases)?** Compact Discs were generally bigger than expected or anticipated. The **Springsteen** package sold less than expected (during the xmas rush). **Bon Jovi** was by far the sales leader during the height of the selling period. Other very big sellers were the **Bangles, Beastie Boys, Billy**

Vera, Cinderella, Anita Baker, and both **Lionel Richie** and **Madonna** had a very strong resurgence in sales. Other top sellers were **Janet Jackson, Bruce Hornsby, Paul Simon, Luther Vandross,** and **Georgia Satellites**. Christmas product included **Manheim Steamroller** and **George Strait**. There were some regional surprises like **Book Of Love** from the Houston area. Specialty categories did well, like the complete **Robert Cray** catalog and **Yousouf D'Nour** and other native African music. Overall, stores seemed better prepared than ever with plenty of inventory and selection. Gift certificates were as big as last year. Some stores told us that they nearly ran out of gift certificates (**Odyssey Records** in Birmingham)."

Brian Kassar



NEW YORK LOVES GENE LOVES JEZEBEL—As part of a continuing promotional and concert tour on behalf of their debut Geffen LP, "Discover," Gene Loves Jezebel stopped by Tower Records in New York for an in-store autographing session attended by a multitude of fans. Pictured (l-r) are: Gene Loves Jezebel's J. Aston, Chris Bell and Michael Aston.

CASH BOX TOP 40 COMPACT DISCS

| L | W | L | W | L | W | L | W |
|---|----|--|-----|---|-------|---|----|
| O | C | O | C | O | C | O | C |
| 1 | 10 | 12 | 20 | 22 | 21 | 32 | 9 |
| THE WAY IT IS BRUCE HORNSBY AND THE RANGE RCA PCD 1-8058/RCA | | TRUE BLUE MADONNA (Sire 2-25442)WEA | | DOWN TO THE MOON ANDREAS VOLLENWEIDER (CBS Masterworks MK42255)CBS | | ARC OF A DIVER STEVE WINWOOD (Island 24576- 2)WEA | |
| 2 | 15 | 13 | 12 | 23 | 70 | 33 | 2 |
| GRACELAND PAUL SIMON (Warner Bros. 2- 25447)WEA | | FOR SENTIMENTAL REASONS LINDA RONSTANDT (Elektra 9 60474- 2)WEA | | CHRONICLES CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2)IND | | HOT ROCKS 1964-1971 THE ROLLING STONES (Abkco/ PolyGram 6667-2)POL | |
| 6 | 7 | 14 | 16 | 24 | 46 | 34 | 11 |
| SLIPPERY WHEN WET BON JOVI (Mercury/PolyGram 830 264- 2)POL | | THE BRIDGE BILLY JOEL (Columbia CK 40402)CBS | | A DECADE OF STEELY DAN STEELY DAN (MCA MCAD-5570)MCA | | BREAK EVERY RULE TINA TURNER (Capitol CDP 46323)CAP | |
| 4 | 6 | 15 | 4 | 25 | DEBUT | 35 | 83 |
| BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85 Columbia C3K 40558)CBS | | GET CLOSE THE PRETENDERS (Sire/Warner Bros. 2-25488)WEA | | RAPTURE ANITA BAKER (Elektra 9-60444-2)WEA | | BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264- 2)WEA | |
| 5 | 27 | 16 | 12 | 26 | 5 | 36 | 3 |
| INVISIBLE TOUCH GENESIS (Atlantic 81641-2)WEA | | FORE! HUEY LEWIS AND THE NEWS (Chrysalis VK41534)CBS | | LED ZEPPLIN (Atlantic 2-19129)WEA | | DECEMBER GEORGE WINSTON (Windham Hill CD1025)RCA | |
| 8 | 23 | 17 | 88 | 27 | 5 | 37 | 28 |
| BACK IN THE HIGH LIFE STEVE WINWOOD (Island/Warner Bros. 25448)WEA | | NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2)WEA | | FRESH AIRE CHRISTMAS MANHEIM STEAMROLLER (American Gramophone AGCD 1984) | | RIPTIDE ROBERT PALMER (Island 2- 90471)WEA | |
| 3 | 9 | 18 | 10 | 28 | DEBUT | 38 | 68 |
| 3RD STAGE BOSTON (MCA 6188)MCA | | TRUE COLORS CYNDI LAUPER (Epic EK 40313)CBS | | WORD UP CAMEO (Atlantic Artists 83011265-2)- 2)POL | | WHITNEY HOUSTON (Arista JRC8-8221)RCA | |
| 7 | 7 | 19 | 122 | 29 | 14 | 39 | 28 |
| TAKE EVERY BREATH YOU CAN TAKE The Singles THE POLICE (A&M CD 3902)RCA | | THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001)CAP | | EAT EM AND SMILE DAVID LEE ROTH (Warner Bros. 2- 25470)WEA | | 31 | 68 |
| 9 | 16 | 20 | 12 | 30 | DEBUT | 32 | 33 |
| DANCING ON THE CEILING LIONEL RICHIE (Motown 6158- 4)MCA | | LITTLE CREATURES TALKING HEADS (Sire 2-25305)WEA | | NIGHT SONGS CINDERELLA (Mercury 830 076-2)POL | | 36 | 49 |
| 12 | 29 | 21 | 23 | 31 | 2 | 40 | 49 |
| SO PETER GABRIEL (Geffen 24088)WEA | | TOP GUN ORIGINAL SOUNDTRACK (Columbia CK 40323)CBS | | LED ZEPPELIN II (Atlantic 2-19127)WEA | | | |
| 10 | 8 | | | | | | |
| BOSTON I CBS 34188)CBS | | | | | | | |

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

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(continued from page 22)

ing to kill Hollywood and that peo-
d not go to the movies anymore.
ended up being an ally to the stu-
k at home video, all the companies
sprung up that have made a for-
of prerecorded video. I don't be-
t DAT is going to impact CD sales.
pects, it will be a welcome ally. It
ease consumer awareness to high
ound capabilities that are available
CDs in the long run."

the machines are introduced, the
be around \$1,000—largely prohibi-
ll expect wealthier audiophiles and
will run anywhere from \$10 to \$20
One of the reasons why the record-
try is against DAT is at the present
re is no high-speed duplicating ca-
for DAT, thus introducing prere-
DAT would not be cost effective
lication, royalties and tape cost.
e, initially, until high speed duplica-
comes a reality, DAT is restricted to
g capabilities. That is precisely why
ding industry wants the anti-taping
nat's defeating the purpose. A re-
to record things," says Ghinelli. "If

ns (continued from page 7)

opefully, that has prepared me for
enges that lie ahead."

Boberg, "Barry's extensive back-
n radio promotion and retail give
ique understanding of our overall
He has the I.R.S. intensity and
usical knowledge coupled with a
savvy that will make him an incred-
ion to the I.R.S. family."

you put an anti-copy device and they agree
to it, there is always someone who comes
up with a little black box that will patch
between your CD and DAT only adding an-
other expense to the consumer and another
hassle to all parties. They have a concern
but I don't think it should be a long term
fear. Let's assume that DAT takes hold, be-
comes viable, on the horizon is digital FM
and high speed duplicating, car stereo and
Walkmans."

Ghinelli said that while Maxell usually
won't introduce a new tape product until
the hardware is introduced, but DAT was
an exception. "If it is successful, it certainly
is a bonus to a tape company, but if it fails,
it is on our shoulders as well because we have
already invested in research and develop-
ment, engineering and an actual production
line."

Because of the controversy surrounding
DAT and the continuing decline of the dol-
lar against the yen, Ghinelli feels DAT will
be introduced soon. "My personal opinion,
this is not a Maxell standpoint, is that DAT
will be introduced before the end of the sec-
ond quarter of 1987. The yen has constantly
gained in relationship to the dollar and
many of the Japanese hardware manufactur-
er's profits are being squeezed. We face
that every day since our products are made
in Japan and the pressure has not allowed
us to raise our prices. We've had a 40 per-
cent drop in the dollar in the last 18 months
and prices have continued to decline in that
period due to competitive pressure. Some
Japanese hardware manufacturer will see
DAT as a new source of profit and
revenue."

Hall of Fame (continued from page 5)

It was up to Keith Richards, of all people,
to sum it up. Upon arriving at the podium to
induct Aretha Franklin into the Rock and
Roll Hall of Fame, the first woman so-hon-
ored, the Rolling Stone said, "The dictio-
nary's been used up, there are no superlatives left." He was right.

Others who entered the Rock and Roll
Hall Of Fame this year were Bill Haley, in-
ducted by Hall-of-Famer Chuck Berry; Joe
Turner, inducted by Doc Pomus; Carl Per-
kins, inducted by Sam Phillips; Clyde
McPhatter, inducted by Ben E. King; Muddy
Waters, inducted by Paul Butterfield; The
Coasters, inducted by Lester Sill (who al-
most equalled Sam Phillips in verbosity);
and Smokey Robinson, inducted by Daryl
Hall and John Oatts. In the non-performing
category, songwriters Jerry Leiber and
Mike Stoller were inducted by Brian Wilson;
producer Jerry Wexler was inducted by
Henry Stone; Ahmet Ertegun, the founder
of Atlantic Records and the chairman of the
Rock and Roll Hall of Fame, was inducted
by Walter Yetnikoff; and Chess Records'
founder Leonard Chess was inducted by
Ewart Abner. Louis Jordan, T-Bone Walk-
er, and Hank Williams were inducted as
"forefathers and early influences."

Carl Perkins perhaps summed up the

honorees' feelings best when he said, "I
hope that my life from this night and the rest
of the way will be lived so that the fans in
America, and the Rock and Roll Hall of
Fame, will never be ashamed that they
placed Carl Perkins in their legion."

As for news: the governor of Ohio and
the mayor of Cleveland were on hand and it
(continued on page 26)



THIS YEAR'S MODEL — Vocalist and
model Jeanna Cie recently signed an exclusive
recording contract with MCA Records, and her
first twelve-inch single will be released this
spring. Pictured (l - r) with Cie (seated) are:
Steve Moir, national vp of A&R, MCA Re-
cords; Richard Palmese, exec vp of mkt'g and
promotion, MCA; Steve Meyer, sr VP of pro-
motion, MCA.

Kasha (continued from page 22)

mainder of the book and make it a treasure.
He has found peace in himself and with his
God. He has a loving, healthy relationship
with his second wife, Ceil. Kasha and his
partner Hirschhorn now conduct lectures
and group sessions for those struggling with

phobic illness. The story of the rollercoaster
ride over desperation to victory is riveting
and compelling. **Reaching The Morning
After, Al Kasha and Joel Hirschhorn,**
Thomas Nelson Publishers, \$14.95.

CASH BOX TOP 100 SINGLES

- ★ 3 ★ **C'EST LA VIE—**
Robbie Nevil
[Sadkin / Thornalley] Nevil /
Pain / Holding, Manhattan
- ★ 13 ★ **WILL YOU STILL LOVE
ME?—Chicago**
[Foster] Foster / Keane / Baskin,
Warner Bros.
- ★ 24 ★ **ALL I WANTED—Kansas**
[A. Powell] S. Walsh / S. Morse
- ★ 31 ★ **TALK TO ME—**
Chico DeBarge
[Drinkwater] Mundy / Golde /
Fox, Gordy- Motown
- ★ 32 ★ **LOVE YOU DOWN—**
Ready for the World
[Ready For the World /
Spaniola] M. Riley, Jr., MCA
- ★ 38 ★ **FACTS OF LOVE—**
Jeff Lorber
[Rogers / Sturken / Lorber]
Sturken / Rogers, Warner Bros.
- ★ 49 ★ **SOMEWHERE OUT
THERE—Linda Ronstadt &
James Ingram**
[Asher] Horner / Weil / Mann,
MCA

MCA Music Publishing salutes all the writers, artists and producers who made
1986 our most outstanding year yet
and also helped to start our New Year off right!

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PolyGram Jazz (continued from page 5)

Note; and ECM, which now licenses its records through PolyGram. The reactivation of Verve will give PolyGram a broader profile.

"Another aspect of Verve that became very well known," says Seidel, "is that it was really the label responsible for the first Brazilian wave, really breaking Brazilian music not only in the United States, but around the world. Which is why I thought it made sense to now start to issue the Brazilian music on Verve."

The contemporary sounds of Brazil are important to Seidel—he sees an untapped resource there. Last year, PolyGram Jazz issued albums by Milton Nascimento and Ivan Lins. Seidel says that albums did well enough to justify a beefed-up program of Brazilian issues this year. There will be new releases from Nascimento (with Wayne Shorter guesting), Brazilian fusion artist Wagner Tiso, vocalist Leila Pinheiro, and the first new album in seven years by the poobah of the bossa nova, Antonio Carlos Jobim. Seidel also plans a set of compilations of material issued by PolyGram Brazil by such Brazilian superstars as Gal Costa, Elis Regina, Gilberto Gil, and Chico Buarque.

"I thought it was important," says Seidel, "if we were going to do singers and Brazilian records that we also do instrumental small-group jazz records, because that's also a tradition of Verve." To that end, the new Verve has already signed Sphere, the collective quartet of Charlie Rouse, Kenny Barron, Ben Riley, and Buster Williams that is one of the most acclaimed small bands in jazz; and Charlie Haden's Quartet West, which features the veteran bassist in the company of such west coast stalwarts as Ernie Watts, Alan Broadbent, and Billy Higgins.

In a recent interview in Mix Magazine, PolyGram president and ceo, Dick Asher, explained his feelings about the jazz activity on the label.

"It's impossible to have an interest in jazz and not be aware of what Verve was all about," Asher told Neal Weinstock. "We also have the right person to revive it now—I think Richard Seidel has impeccable taste and is very knowledgeable. I'm very excited about it. We're not going to get rich off of it. My personal career won't ride or fall on it, but it's something I take an out-of-proportion interest in."

All of the Verve product will be issued

simultaneously on CD, LP, and cassette. To prepare himself for the new activity, Seidel has expanded his department with the hiring of a new product coordinator. He'll have his hands full. Also due in '87 from PolyGram Jazz are a number of new boxed sets. Seidel says that success of the massive 21-record "Complete Keynote Collection"—as well as boxed sets of material from Sarah Vaughan and Helen Merrill—caught him somewhat by surprise.

"It's exceeded our projections almost every time. I think that boxed sets have become a real accepted holiday phenomenon and they really have a lot of advantages to them. Because not only can they be profitable unto themselves, but they also attract a lot of attention to the whole label, because they give you such an overview. They really have a lot of impact."

On tap in the coming months: Sarah Vaughan's complete Mercury recordings of the 1960s (on nine LPs, divided over two boxes, and six CDs), the beginning of what will eventually total some 35 albums of material Dinah Washington recorded for the same label, and 10 CDs culled from the Keynote box.

"And I think one of the most impressive catalogue projects," says Seidel, "is 'Walkman Jazz,' which will begin in March with a 20 cassette release. Each tape will have 50-60 minutes of music on high-quality XDR cassettes, digitally remastered, from some of the top names in the catalogue. Most of them are conceived around a best-of approach and they all have complete discographical information, liner notes, and new artwork, and list for \$6.98. We'll be giving this all kinds of advertising and merchandising support, with 50 titles projected over the year."

And, of course, PolyGram Jazz will continue its extraordinary reissue program. Phil Schaap, a jazz hound comparable with PolyGram's Japanese vault wizard Koyoshi Koyama, is currently doing extensive research—unearthing previously-unreleased material to be included as bonus CD tracks, under PolyGram's "Alpha Plus" program, and as new albums unto themselves.

"There is a symbiotic relationship between jazz musicians and record companies that should be beneficial to all," Dick Asher told Mix. 1987 should see PolyGram continuing to explore that relationship with, well, verve.

35 YEARS AGO IN CASH BOX

January 27, 1951—America's two largest cities are featuring 10-cent coin telephones. The public, in both cities, has taken the change very philosophically. Most men and women, who are now inserting two nickels or one dime in pay telephones, simply shrug their shoulders and state, "Well, what can we do about it?" Over five years ago *The Cash Box* urged that all get together to have their Congressmen and Senators push through a bill to mint a seven-and-a-half cent coin. The coin would have proved perfect for all operators, whether they feature juke boxes, games, or vending machines. A bill was introduced into Congress early in 1950. But, it fell by the wayside, and is today probably pigeonholed forever...**Vic Damone's** father revealed this week in conjunction with Vic's release of "Tell Me That You Love Me" based on **Verdi's** Pagliacci that when Vic was twelve years old he auditioned for **Major Bowes** doing this same number...**Disk of the Week:** "Bring Back the Thrill," b/w "I Apologize," **Billy Eckstine**. The tune "Bring Back the Thrill" is get-

ting magnificent recordings from body who tries it. This time Eckstine turns the trick with one most exciting vocals to date. It terrifically lush arrangement from **Rugolo** (who by the way is co- and a gimmick by Billy that's bound a lot of nickels. He do chorus in Italian and the total something great. It's an absolute. The second side finds Billy do equally good job on a wonderful that sounds even better now. It's appealing ballad and the way i over here assures the success of i val...Mercury Records this week firmed the switch of **Frankie La** Columbia Records. Laine came Merc four years ago. He was sig while singing off-nights at the Mc Hollywood bistro...The nation's t juke box tunes: 1. "Tennessee V **Patti Page** 2. "My Heart Cr You," **Guy Mitchell/Mitch Mi** "The Thing," **Phil Harris** 4. "A el and a Peck," **Perry Como/Hutton** 5. "Harbor Lights," **S Kaye Orchestra**.

CASH BOX WE TALK TO PEOPLE THAT COUNT

Hall of Fame (continued from page 25)

was announced that architect I.M. Pei would be flying out to Cleveland on Monday to inspect sites for the Hall and decide if he wants the job; a \$34 million fund-raising effort is about to begin to finance the building of the permanent Hall.

But, as was the case last year, the biggest news was made after all the speeches and film clips were over, when, after talking about rock and roll history, many of the glitterati took the stage to join the house band (Paul Shaffer and the David Letterman band, with ringer David Sanborn) and make a little rock and roll history. Like Roy Orbison and Bruce Springsteen joining voices for a version of "Pretty Woman" that included a guitar section of B.B. King, Bo Diddley, Keith Richards, and Mick Jones, with Daryl Hall and Sting playing some four-handed electric piano. Like Ben E. King sharing "Stand By Me" with Peter Wolf, Springsteen, and Chubby Checker. Like John Fogerty storming through "(In The Midnight Hour."

The eleven-song set also featured vintage rock staples as "Bo D "Goin' To a Go-Go," "Blue Suede and "Roll Over Beethoven," each its composer with solos being taken body who could grab them. The er was sloppy, chaotic, disorganized, terly terrific. It captured the essence and roll like no speech ever will.

"Music has made us happier, r tually fulfilled and closer together single thing in the young history of nation," said rockabilly pioneer kins, and not a dissenting voice w But that's not to say that there w satisfaction expressed during evening.

"I'd be lying if I told you that I have liked to see it [the permanent Fame] in Memphis," said Sam Phi "I'd be lying if I said I didn't wish was going to Asbury Park," sa Springsteen.



BERLIN IN L.A.—Geffen recording act Berlin played a sold-out show recently at the Hollywood Palladium as part of their current tour in support of their latest Geffen LP, "Count Three And Pray." Pictured (l-r) following the show are: Berlin's Bob Brill; Geffen's Tom Zutaut; Berlin's Terry Nunn; Geffen president Ed Rosenblatt; Geffen's John Brody; Geffen's Marco Babineau (kneeling); Berlin's John Crawford and Berlin manager Perry Watts-Russell.

CASH BOX COUNTRY SINGLES

January 31, 1987

| Title | W | | W | | W | | W |
|---|-----|----|---|---|---|-------|---|
| Artist, Label, Number | L | O | L | O | L | O | L |
| Producer (Songwriter) | W | C | W | C | W | C | W |
| 1 YOU STILL MOVE ME DAN SEALS (EMI America 79851) | 3 | 15 | | | | | |
| 2 LEAVE ME LONELY GARY MORRIS (Warner Bros. 7-28542) | 4 | 14 | | | | | |
| 3 HOW DO I TURN YOU ON RONNIE MILSAP (RCA PB-5033-7) | 8 | 11 | | | | | |
| 4 STRAIGHT TO THE HEART CRYSTAL GAYLE/3G+ (Warner Bros. 7-28518) | 9 | 11 | | | | | |
| 5 I'LL COME BACK AS ANOTHER WOMAN TANYA TUCKER (Capitol B-5652) | 7 | 13 | | | | | |
| 6 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) T.G. SHEPPARD (Columbia 38-06347) | 5 | 17 | | | | | |
| 7 COWBOY MAN LYLE LOVETT (MCA/Curb S2951) | 10 | 14 | | | | | |
| 8 RIGHT HAND MAN EDDY RAVEN (RCA PB-5032-7) | 14 | 11 | | | | | |
| 9 FIRE IN THE SKY THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28547) | 16 | 12 | | | | | |
| 10 MORNIN' RIDE LEE GREENWOOD (MCA 52984) | 17 | 10 | | | | | |
| 11 I CAN'T WIN FOR LOSIN' YOU EARL THOMAS CONLEY (RCA S064-7) | 18 | 10 | | | | | |
| 12 GOTTA HAVE YOU EDDIE RABBITT (RCA 5012-7) | 13 | 14 | | | | | |
| 13 HOMECOMING '63 KEITH WHITLEY (RCA PB-5013-7) | 15 | 12 | | | | | |
| 10 NO PLACE LIKE HOME RANDY TRAVIS (Warner Bros. 7-28525) | 24 | 8 | | | | | |
| 15 FOREVER THE STATLER BROTHERS (Mercury/Polygram 888 219-7) | 25 | 8 | | | | | |
| 16 WHEN A WOMAN CRIES JANIE FRICKIE (Columbia 38-06417) | 19 | 12 | | | | | |
| 17 MIDNIGHT GIRL/SUNSET TOWN SWEETHEARTS OF THE RODEO (Columbia 38-06525) | 20 | 10 | | | | | |
| 18 BABY'S GOT A NEW BABY SKO (MTM B-72081) | 27 | 9 | | | | | |
| 19 THE CARPENTER JOHN CONLEE (Columbia 38-06311) | 6 | 15 | | | | | |
| 20 FALLIN' FOR YOU FOR YEARS CONWAY TWITTY (Warnes Bros. 7-28577) | 1 | 16 | | | | | |
| 21 THEN IT'S LOVE DON WILLIAMS (Capitol B-5638) | 12 | 16 | | | | | |
| 22 WHAT AM I GONNA DO ABOUT YOU REBA McENTIRE (MCA 52922) | 11 | 17 | | | | | |
| 23 I'LL STILL BE LOVING YOU RESTLESS HEART (RCA 5065-7) | 28 | 7 | | | | | |
| 24 SMALL TOWN GIRL STEVE WARINER (MCA 53006) | 34 | 6 | | | | | |
| 25 CRY MYSELF TO SLEEP THE JUDDS (RCA/Curb 5000-7) | 2 | 16 | | | | | |
| 26 WHAT CAN I DO WITH MY HEART JUICE NEWTON (RCA 5068-7) | 30 | 7 | | | | | |
| 27 TAKE THE LONG WAY HOME JOHN SCHNEIDER (MCA 52989) | 31 | 7 | | | | | |
| 28 PARTNERS AFTER ALL WILLIE NELSON (Columbia 38-06530) | 29 | 10 | | | | | |
| 29 I ONLY WANTED YOU MARIE OSMOND (Capitol/Curb B-5663) | 36 | 6 | | | | | |
| 30 GIVE ME WINGS MICHAEL JOHNSON (RCA PB-14412) | 21 | 19 | | | | | |
| 31 IT WON'T HURT DWIGHT YOAKAM (Warner Bros./Reprise 7-28565) | 26 | 12 | | | | | |
| 32 SHE THINKS THAT SHE'LL MARRY JUDY RODMAN (MTM B-72076) | 23 | 18 | | | | | |
| 33 LOVE'S GONNA GET YOU SOMEDAY RICKY SKAGGS (Epic 34-06327) | 37 | 18 | | | | | |
| 34 TWENTY YEARS AGO KENNY ROGERS (RCA 5078-7) | 41 | 2 | | | | | |
| 35 TALKIN' TO THE MOON LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia 38-06592) | 42 | 2 | | | | | |
| 36 QUIETLY CRAZY ED BRUCE (RCA 5077-7) | 39 | 7 | | | | | |
| 37 LOVIN' THAT CRAZY FEELIN' RONNIE McDOWELL (MCA/Curb S2994) | 40 | 7 | | | | | |
| 38 KILLBILLY HILL SOUTHERN PACIFIC (Warner Bros. 7-28554) | 38 | 9 | | | | | |
| 39 OCEAN FRONT PROPERTY GEORGE STRAIT (MCA 53021) | 47 | 2 | | | | | |
| 40 THIS OL' TOWN LACY J. DALTON (Columbia 38-06360) | 44 | 7 | | | | | |
| 41 THE ROCK AND ROLL OF LOVE TOM WOPAT (EMI America B-8364) | 45 | 6 | | | | | |
| 42 ON AND ON ANNE MURRAY (Capitol B-5655) | 46 | 6 | | | | | |
| 43 THE RIGHT LEFT HAND GEORGE JONES (Epic 34-06593) | 50 | 2 | | | | | |
| 44 WHEN YOU GAVE YOUR LOVE TO ME RAY PRICE (Step One SOR 366) | 48 | 8 | | | | | |
| 45 THE BED YOU MADE FOR ME HIGHWAY 101 (Warner Bros. 7-28483) | 49 | 2 | | | | | |
| 46 YOU'VE GOT THE TOUCH ALABAMA (RCA 5081-R) | 54 | 2 | | | | | |
| 47 GYPSIES ON PARADE SAWYER BROWN (Capitol/Curb B-5677) | 52 | 2 | | | | | |
| 48 KIDS OF THE BABY BOOM THE BELLAMY BROTHERS (MCA/Curb 53018) | 55 | 2 | | | | | |
| 49 LET'S BE FOOLS LIKE THAT AGAIN TOMMY ROE (Mercury 888 206-7) | 56 | 6 | | | | | |
| 50 DEEP RIVER WOMAN LIONEL RICHIE (Motown 1873HF) | 43 | 8 | | | | | |
| 51 ME AND YOU DONNA FARGO (Mercury/Polygram 888 093-7) | 32 | 11 | | | | | |
| 52 DIDN'T WE SHINE LYNN ANDERSON (Mercury 888 209-7) | 51 | 6 | | | | | |
| 53 LIKE AN OKLAHOMA MORNING TONY MCGILL (Killer K-1004) | 60 | 9 | | | | | |
| 54 MIND YOUR OWN BUSINESS HANK WILLIAMS JR. (Warner Bros./Curb 7-28581) | 22 | 17 | | | | | |
| 55 IT SHOULD HAVE BEEN EASY THE WHITES (MCA/Curb 52953) | 35 | 13 | | | | | |
| 56 TOO MUCH IS NOT ENOUGH THE BELLAMY BROTHERS WITH THE FORESTER SISTERS (MCA/Curb 52917) | 33 | 19 | | | | | |
| 57 ONE MAN BAND MOE BANDY (MCA/Curb 52950) | 53 | 12 | | | | | |
| 58 LONE STAR STATE OF MIND NANCI GRIFFITH (MCA 53008) | 62 | 2 | | | | | |
| 59 WILD-EYED DREAM RICKY VAN SHELTON (Columbia 38-06542) | 66 | 6 | | | | | |
| 60 WINE COLORED ROSES GEORGE JONES (Epic 34-06296) | 57 | 20 | | | | | |
| CHARTBREAKER | | | | | | | |
| 61 ROSE IN PARADISE WAYLON JENNINGS (MCA S3009) | | | | | | DEBUT | |
| 62 DON'T GO TO STRANGERS T. GRAHAM BROWN (Capitol B-5664) | | | | | | DEBUT | |
| 63 IT AIN'T COUNTRY OGDEN HARLESS (Cypress CYP 8515) | 65 | 7 | | | | | |
| 64 READY OR NOT DON MALENA (Maxima MRC 2356) | 64 | 8 | | | | | |
| 65 WICKED WAYS PATTY LOVELESS (MCA S2969) | 59 | 10 | | | | | |
| 66 WALL OF TEARS K.T. OSLIN (RCA 5066-7) | 69 | | | | | | |
| 67 TAKE A LITTLE BIT OF IT HOME A.J. MASTERS (Bermuda Dunes S-104) | 70 | | | | | | |
| 68 IT'S GOODBYE AND SO-LONG TO YOU LISA CHILDRESS (A.M.I. 1947) | 71 | | | | | | |
| 69 GOODBYE SONG GENE STROMAN (Capitol B-5662) | 72 | | | | | | |
| 70 THERE'S STILL ENOUGH OF US LIZ BOARDO (Master MR-02) | DEB | | | | | | |
| 71 KEEP THE FAITH JIMMY MURPHY (Encore EM-100366) | DEB | | | | | | |
| 72 ONE OF THE BOYS CHERYL HANDY (RCM-00105) | 74 | | | | | | |
| 73 15 TO 33 SOUTHERN REIGN (Regal RRSR2) | 77 | | | | | | |
| 74 HOW DO YOU TELL SOMEONE YOU LOVE (YOU'RE NOT IN LOVE ANYMORE) ROGER DONALD (Stargem SG 2386) | 76 | | | | | | |
| 75 A LITTLE BIT OF HEAVEN RAY CHARLES (Columbia 38-06370) | DEB | | | | | | |
| 76 HOW CAN YOU MEND A BROKEN HEART REN ASHLEY (West W-725) | DEB | | | | | | |
| 77 HOW BEAUTIFUL YOU ARE TO ME "BIG" AL DOWNING (Vine Street VSR 103) | 82 | | | | | | |
| 78 BIG OLE EASY CHAIR GRIZZ SAWBUCK (Fresh Squeezed FS-4501) | 81 | | | | | | |
| 79 WE ALWAYS AGREE ON LOVE ATLANTA (Southern Tracks ST-1074) | DEB | | | | | | |
| 80 MEMORY ATTACK RALPH MAY & THE OHIO RIVER BAND (Evergreen EV1048) | 83 | | | | | | |
| 81 NO LOVE LINE LEONA WILLIAMS (Love Shine CLS 2) | 63 | | | | | | |
| 82 THEY ONLY COME OUT AT NIGHT THE SHOOTERS (Epic 34-06623) | DEB | | | | | | |
| 83 WHEN I'M OVER YOU MICKEY CLARK (Evergreen 1051) | DEB | | | | | | |
| 84 HOLLYWOOD'S DREAM JEFF THOMAS (Revolver Rev 86-014) | 85 | | | | | | |
| 85 DOWN AT THE MALL TOM T. HALL (Mercury 888 155-7) | 79 | | | | | | |
| 86 ONE BY ONE BILL PHILLIPS & ROSEANNA ROGERS (Door Knob DK 86-261) | 87 | | | | | | |
| 87 COUNTRIFIED JOHN ANDERSON (Warner Bros. 7-28502) | 68 | | | | | | |
| 88 LITTLE DOLL THE KENDALLS (MCA/Curb 52983) | 67 | | | | | | |
| 89 BABY I WANT IT GIRLS NEXT DOOR (MTM PB-72078) | 58 | | | | | | |
| 90 MISTY MISSISSIPPI RUSTY BUDD (BPC 1002) | 75 | | | | | | |
| 91 THESE EYES BETH WILLIAMS (BGM 092486) | 61 | | | | | | |
| 92 WOMAN IN THE MIDDLE LORETTA ELLIS (Motion 1028) | 94 | | | | | | |
| 93 ONLY A FOOL VANESSA PARKER (Lamon LR 10154) | 96 | | | | | | |
| 94 (YOU'RE A) HARD ACT TO FOLLOW BILL BARNETT (RSS 45-8602) | 98 | | | | | | |
| 95 I'M GONNA LOVE YOU FOREVER LARRY BURR TURNER (Sunshine LRT 1800) | 99 | | | | | | |
| 96 SOMETHING ABOUT YOU T.R. SMITH (Nashville America) | 97 | | | | | | |
| 97 FREE AMERICAN MUSIC MACHINE (Portland GBS-45-131) | 95 | | | | | | |
| 98 WALK THE WAY THE WIND BLOWS KATHY MATTEA (Mercury 884 978-7) | 89 | | | | | | |
| 99 HELL AND HIGH WATER T. GRAHAM BROWN (Capitol B-5621) | 73 | | | | | | |
| 100 AFTER LOSING YOU GERRY BAZE AND TOUCH OF COUNTRY (OLR-45-117) | 92 | | | | | | |

ALPHABETICAL LISTING ON INSIDE BACK COVER

OUT OF THE BOX

REBA MCENTIRE (MCA MCA-D) **Let The Music Lift You Up** (Two Songs/Warner-Tamerlane/BMI/ASCAP) (T.Seals, E.Setzer) (Producer: J.Bowen, R.McEntire)

Reba's gonna have to start charging her price if Reba keeps showing up in the little box every time she releases a new album. The vocal virtuoso of country music puts her control more than ever to work these days. While radio plays the heck out of "Why Not Tonight" on the Hot 100 back burner, this newest release of the same LP is fixing to come to a hot right up front.



FEATURE PICKS

MICHAEL MARTIN MURPHEY AND HOLLY DUNN (Warner Bros. 7-28383) **A Face In The Crowd** (4:08) (AMR - ASCAP/Nashlon - BMI) (K.Staley, J.Prison) (Producers: S.Gibson, J.E.Norman)

It's a treat - an upbeat love song unweighted by gooey words than make you feel if you'd overdosed on gumdrops. Definitely not just another pretty face.

JOHN MATTEA (Mercury 888 319-7) **You're The Power** (3:05) (Colgems - ASCAP) (C.Bickhardt/F.C.Collins) (Producer: A.Reynolds)

Power is the power of simplicity. The structure of clear vocals and clean instrumental instrumentation let the beauty of the lyrics shine through.

NASHVILLE CHATTER

ON THE SCREEN: Nashville, as some of you may know, had its own series on public television last year. "Nashville Skyline," a showcase of Nashville songwriters shot live in an informal setting such as is found in many of the writers' clubs in Music City, began a run on a limited number of PBS stations in February of 1986 and, although its life span was fairly short, came away from '86 with a Bronze Medal from the International Film & Television Festival of New York and four Emmy's from Nashville's first Emmy Awards last November. The producers, ProVision, are currently searching for underwriting to keep the show alive, but in the meantime "Nashville Skyline" will begin its 1987 season February 8 on the local PBS station, WDCN, and will be distributed to Public Broadcasting stations coast to coast by the Southern Educational Communications Association...In other Nashville television news, Nielsen data for the third quarter of 1986 reveals that The Nashville Network (TNN) has more women viewers (18+) during prime time than many of its competitors in the "basic cable" realm, including Lifetime, CBN, MTV, CNN, USA and ESPN...One of the personalities on TNN, **Ralph Emery**, may be a big part of the reason why the Network has such a good showing in the ratings. Emery, host of *Nashville Now*, has long been a favorite of local Music City audiences with his early morning show on WSM-TV, Nashville. Now he has taken that popularity to the polls, the Readers' Polls, that is, in the national monthly publication, *The Cable Guide*. The veteran broadcaster/media personality was selected as the Favorite Cable Personality of the Year and Best Host of a Talk/Entertainment or Information Series, and he led *Nashville Now* into its position as Best Entertainment/Talk Show. Commenting on the vote, editor Terry Materese of *The Cable Guide* said, "...Ralph received more than double the votes cast for any other contender, easily surpassing even Max Headroom in the personality category and Dick Cavett in the best host category."...One more television item. Fans of **Ray Charles** who are also fans of the ABC series *Who's The Boss* will be treated to a special episode scheduled to air Feb. 3, which features the country/blues artist performing a song by the award-winning composer/producer **Dennis Scott** titled "Always A Friend." The script for this episode was created around the song.

CHIT CHAT: **Conway Twitty** has found the tourist industry very lucrative, so lucrative in fact, that he has announced the merging of Twitty City with Music Village U.S.A. which includes a showcase auditorium and other attractions and is convenientplex. A master corporation has been formed to implement a co-operative marketing strategy for the complex.

MORE TIDBITS: Just in case you haven't heard, **Dan Seals** and his wife,

Andrea, added to the population of Tennessee on Jan. 13 when their son, **Jesse Tyler**, was born. The healthy 7 lb., 14 oz. boy will move in with his sister and two brothers in Hendersonville...While we're playing announcement page, President **Gene Weed** of the Academy of Country Music and his wife celebrated their birth of their 7 lb., 8 oz. boy, **Tyler Eugene**, on Jan. 6...Pop quiz: What do **Frankie Yankovic** and **Christy Forester** (The Forester Sisters) have in common? Give up? They both became newlyweds the weekend after Christmas. Yankovic married **Ida Smodic** on Dec. 27 and Christy was wed to **Gary Smith** (Ricky Skaggs band member) on Dec. 28...It seems like just yesterday that we congratulated **Keith Whitley** and **Lorrie Morgan** on their wedding, but actually it was last November and more congratulations are already in order for the expected birth of their first child in September.

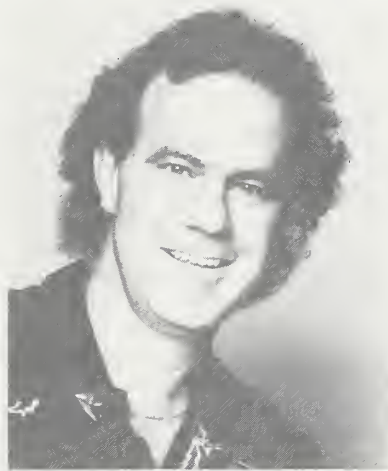
SEMINAR UPDATE: The exhibit hall at the Opryland Hotel during the Country Radio Seminar (Feb. 19-21) will be run, for the first time, by an exhibition management firm, Trade Associates, Inc. The growth of the Seminar necessitated the move, and, commenting on the trade show, Seminar Executive Director **Frank Mull** said that it will enable station owners and managers to "take a look at what's new in terms of products and services under one roof while attending the...Seminar." Computer companies, ratings services, television spot producers, syndicators and others will have booths in the Hall.

BLUEGRASS NEWS: The Bluegrass Music Awards will be the highlight of the SPBGMA National Convention, taking place Jan. 30-Feb. 1 at the Nashville Marriott. The International Bluegrass Band Championships take place all weekend, with the Awards Presentation at 7:00 Saturday evening. The semi-final and final rounds of eliminations for the Bluegrass Band Championships take place Sunday, with the presentation of prize money to the top 12 bands topping off the evening at 8:00...In the International Bluegrass Music Association arena, the IBMA Board of Directors will hold their semi-annual meeting on Jan. 31 in Nashville. The session will mark a move into the implementation stage for the four-point program outlined at the August, 1986 board meeting. At that time, Executive Director **Art Menius** refined the program, encompassing a group insurance plan, a trust fund dealing with uninsured medical costs for bluegrass professionals, an IBMA-sponsored bluegrass festival/fan fair/trade show event in Owensboro September 22-26, 1987, and a proposed bluegrass museum and archives to be located in Owensboro...And, finally, *Frets* magazine 1986 Readers' Poll Awards have been given to **Sam Bush** and **Pat Flynn** of **New Grass Revival** in the Mandolin category and **Guitar Jazz/Pop Flatpicking** category, respectively.

Valerie Hansen

Songwriters Recognized

National Songwriter Awards were held recently, for the Seventh Annual stage at the Tennessee Performing Arts Center. This event, produced by Multi-Media Entertainment in cooperation with *Music City News* and The Songwriters Guild of America, focuses national attention on a group of people which often does not get the recognition, by the fans, that they deserve. The awards are based on ballots published in the *Music City News* fan magazine. This year, **Mark Duffy** and **Marie Osmond**, appealing to the female and male audience members respectively, co-hosted the two-hour award event, which awarded winners in four categories: Movie, Contemporary Country, Traditional Country and Country/Rock Songs of the Year. In addition, winners in the latter three categories received Song of the Year honors.



Dave Loggins

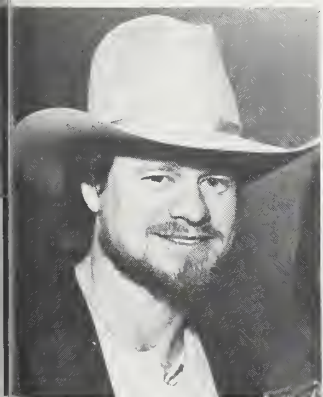
In the Contemporary Country Song of the Year category, "Whoever's In New England," written by Kendal Franceschi and Quentin Powers and recorded by Reba McEntire, beat out tough competition, including the multi-award-winning "Bop."

Country/Rock Song of the Year for 1986 is "She And I," a Dave Loggins composition recorded by Alabama.

"Two Much On My Heart," written by Jimmy Fortune and performed by the Statler Brothers, landed Song of the Year honors, even though it lost to the strength of "On The Other Hand" in the traditional country category.

One of the benefits of staging a two-hour show to give out eight awards (the five above plus Rising Star, Golden Spotlight and the President's Award) is that the remaining time is filled with entertainment. The audience was treated to music by Gary Morris, Sawyer Brown, Marie Osmond, Dan Seals, The Gatlin Brothers, Randy Travis, The Statler Brothers and The Oak Ridge Boys.

(continued on page 30)



Paul Overstreet

National Country Song of the Year went to "On The Other Hand," written by Paul Overstreet and Don Schlitz and recorded on the show by Randy Travis.

COUNTRY INDIES

INDIE SPOTLIGHT

ALIBI (Comstock Com 1833) **It Only Hurts When I Cry** (3:54) (Crosskey—MAPL) (M.T.Barnes, D.Richardson)

This group doesn't need any excuses. They're right where they should be—according to the CB vote this week—in the Spotlight. 'Course they had to come all the way from Canada to get there, but now that the U.S. (and Shawnee, Kansas) has found them, we may be hearing more from these North country boys.



INDIE FEATURE PICKS

THE JOHNSTONS (Hidden Valley H 1286) **Two-Name Girl** (2:30) (Unichappel/Vanhoy/Distortion Unlimited—BMI) (R.Vanhoy, E.Wrobbel) (Producers: W.Hodge, D.Ritchie, B.Adams)

Although they may as well have called themselves the Elm Valley Boys, their harmonies really are good; and the song is upbeat, catchy and a good marriage with their style.

KATHY EDGE (NSD NSD 228) **I Take The Chance** (2:37) (Acuff-Rose-Opryland—BMI) (I.Louvin, C.Louvin) (Producer: J.Gibson)

The song is a trip into the past, but Kathy is taking the chance that radio will want to take that ride. Her voice makes the journey most enjoyable, and good backup sweetens it even more.

ERNE BIVENS 3RD (GBS GBS 741) **I'll Die Trying** (3:05) (This Side Up—SESAC) (C.Jones, M.Lantrip) (Producer: Col.E.Bivens)

The Jones of the indie set is back in the saddle again and ready to ride up the chart on the back of a song that can definitely bear his weight.

LEON PAYNE (Dee Jay DJ-199-NSD) **Ain't There No Fiddles In Austin** (2:31) (Big Swing—BMI) (D.Huffman) (Producer: L.D.Allen)

No secret about the feel of this song—it's written all over the front of the record. Leon can swing with the best of those Texas boys, and his voice is as rich as a gusher.

DENNIS MARTIN (Sundial Records SR 117) **Can You Cry** (3:08) (Brighter Day—BMI) (D.Martin, R.McGuire) (Producer: D.Day)

Martin has wrapped up another pretty, practical package for radio to pick up and use at will.

TINA DANIELLE (Charta CH 204) **Burned Out** (2:50) (Jason Dee—BMI/Mr.Mort—ASCAP) (J.Rasmussen, S.Dozier, D.Dozier) (Producer: C.Fields)

Those bluesy vocals of Tina's slide right into a tight, swing-song puzzle like the last piece of a jigsaw. Nothin' burned out about this sound.

WORTH MENTIONING

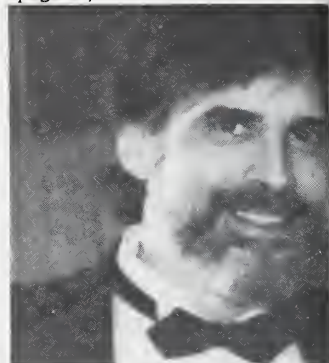
BEN MARNEY (Summit WG-101) **Coming Up The Hard Way**
GARY McCULLOUGH (Soundwaves SW-4783-NSD) **The Cheater**
DONEL & CAT AUSTIN (MSK Productions MSK-1038) **Where The Cheaters Go**

Songwriters (continued from page 29)

Musical entertainment was interspersed by comedy routines from host Patrick Duffy and Star Search comedian Mark McCollum, who had the audience rolling in the aisles as he did his musical impressions of cartoon characters. Porky Pig rocking out to "Blue Suede Shoes," Elmer Fudd's interpretation of "Lucille" ("Is it that Kenny Rogers sounds like Elmer Fudd or that Elmer Fudd sounds like Kenny Rogers" preceded this performance.) and a rousing self-penned duet for Popeye and Olive Oyl called "My Olive Oyl Ain't Crude," during which he, naturally, sang both parts, really added to the overall enjoyment of the evening's entertainment.

As far as comic relief was concerned, co-host Duffy needed little help. Marie was constantly forced to step back and punt when he came up with something that was *definitely* not on the cue cards.

The other awards given on stage that evening included the Golden Spotlight Award to Larry Gatlin and Rising Star Award to Johnny Mears ("Always Have, Always Will"). But, there is little doubt that the most special moment of the 1987 Songwriter Awards was when George David Weiss, president of the Songwriters Guild of America, presented the President's Award to Eddy Arnold for his "lifetime contributions to the craft of country music."



Kendal Franceschi

Stepping up to the microphone award in hand, the legendary recordist, whose first contract was signed RCA in 1946, said simply, "Stars don't stop song hits. Song hits make stars." The denly, the tears came. Slightly embarrassed but unable to stop the flow, Arnold said a very sentimental man. He paused to pose himself, supported by spontaneous applause from the audience, and managed to conclude, "I wanted to thank all the writers who have helped me through years, but there are too many of them. Thank you all." He then walked off to his second standing ovation.

DARK HORSE CONSENSUS

ADAM BAKER—You've Got The Right—(Avista AV-8703)

You've got the right to do whatever you want to with Baker's new single, and you're like a lot of CB reporters, what you're doing is spinning it right into Horse status. Looks like Adam's hot stuff this time 'round, and those stars adding DH picks to the fire, so far, are: KWKH, WVAR, WTVR, WASP, KWAGI, KFRD, WOW, WKDY, KKIX, KAYZ, WSDS, KMOO, WOFF and WG.

INDIE LP REVIEW

BILLY VERA & THE BEATERS—By Request—The Best Of Billy Vera & The Beaters—(Rhino RNL 70858—(Producer: J.Baxter)

Billy and his 10-piece band live somewhere in that no-man's land between blues and country. Although many of the cuts on this LP probably wouldn't stand the test of scrutiny for country radio, its overall quality and that specifically of Vera's vocals, the blues/boogie piano and multiple saxophones are just too good to pass up completely. Actually, almost half of the cuts have a chance of survival in the country: "I Can Take Care Of Myself," "Millie, Make Some Chili," "Hopeless Romantic" (add a gold star here), and the dynamic single release, "At This Moment."

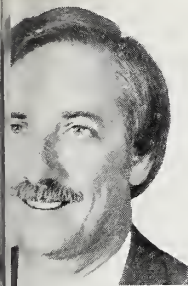


RICHARD DOBSON—True West—(RJD Records 1004)—(Producers: R.Dobson, M.Dunbar)

The man can write songs—plain and simple. This album is a vinyl showcase of a songwriter's offerings, most of which should have already found their way to the chart as singles in this reviewer's opinion. Let's see, we'll give "Too Young To Die Old" to Waylon, "Always One More River" to Emmy Lou and "You Ain't Gonna Do It To Me" to Marty Stuart.



COVERING ALL THE BASES—It's "label-signing season" again at Compleat, and this time they've got everybody covered. Pictured in the back row (l-r) is Razorback, their new country rock group: Rolland Stephens, Larry Bedell, George Hughen, Bill White, Lacy Schaffer and Tom Ware. And seated between Compleat's President Charles Fach (l) and Charlie Ammerman of Manners Management (r) are Robb Corless, the label's new country/pop stylist, and Ernie Cash, the traditional country signee.



Elwyn Raymer's Gospel News & Views

CHRISTIAN PUBLISHER/WRITER SUCCESS KEYS: INNOVATION AND DIVERSIFICATION

By Randy Cox

publishers, administrators, writers, developers of copyrights, we've done well in the year 1986. In fact, we've done very well in the last five years. But, we haven't scratched the surface of the true value of copyrights held by the publishing companies involved in Christian music. We must become INNOVATORS.

Some of us who are copyright owners are not able of writers and all the responsibilities that go along with that. And when we spend the time, efforts and money getting the song to the artist or the artist to the song. Great. What's the innovation and Diversification.

We have to think of the recording as the life in the life of a copyright. When we see Amy Grant and Sandi Patti perform our song it's like opening night Broadway—everyone knows about it. However, it is still stage one. Spending the life of a copyright to two, three, four and so on, is the fun and excitement begin for film, video, covers, books; music for church: hymnals, musicals, octet collections; music for the people: piano collections; music for bands and choral groups. Once we are creative with the possibilities and looking for new and better ways to use our copyright, we open our eyes to a new world.

Without innovation and diversification, the marketplace will not exist in a few years. Only the artist/writer who also writes major songs for other artists will have the opportunity.

As we must be thinking of the future with a brief glance back to see how



Randy Cox

far we've come. We all may be forced to make major alterations in the way we do business and where we put our emphasis. 1987 is a new day, or should be. Our planning is vital; our work must be more focused; our spiritual commitment, above all, has to be the major goal of our lives. And thinking creatively may help more Christian writers find a home base on which to build a career.

I would challenge those of us involved in Christian music publishing and writing to make the most of our copyrights in '87. Not just to put products in the marketplace, but to truly affect the marketplace for the glory of God and building up of the body of Christ. Be innovative, creative and diversified—those skills will make the difference in 1987.

Randy Cox has been involved in Christian music publishing for 10 years. As partner/general manager of Meadowgreen Music Company, he oversees a staff of 15 songwriters, develops music for the church and has recently produced an Easter musical,—"Morning Like This," for Word Music.



SOUTH BROADENS HORIZONS—Nashville distributor Central South, Inc. has been increasing their Christian accounts, got an extra dividend in the form of a lyrical recording artist Russ Taff, who stopped by recently to view the store's new Christian division. Pictured from l to r: Chuck Adams, VP of Central South, Taff and Mike Dixon, Christian division.

GOSPEL BITS

NASHVILLE—GMA Week will be held in Nashville the week of April 6th, highlighted by the Dove Awards on April 9th. While it may seem a little early, it's best to take care of registration as soon as possible if you plan to attend. The \$195.00 fee (made payable to the GMA) covers activities throughout the week. Nashville's Radisson Plaza Hotel will be the headquarters for the event, which features seminars, workshops, artist introductions and entertainment. Some of the seminars slated will cover management and booking, publishing and tv & video. For radio only, there will be seminars on sales, programming and legal updates for owners and managers. A whole section of workshops on church music will also be held, in addition to meetings with new and established artists. For more information, contact Don Butler at the GMA, (615) 242-0303.

Don Potter, acoustic guitar player for **The Judds**, will be coming out with his second gospel release on Word Records in February. It's titled "First Love" and was produced by Brent Maher...**Tommy Dee Donaldson**, a country record promoter, announced the formation of a new gospel label



Sparrow recording artist Steve Green recently performed selections from his Grammy-nominated "For God And God Alone" LP at a Billy Graham crusade in Florida.

called Gospeltone. The company is looking for talent, encompassing contemporary Christian, traditional gospel and Southern gospel acts. Send promo kits with cassettes to: Gospeltone, 801 N. 16th St., Nashville TN 37206.

Amy Lavelle

GOSPEL LP REVIEWS

CRUSE—Long Journey Home—(Greentree RO2323)—Producer: J. Cruse III

The younger generation of the Cruse family (the three oldest children: Joe and sisters Karen Adams and Janie Stone) has just come out with their own LP. It's a refreshing piece of product, enhanced by the siblings sharing of the lead vocal duties, sometimes male, sometimes female—depending on the song. The range of styles also keep the 'ol ears attuned—some slow, some fast, all contemporary. For the first time out, this is a tremendous effort (could that have anything to do with the producer?), and many cuts could be commercial singles.



VANESSA BELL ARMSTRONG—Following Jesus—(Muscle Shoals Sound Records MSSG 8001)—Producers: W.Hawkins, T.Whitfield, B.McGhee

This new record company's new artist comes on strong with R&B and soul—and some powerful vocals! The title cut is sure to get you going.—It's done in an uptempo, almost pop style, as is "Real Soon." Some dramatic production work stands out on the ballads "He's Real," "He's My Everything" and the showcase song "God My God." Vanessa sings her heart out on this one—be sure to get in on it.



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

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CAPCOM CO., LTD., the designers of "1942," "Comando," "Ghosts 'N Goblins," "Gunsmoke" and the newly releases "Section Z," has opened a new U.S. sales office. We invite you to contact us for the name of your nearest distributor. CAPCOM USA INC. (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

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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.

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ATTENTION A&R REPS: Mill writer/producer offers extensive c of contractile material. All categories, leads available upon request. Also seeking mature fem artists for cording projects. Submit demo pic, bio to: (DHO) Donn Hecht (tion, Box 2848, Key Largo, Florida 7848.

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Around The Route

by Camille Compasio

has purchased the Time Out arcade which has about 75 locations across the country. We understand Time Out will be headquartered in Fairfax,

to go. Grand Products of Elk scheduled initial production of its "Up Scope" game for January 19. The company's been most pleased with the test results, not to mention its popularity, player appeal, etc., and has a number of modifications to incorporate player interest feature" according to Stan Jarocki. Thus, the "Up Scope" that will shortly be in delivery has a number of improvements over the one that was introduced quite successfully, we might say. AMOA Expo '86. You can bet it will be a big attraction at the upcoming ACME convention.

Speaking of ACME '87, when we meet with AAMA's exec veepee David Glasgow in mid-December more than 50% of the space was sold. Show dates are set for February 22 at The Rivergate in New Orleans. Convention sponsors (AAMA/Joint Venture) are predicting a "sell-out." Lead-off function will be the Charitable Foundation Appreciation honoring coinbiz luminary Bill O'Neil (3/20) and the bill of fare will include Dixieland style cocktail reception, followed by dinner and entertainment, with showbiz celebrity headlining. The format will focus on a program of educational seminars, running the gamut from business and legislative issues to marketing and technologies—and everything in between, that relates to the coin-op industry—plus a full range of exhibits spot-lighting the latest in music and games equipment and related products. This is a must for everyone in the trade so if you haven't made your arrangements as yet, be sure to contact show's management firm, T. Glasgow, Inc., 16066 Southfield, South Holland, IL or phone (312) 421-1212. Bill told us that, as of January 12, 1986, 328 units were sold, which is ahead of last year's time and very close, actually, to the total of 328. Needless to say, with a number of units still remaining for sign-ups, indicate that ACME '87 will shatter last year's record.

At the same time. A group of Seeburg dis-

tributors were invited to the factory's Addison, IL facilities the week of Jan. 19 for a sales training aspects of the Laser Music jukebox. Speaking of which, veepee Joe Pankus reports that the units have been instrumental in opening up new locations and generating increased revenues wherever they are placed. In the four month period since shipment began (Sept.-Dec. '86) there are now over 750 c.d. jukeboxes on location across the country. The machine was featured at the recent Night Club & Bar Expo convention in Las Vegas and was recently installed in the Holiday Inn headquarters in Memphis, Tennessee. As we get more into 1987 the Seeburg organization will be accelerating its Laser Music promotional efforts.

Sorry to hear that ICMOA's Ellen Donovan was involved in an auto accident just after the holidays—but relieved to report that her injuries were some minor bruises and she was back at her desk after a few days off.

A winner! Since its release last October, Williams "Pin Bot" pingame has been doing big business, as we learned from sales chief Marty Glazman. Collections have been terrific—and, most importantly, consistently high. Do we say "move over High Speed?" Back in the swing. Nice hearing from

Paul Jacobs, who is now executive vice president and general manager of the recently opened SNK Corp. of America facility in Sunnyvale, CA. This wholly owned subsidiary of SNK Corp. of Osaka, Japan (whose credits include such licensed pieces as Ikari Warriors, Alpha Mission, Victory Road and others) is headed by prexy Shiniichi Ikawa. They are in the process of hiring personnel and getting their organization together to function as a full sales and service office. SNK will be doing their own kits and games ("Bermuda Triangle" will shortly be coming to the American market for test) but will still be involved in licensing their products.

The Florida Amusement Vending Association (FAVA) has scheduled its second annual vending only trade show for Feb. 6-8 at the Holiday Inn in Orlando, Florida. Format will include two days of exhibits plus a seminar program as well as various business meetings and social activities. For further info contact the FAVA office at (904) 878-31334 in Tallahassee, Florida.

Pinball Expo '86 Packs 'Em In!

CHICAGO—The O'Hare/Kennedy Holiday Inn was the setting for a very special pinball extravaganza November 21st to the 23rd in Rosemont, Illinois. For the second year in a row Robert Berk, chairman of the Expo, and his associates staged an event with great significance for the public as well as the industry. Since coin-op shows, by and large, are for industry members only, this Expo stands apart as an open forum where supporters of pinball can exchange ideas and feelings about the art form in a way that can provide insights and real value for further product development.

The hundreds of people who attended weren't disappointed with a program that offered up seminars on a variety of subjects. Highlighting the first day's activities were Don Hooker, formerly of Bally, who spoke about bingo machines. Harvey Heiss followed and regaled the crowd with stories about the days at Genco during his tenure from 1928 to 1954. Harvey also had another surprise later on in the festivities when he unveiled an innovative creation called "Baby In The Hole." This interesting machine incorporated a sculptured playfield with seven holes and sequenced scoring along with action based on maneuvering a cue ball.

Back in the lecture hall, Dave Christiansen and Paul Feris brought back to life some of the golden age of Bally pinball artwork as these two talented individuals talked of favorites and the process of creation, along



This is Flip Out '86 in full swing on the Expo show floor as players line up for a chance to win a Williams' Pin Bot.

with the role of artwork and graphics in successful pinball machines.

By early afternoon, Friday the 21st, the Expo was ready to move to new quarters for the unique experience normally held for industry operators and distributors only (and a few favored journalists along the way). Williams Electronics was gracious enough to open its doors for a tour of the North California Avenue facility, providing a glimpse of where the magic takes place.

The speakers program followed with a panel discussion called "Meet The Pinball Designers" that featured the likes of Barry Oursler from Williams, Jim Patla from Bally/Midway and John Trudeau of Premier. This trio revealed their collective credits of pinball hits and spoke, also of the new direction pinball is taking. However, it was the dialogue that ensued between designers and

(continued on page 34)

Atari To Market Seeburg Phonos In Europe

CHICAGO—Seeburg Phonograph Corporation has given Atari Games Corporation exclusive European marketing rights for their Laser Music compact disc phonograph. Both parties are currently planning for the exclusive European manufacturing of the units by Atari Games out of their Ireland factory.

The sales responsibility will be one of the new functions of Atari's Shane Breaks, who will be leaving the firm's California head-

quarters to head up European sales, with David Smith, as of the new year.

Initial samples of the Seeburg machine will be featured at the London ATEI trade show, marking their first showing in Europe.

European distribution of the compact disc jukebox will be handled through many of Atari's current video game distributors. In other markets, Seeburg's distributor network will continue to represent the line.

Industry Calendar

6-8: NAMA Western Convention; Reno Convention Center; Reno, NV; exhibition of vending & foodservice management.

20-22: ACME '87 (American Coin Machine Exposition); The Rivergate; New Orleans; exhibition of coin-op amusement equipment.

23-25: AMOA 1987 National Team Dart Tournament; Ramada Inn O'Hare; Chicago.

26-28: Ohio Coin Machine Association; Holiday Inn—Cleveland/Independence; Cleveland, OH; annual state convention & exhibit.

29-31: Illinois Coin Machine Operators Assn.; Holiday Inn Conference Resort; Springfield, IL; annual state convention.

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

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

AMOA Adds To Industry Standards List

CHICAGO—The AMOA Industry Standards Committee recently added a sixth recommendation to its list of standards for parts and components for the coin-operated amusement industry. The newest recommendation is that: "all games shall have a handle or handgrip adequate for easy loading of the game onto a two-wheel dolly."

This committee of AMOA works with manufacturers and operators to develop specific recommendations on standardized machine components. Earlier recommendations made to manufacturers include the following:

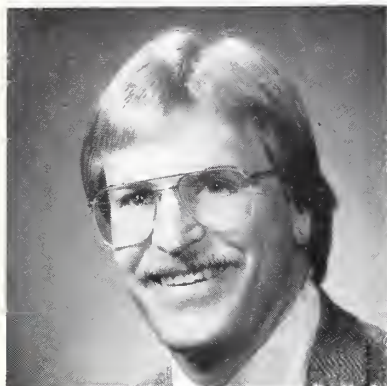
1. All coin door locks and cash door locks shall be a standard 7/8 inch barrel.
2. All games shall have a power switch located on the upper left hand section of the cabinet except when prohibitive by regulatory requirements.

3. All games using electronic sound shall have a volume control located inside the front door easily accessible, or prominently marked.
4. All games and coin mechanisms shall accept Canadian coins or adequately reject them so as not to cause coin jams.
5. All pinballs should utilize the standardized bookkeeping procedure with the same sequence of functions enabling owners/operators to easily access and recall the format for calling up pinball bookkeeping.

The committee welcomes additional suggestions from both manufacturers and operators to be considered for standardization recommendations.

Further information may be obtained by contacting AMOA headquarters at 111 E. Wacker Drive, Chicago, IL 60601 or phoning (312) 565-4602.

Meeker Named Valley Service Manager



Dan Meeker

CHICAGO—Dan Meeker has been appointed national service manager of The Valley

Company. The announcement was made by Alan Schafer, vice president of marketing of the Bay City, Michigan subsidiary of Kidde Inc.

Prior to joining Valley, Meeker was the service manager for the Inacom Computer Center in Saginaw, Michigan. "Dan Meeker's primary responsibility will be to insure customer satisfaction with our products by offering technical assistance wherever and whenever needed," commented Schafer. "With the introduction of our new electronic dart games and other products under development by our Electronic Division, we are delighted to have a man with his background on our marketing team."

A native of Bay City and a graduate of Delta College, Mr. Meeker lives in the area with his wife, Gretchen and 18-month old son, Jeff.

Merit To Co-Sponsor WAMO Dart Tourney

CHICAGO—Joe Phillips, executive director of the Wisconsin Amusement and Music Operators, Inc. announced that Merit-Nomac Pub Time Darts has been selected as the official machine of the third annual Wisconsin State Electronic Dart Tournament, April 24-26, 1987. "We look forward to this being WAMO's largest and most successful tournament ever," stated Phillips.

"It would be quite a feat to top last year's event, which also used Pub Time as the official machine," commented Kirk McKennon, Merit's director/tournaments/marketing. "The '86 tournament included almost 1000 players (998 to be exact) and awarded over \$28,000 in cash and prizes. However, WAMO has used their dart tournament as a member service and has actually increased

state association membership because of it," he continued. "With more of participating and a larger than ever base, they may well surpass last year's standing achievements."

The WAMO Dart Committee composed of such knowledgeable 'darters' as chairman Dave Fonder, backed John Spears, Tony Urso, Michael Dale Saunders and Craig Barlamer. Joe Phillips' management commanded publicity and various other details.

This year's tournament will be held at Celebrity Lanes, 5727 South 27th Avenue, Waukegan, Wisconsin. Further information may be obtained by contacting Merit, P.O. Box 5004, 2525 State Road, Salem, PA 19020.

Pinball Expo '86 (continued from page 33)

players that probably held the most value as to what the public likes and dislikes about flipper games.

On Saturday, the second day of the Expo, a full slate of speakers and seminars was led off by Roger Sharpe, book author and game designer, who recounted his involvement in the industry. Next up was a legendary figure in the world of pinball collectors, Richard Bueschel who has authored numerous books and articles on the subject of coin machines. His presentation was a slide show marvel chronicling the evolution of pinball brochures/flyers from the late Twenties to the present day.



Pinball designers Barry Oursler of Williams (l-r) and Jim Patla of Bally Midway, members of the "Meet The Pinball Designers" panel.

Credit goes to Berk and his associates for gathering up such an impressive list of speakers and industry notables, but there was much more to the Expo on the exhibit floor. New machines along with antiques and some singular classics held the spotlight during the evening hours as visitors played and stayed with such attractions as Strange Science, Gold Wings, Pin-Bot and a Neutron Star, showed for the first time by Dan Kramer, formerly of Atari, who shipped out his white-wood prototype of a model that Atari worked on after the days of Superman, but never produced. In addition, there were the novelties, such as Gottlieb's old time two-player, head-to-head pinball called Challenger and an automatic, time game with multi-ball action called Goin' Nuts. From Williams there was Varkon, an upright pinball machine that brought back many memories as did Stern's Orbitor 1 with its undulating playfield.

Also on the show floor was enough memorabilia and pinball paraphernalia to satiate even the most diehard fan, along with an entire array of publications from here and abroad, published specifically for collectors and players. But the real action was Flip Out '86, the Expo's pinball tournament played on Williams Pin-Bot. Attendees showed off their prowess to qualify for the finals which took place at a Saturday evening banquet. Steve Engel from New York showed off his talents by winning a new pinball machine when he played off and scored big on a Gottlieb rarity called Krull.

As last year with the first annual Expo, the proceedings this time around were set

to honor a real industry professional—Steve Kordek from Williams Electronics. With 50 years in the business, Steve was roasted and toasted for his accomplishments by both colleagues and family for the joy and originality he has brought to this industry. And so it was that Pinball Expo '86 was a tribute to the art form and people who bring the games to life.

As an event that deserves support in the

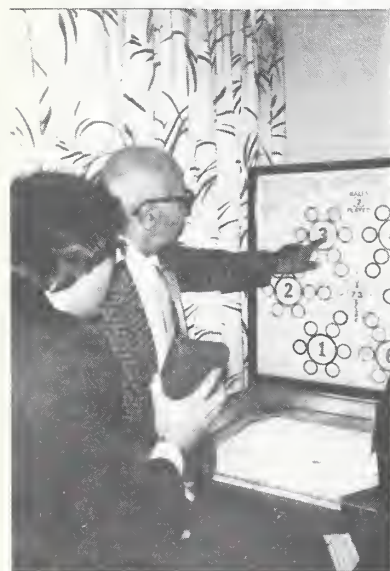
future, there is no question that a presentation such as this is a remarkable moment that brings industry and public much closer together for the common goal of better understanding the games of the players like. The three days proved to be a successful way to end and look ahead to 1987 as well as the Annual Pinball Expo Gala.



Williams Pinball designer Steve Ritchie (standing) pays tribute to the legendary Steve Kordek who recently celebrated his 50th year in coinbiz.



There's a lot of years experience Steve Kordek and Norm Clark (l-r) in pinball design. They are pictured with chairman Rob Berk.



Harvey Heiss shows off his Baby In The Hole creation to Expo chairman Rob Berk.

Adolph Seitz, Jr. from Premier Technology, used a Genesis machine as his prop for an eye-opening solid-state service seminar that focused on accounting procedures and just how far the technology has come to regulate pinball operation as well as maintain it. The Gottlieb tradition lived on after this discussion led by a panel of Alvin Gottlieb, Wayne Neyens, Stan Harris and Adolph Seitz, Jr.



As revealed in this photo, for every seminar of Pinball Expo '86 it was standing room only in the lecture hall.

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| (Lieberman/Music Corp. of Amer. Inc.—4) . . . 4 | I'll Be (Street Talk Tunes/Rock Dog/Frisco Kid/Adm. by Colegems/EMI—ASCAP) . . . 22 | Shelter (Little Diva—BMI/Little Steven—ASCAP) . . . 74 | True To (Ric Ocasek/Lido—ASCAP) . . . 88 |
| (Stone And Muffin/Rella—BMI) . . . 7 | I'll Be Over (Rehtakul Veets/California Phase—ASCAP) . . . 98 | Skin Trade (Tritec) . . . 77 | Two People (Irving—BMI/Myaxe, adm. by WB—PRS/ASCAP) . . . 56 |
| ith Me (Panchin—BMI) . . . 64 | Is This (Easy Action, Adm. by WB—ASCAP/Rude, Adm. by Warner Tamerlane—BMI) . . . 28 | Someday (Colegems/EMI/Tiger Shards/Irving/Calypro Toonz—ASCAP/CAPAC—BMI) . . . 8 | Victory (Delightful—BMI) . . . 32 |
| und (C'est/Famous—ASCAP) . . . 46 | Jacobs Ladder (Zappo/Bob-A-Lew/Basically Gasp—ASCAP) . . . 23 | Someone Like (Hallowed Hall/Red Network—BMI) . . . 73 | Walk Like (Peer International Corp.—BMI) . . . 12 |
| (Intersong/Til Tunes—ASCAP) . . . 82 | Jimmy Lee (Gratitude Sky—ASCAP/When Words Colide/Bellboy—BMI) . . . 36 | Some Where Out (MCA/Music Corp. of America—ASCAP/BMI) . . . 41 | War/Stone Agate—BMI) . . . 50 |
| ckadelica/Almo—ASCAP) . . . 91 | Keep Your Hands (No Surrender/Warner Tamerlane/Eleksylum—BMI) . . . 13 | Stand By (Rightsong, A. D. T.—BMI/Trio—ASCAP) 34 | We Connect (Golden Torch—ASCAP) . . . 54 |
| TV—BMI) . . . 76 | Kiss You (Eight Seconds—PRO CAN) . . . 89 | Stay The (Orange Village—ASCAP) . . . 24 | We're Ready (Hideaway Hits—ASCAP) . . . 14 |
| Woman (Brockman—ASCAP) . . . 85 | Land of (A. Banks/P. Collins/M. Rutherford/Hit & Run—ASCAP) . . . 5 | Stop To Love (April/Uncle Ronnie's—ASCAP/Dillard—BMI) . . . 20 | Will You Still (Air Bear, adm. by Warner Tamerlane/Music Corporation of America/Young Millionaires Club—BMI/Warm Springs—ASCAP) . . . 9 |
| n (Roundhead—BMI) . . . 66 | Let's Go (Chong—adm. by Warner—Tamerlane—BMI) . . . 53 | Suburbia (Cage/Ten/Virgin—ASCAP) . . . 83 | Without Your (CBS Inc./Hudmar—ASCAP) . . . 43 |
| e (Mighty Three (adm. by Mighty Three)— . . . 84 | | Talk To Me (Mus. Corp. of America/Franne Gee/Rightsong—BMI/Del Zorro/Summa-Booma/Admin. by Aris- | Word Up (All Seeing Eye/PolyGram—ASCAP/Better Days/PolyGram Snap—BMI) . . . 94 |
| lynde House/Clive Banks—not listed) . . . 39 | | | You Be (Protoons/Rush Groove—ASCAP) . . . 92 |
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| Have (Chong adm. by WB, Pet Wolf adm. by ASCAP/Warner Tamerlane—BMI) . . . 16 | | | You Got It (The Holmes Line of Music—ASCAP) . . . 19 |
| asic Corp. of America/Bayjun Beat—BMI)45 | | | You Know I (Howard Jones/Adm. by Warner Tamerlane—BMI) . . . 59 |
| oreign Imported—BMI) . . . 47 | | | |

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| (MCA—ASCAP) . . . 32 | Have You (Zomba Enterprises/Willesden—ASCAP/BMI) . . . 9 | Love Is A Dangerous Game (Zomba—ASCAP/Willesden—BMI) . . . 45 | Stay (WB/E/A/Make It Big—ASCAP/Rockwood—BMI) . . . 31 |
| 1 (Brockman—ASCAP) . . . 12 | Heat Stroke (Max/Leosun—ASCAP) . . . 49 | Love You (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . 21 | Stop To (April/Uncle Ronnie's—ASCAP/Dillard—BMI) . . . 3 |
| np—BMI) . . . 10 | Here Now (Etude—Fanny Mac—BMI) . . . 73 | Misunderstanding (CBS/Huemar/Blackwood—BMI) . . . 20 | Sweet Love (Old Brompton—ASCAP/Derglenn—BMI) . . . 58 |
| chris—BMI) . . . 66 | Hold Me (Sister Fate—ASCAP/Pretty Man/Teete—BMI) . . . 60 | Mr. Big Stuff (Malaco/Roffignal, adm. by Malaco—BMI) . . . 69 | Take It (Bush Burnin'/Khari Intl.—ASCAP) . . . 18 |
| 4tume—BMI) . . . 62 | Hold On (Arrival—bmi) . . . 34 | Once Bitten (Vesta Seven/Almo—ASCAP/Sir Gant—BMI) . . . 39 | Take It From Me (Tuneworks—adm. by Careers/Reydon/Franne Gee/Rightsong—BMI) . . . 75 |
| Seeing Eye/PolyGram—ASCAP/Better . . . 1 | How Do You Stop (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) . . . 53 | Once In (House of Champions/April/MGM/UA—ASCAP) . . . 41 | Tasty Love (Bush Burnin'—ASCAP) . . . 57 |
| Young Millionaires—BMI) . . . 92 | I Can Prove (Rare Blue—ASCAP) . . . 71 | Our Lives (WB/Any Name, adm. by WB—ASCAP) . . . 94 | Tears On My (Intersong—ASCAP) . . . 85 |
| /B Corp./DQ/Silver Sun adm. by WM Music . . . 11 | I Know (Specialists—BMI) . . . 99 | Passion And (Julie Moosekick/Jaasu—BMI) . . . 97 | Tell Me (Music Corp. of America/Young Millionaires Club—BMI/Noted For The Record/Avodah—ASCAP) . . . 83 |
| berman/Music Corp. of Amer. Inc.—8 | I Need (Flyte Tyme—ASCAP) . . . 43 | Precious (Alexandra Kee/Aujourd'Hui—BMI) . . . 82 | Tenderoni(Almo/Crimscio/Zigurat/Music Corp. of America—ASCAP/BMI) . . . 52 |
| l) . . . 8 | I Wanna(Mighty Three—BMI) . . . 29 | Respect Yourself (East/Memphis/Irving & Klondike—BMI) . . . 47 | The Lover (Tpyge—BMI) . . . 59 |
| (Will/Rad Ltd./Curtess—ASCAP) . . . 95 | (I Wanna) Make (Pending—BMI) . . . 89 | Send It (Off Backstreet/Streamline Moderene/Lauren Wood—BMI) . . . 24 | Thinkin' About Ya(Dancia, BMI) . . . 42 |
| e (Warner Tamerlane/Bufalo Music Fac- . . . 4 | If I Say (not listed) . . . 22 | Serious (Triage/Living Disc—BMI) . . . 16 | To Be Continued (Jobete/Tall Temptations—ASCAP)28 |
| ckadelica/Almo—ASCAP) . . . 87 | Ike's Rap (Super Blue—BMI) . . . 65 | Sexy (Spectrum VII/Klymaxx—ASCAP) . . . 51 | Two People (Myaxe/Almo, adm. by Warner Bros.—PRS/ASCAP) . . . 23 |
| AS Inc./Def Jam—ASCAP) . . . 91 | I'm Not Perfect (Bruce Woolley/April/Grace Jones (adm. by DeShufflin)—ASCAP) . . . 19 | Shake You (Charles Family/Alli Bee/Grabitt—BMI) . . . 63 | U-Turn (A. Naga—BMI) . . . 26 |
| e (Pub. not listed) . . . 64 | Incredible (Skeeterman/Lil' Tad/Spirit Marlon—BMI/Minding—ASCAP) . . . 88 | Share My (Lifo—BMI) . . . 72 | Victory (Delightful—BMI) . . . 13 |
| e (Rare Blue/Orcas—ASCAP) . . . 30 | It's The(CBS Inc./Def Jam—ASCAP) . . . 35 | She (Shockadelica/Almo—ASCAP) . . . 37 | Where Did (Abkco/Ashtay—BMI) . . . 90 |
| Music Shoals Sounds/Jalew—BMI) . . . 40 | Jimmy Lee(Gratitude Sky—ASCAP/When Words Colide/Bellboy—BMI) . . . 2 | Shiver (Gratitude Sky—ASCAP/Bellboy—BMI) . . . 17 | Words Into Action (Chappell & Co. ASCAP) . . . 68 |
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| ust Change (Almo, ASCAP) . . . 77 | Let It Be Me (A. Naga—BMI) . . . 80 | Situation #9 (Jay King IV—BMI— . . . 14 | You Better (Perk's/Duchess—BMI) . . . 67 |
| ytun Beat—BMI) . . . 78 | Let's Wait (Flyte Tyme Tunes—ASCAP—Crush Club) . . . 54 | Six(Parisongs—ASCAP) . . . 84 | You Got It (Holmes Line—ASCAP) . . . 33 |
| hanson/Frannie Golde/Gene McFadden/ta—BMI) . . . 7 | Let's Go (Trycet/Ferndiff—BMI) . . . 96 | Slow Down (MCA/Brampton/Virgin—ASCAP) . . . 27 | You're Gonna (Muscle Shoals—BMI) . . . 81 |
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| ne Works/Franne Gee/Rightsong—BMI) 74 | Looking For A New Love (Pub. not listed) . . . 61 | Someone (Music Corporation of America—BMI) . . . 93 | Zero In July (Crystal Isle/Mark Bynum/Electric Apple—BMI) . . . 70 |
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| gs (Amber Pass/Disco Fever/Panda— | | | |

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| You (Boggy Depot & Big Bethel-BMI) . . . 100 | How Beautiful You Are To Me (Port St. Joe/Julian-BMI) . . . 77 | Misty Mississippi (Forest Hill-BMI/Song Pantry-ASCAP/Circle South-BMI/Lynn Shawn-BMI) . . . 90 | Then It's Love (Dennis Linde Music—BMI) . . . 21 |
| It (Uncle Artie-ASCAP) . . . 89 | How Can You Mend A Broken Heart (Gibb Bros., adm. by Unichappell-BMI) . . . 76 | Mind Your Own Business (Acuff-Rose/Rightsong/Hiram—BMI) . . . 54 | There's Still Enough Of Us (New Albany-BMI) . . . 70 |
| A New Baby (A Little More/Sharp Circle/ASCAP) . . . 18 | How Do I Turn You On (Lodge Hall/Rick Hall—ASCAP) . . . 3 | Mornin' Ride (Chappell-ASCAP/Unichappell-BMI) . . . 10 | These Eyes (Rio Grande-BMI) . . . 91 |
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| pril-GSC-ASCAP) . . . 19 | I Can't Win For Losin' You (Rick Hall—ASCAP) . . . 11 | No Place Like Home (Writers Group/Scarlet Moon-BMI) . . . 14 | This Ol' Town (Riva Music Ltd./Dejamus, Inc.-ASCAP) . . . 40 |
| Go Forward-BMI) . . . 87 | I Only Wanted You (Tree/Cross Keys-BMI/ASCAP) . . . 29 | Ocean Front Property (Tree/Larry Butler/Blackwood-BMI/South Wing-ASCAP) . . . 39 | Too Much Is Not Enough (Bellamy Brothers—ASCAP)56 |
| an (Michael H. Goldsten/Lyle Lovett— . . . 7 | I'll Come Back As Another Woman (Let There Be Music c/o So. Writers Group USA/Irving—ASCAP/BMI) . . . 5 | On And On (Artist-ASCAP) . . . 42 | Twenty Years Ago (Warner House-BMI/WB Gold-ASCAP) . . . 34 |
| o Sleep (Irving—BMI) . . . 25 | I'll Still Be Loving You (Warner-Tamerlane/Love Wheel-BMI/MCA Music/Chriswald/Hopi Sound-ASCAP) . . . 23 | One By One (Acuff-Rose-Opryland-BMI) . . . 86 | Walk The Way The Wind Blows (Colegems EMI/White Sheep-ASCAP) . . . 98 |
| oman (Brockman-ASCAP) . . . 50 | I'm Gonna Love You Forever (Window-BMI/R.C. & Irene-ASCAP) . . . 95 | One Of The Boys (Southern Grand Alliance-ASCAP) 72 | Wall Of Tears (April/Lionhearted/New And Used-ASCAP) . . . 66 |
| ine (MCA Music/Don Schlitz/Fourth Floor/ASCAP) . . . 52 | It Ain't Country (Pierce-ASCAP) . . . 63 | One Man Band (Ensign-BMI/April/Butler's Bandits-ASCAP) . . . 97 | We Always Agree On Love (Brother Bill's-ASCAP) . . . 79 |
| Strangers (MCA-ASCAP) . . . 62 | It Should Have Been Easy (Jack and Bill-ASCAP) . . . 55 | Only A Fool (CDT-ASCAP) . . . 53 | What Am I Gonna Do About You (Tapadero/Jim's Alli-sons-BMI) . . . 22 |
| he Mall (Tom Collins-BMI/Collins Court- . . . 85 | It's Goodbye And So Long To You (Intersong/Chappell & Co.-BMI) . . . 68 | Partners After All (Chips Moman/Attadoo-BMI) . . . 28 | What Can I Do With My Heart (Oh The Music-BMI) . . . 26 |
| ou for Years (WB/Two Sons/Lodge Hall- . . . 20 | Keep The Faith (April/Keith Stegall-ASCAP/Hall-Clement/Welk-BMI) . . . 71 | Quietly Crazy (Cavesson-ASCAP/Tapadero-BMI) . . . 36 | When a Woman Cries (Tapadero (a div. of Merit-BMI)/Cavesson (a div. of Merit)ASCAP) . . . 16 |
| irty-Three (Forrest Hills/Al Galico/MCA/ . . . 73 | Kids Of The Baby Boom (Bellamy Brothers-ASCAP) . . . 48 | Ready Or Not (King Coal/April-ASCAP) . . . 64 | When I'm Over You (Music City Music-ASCAP/Combine-BMI) . . . 83 |
| MI/ASCAP) . . . 93 | Killbilly Hill (Long Tooth/That's What She Said-BMI) 38 | Right Hand Man (Earthly Delight-BMI) . . . 8 | When You Gave Your Love To Me (Almarie-BMI) . . . 44 |
| (Le Bone Aire/Vicious-ASCAP) . . . 9 | Leave Me Lonely (WB/Gary Morris—ASCAP) . . . 2 | Rose In Paradise (Blackwood-BMI/April-ASCAP) . . . 61 | Wicked Ways (AMR-ASCAP) . . . 65 |
| ler Bros.-BMI) . . . 15 | Like A Fool (Old Friends-BMI) . . . 49 | She Thinks That She'll Marry (Uncle Artie/Sabal—ASCAP) . . . 32 | Wild-Eyed Dream (Tree-BMI) . . . 59 |
| aque-BMI) . . . 97 | Like An Oklahoma Morning (Little Bill/Little Amber-BMI) . . . 83 | Small Town Girl (Tree/Cross Keys-BMI/ASCAP) . . . 24 | Wine Colored Roses (Hall-Clement/Frizzell/c/o Welk-BMI/Cavesson c/o Merit-ASCAP) . . . 60 |
| ngs (Irving/Eaglewood-BMI/MCA/Don . . . 30 | Little Doll (KCM, a div. of Mike Curb Prod.-ASCAP) . . . 58 | Something About You (Tapadero, a div. of Merit-BMI) 96 | Woman In The Middle (Silverline-BMI/Bibo c/o Welk-ASCAP) . . . 92 |
| ng (A Little More Music/Sharp Circle- . . . 69 | Lone Star State Of Mind (Lucrative/Bait and Beer-BMI) . . . 58 | Straight to the Heart (Rondor, c/o Irving-BMI/Chappell-ASCAP) . . . 4 | You Still Move Me (Pink Pig Music-BMI) . . . 1 |
| ou (Briarpatch/Englishtown—BMI) . . . 12 | Love's Gonna Get You Someday (Hall-Clement/Ricky Skaggs/Chip Peay—BMI) . . . 37 | Take A Little Bit Of It Home (Al Galica-BMI) . . . 67 | (You're A) Hard Act To Follow (Lincoln Road-BMI) . . . 94 |
| Parade (Zoo Crew adm. by Colegems-EMI- . . . 47 | Lovin' That Crazy Feelin' (Tree/Strawberry Lane-BMI)33 | Take The Long Way Home (Song Pantry/Believus Or Not/Warner-Tamerlane-BMI) . . . 25 | You've Got The Touch (Alabama Band, a div. of Wild Country-ASCAP) . . . 46 |
| ever (Rick Hall—ASCAP) . . . 6 | Me And You (Prima Donna-BMI) . . . 51 | Talkin' To The Moon (Larry Gatlin-BMI) . . . 35 | |
| Water (April/Ides of March/Preshus Child- . . . 99 | Memory Attack (Unichappell-BMI/Chappell-ASCAP) 80 | The Bed You Made For Me (Sportsman-BMI) . . . 45 | |
| Dream (Cross Keys-ASCAP) . . . 84 | | The Right Left Hand (Frizzell c/o Welk-BMI/Cavesson c/o Merit-ASCAP) . . . 43 | |
| l '63 (Blackwood/Larry Butler & South | | The Rock And Roll Of Love (Jack And Bill) o/b/o Itself & | |

Meeker Named Valley Service Manager



Dan Meeker

Company. The announcement was made by Alan Schafer, vice president of marketing of the Bay City, Michigan subsidiary of Kidde Inc.

Prior to joining Valley, Meeker was the service manager for the Inacom Computer Center in Saginaw, Michigan. "Dan Meeker's primary responsibility will be to insure customer satisfaction with our products by offering technical assistance wherever and whenever needed," commented Schafer. "With the introduction of our new electronic dart games and other products under development by our Electronic Division, we are delighted to have a man with his background on our marketing team."

A native of Bay City and a graduate of Delta College, Mr. Meeker lives in the area with his wife, Gretchen and 18-month old son, Jeff.

CHICAGO—Dan Meeker has been appointed national service manager of The Valley

Merit To Co-Sponsor WAMO Dart Tourney

CHICAGO—Joe Phillips, executive director of the Wisconsin Amusement and Music Operators, Inc. announced that Merit-Nomac Pub Time Darts has been selected as the official machine of the third annual Wisconsin State Electronic Dart Tournament, April 24-26, 1987. "We look forward to this being WAMO's largest and most successful tournament ever," stated Phillips.

"It would be quite a feat to top last year's event, which also used Pub Time as the official machine," commented Kirk McKennon, Merit's director/tournaments/marketing. "The '86 tournament included almost 1000 players (998 to be exact) and awarded over \$28,000 in cash and prizes. However, WAMO has used their dart tournament as a member service and has actually increased

state association membership because of it," he continued. "With more of participating and a larger than ever base, they may well surpass last year's standing achievements."

The WAMO Dart Committee is composed of such knowledgeable 'darters' as chairman Dave Fonder, backed by John Spears, Tony Urso, Michael Dale Saunders and Craig Barlamer. Joe Phillips' management commands a following of publicity and various other details.

This year's tournament will be held at the Celebrity Lanes, 5727 South 27th Avenue, Waukegan, Wisconsin. Further information may be obtained by contacting Merit-Nomac, P.O. Box 5004, 2525 State Road, Hershey, PA 17033.

Pinball Expo '86 (continued from page 33)

players that probably held the most value as to what the public likes and dislikes about flipper games.

On Saturday, the second day of the Expo, a full slate of speakers and seminars was led off by Roger Sharpe, book author and game designer, who recounted his involvement in the industry. Next up was a legendary figure in the world of pinball collectors, Richard Bueschel who has authored numerous books and articles on the subject of coin machines. His presentation was a slide show marvel chronicling the evolution of pinball brochures/flyers from the late Twenties to the present day.



Pinball designers Barry Oursler of Williams (l-r) and Jim Patla of Bally Midway, members of the "Meet The Pinball Designers" panel.

to honor a real industry professional—Steve Kordek from Williams Electronics. With 50 years in the business, Steve was roasted and toasted for his accomplishments by both colleagues and family for the joy and originality he has brought to this industry. And so it was that Pinball Expo '86 was a tribute to the art form and people who bring the games to life.

As an event that deserves support in the

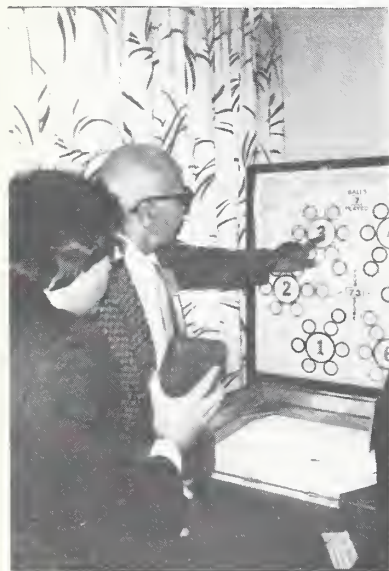
future, there is no question that a presentation such as this is a remarkable achievement that brings industry and public much closer together for the common goal of better understanding the games and the players like. The three days proved to be a successful way to entertain and look ahead to 1987 as well as the Annual Pinball Expo Gala.



Williams Pinball designer Steve Ritchie (standing) pays tribute to the legendary Steve Kordek who recently celebrated his 50th year in coinbiz.



There's a lot of years experience Steve Kordek and Norm Clark (l-r) in pinball design. They are pictured with chairman Rob Berk.



Harvey Heiss shows off his Baby In The Hole creation to Expo chairman Rob Berk.

Credit goes to Berk and his associates for gathering up such an impressive list of speakers and industry notables, but there was much more to the Expo on the exhibit floor. New machines along with antiques and some singular classics held the spotlight during the evening hours as visitors played and stayed with such attractions as Strange Science, Gold Wings, Pin-Bot and a Neutron Star, showed for the first time by Dan Kramer, formerly of Atari, who shipped out his white-wood prototype of a model that Atari worked on after the days of Superman, but never produced. In addition, there were the novelties, such as Gottlieb's old time two-player, head-to-head pinball called Challenger and an automatic, time game with multi-ball action called Goin' Nuts. From Williams there was Varkon, an upright pinball machine that brought back many memories as did Stern's Orbitor 1 with its undulating playfield.

Also on the show floor was enough memorabilia and pinball paraphernalia to satiate even the most diehard fan, along with an entire array of publications from here and abroad, published specifically for collectors and players. But the real action was Flip Out '86, the Expo's pinball tournament played on Williams Pin-Bot. Attendees showed off their prowess to qualify for the finals which took place at a Saturday evening banquet. Steve Engel from New York showed off his talents by winning a new pinball machine when he played off and scored big on a Gottlieb rarity called Krull.

As last year with the first annual Expo, the proceedings this time around were set



As revealed in this photo, for every seminar of Pinball Expo '86 it was standing room only in the lecture hall.

HART INDEX

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|--|-----|--|----|---|----|
| en of Aniquity/48/11/Almo—ASCAP | 87 | Fire (Bruce Springsteen—ASCAP) | 79 | Let's Wait (Flyte Tunes—ASCAP/Crush Club) | 44 | ta-ASCAP | 26 |
| ing Participle/Hard Fought/Stark Raving— | 48 | For Tonight (Peraz, PRO/Kish Kish—CAPAC) | 52 | Linin' On (Bon Jovi/PolyGram/April/Desmobile—ASCAP) | 10 | Tasty Love (Bush Burnin'—ASCAP) | 95 |
| Howard Jones, adm. by Warner Tamerlane— | 71 | French Kissin (Home Grown/Theodello Profunct—BMI) | 68 | Love You Down (Ready For The World/Excalibur Lace/Trixie Lou—BMI) | 25 | That Ain't (Fate—ASCAP) | 70 |
| (Troutman/Saja, adm. by Saja—BMI) | 80 | Girlfriend/Kamalar—Let's Shine—ASCAP | 61 | Love Is (Zomba—ASCAP) | 49 | The Best (Not Listed) | 55 |
| ment (WB/Vera Cruz—not listed) | 1 | Goin' To (Tuneworks (adm. by Careers)/Framme Gee Goldmine (Nonpareil—ASCAP/Broozertoones—BMI) | 100 | Love Will (Brockman/Poopy's—ASCAP/Dyad—BMI) | 60 | The Final Countdown (Pub.not listed) | 67 |
| S (adm. by Almo)—ASCAP | 72 | Heartache Away (Stone Diamond—BMI) | 97 | Mandolin Rain (Zappo/Bob-A-Lew/Basically Gasp—ASCAP) | 37 | The Future's (Mabadaddi/I.R.S., Adm. by Criterion—BMI) | 58 |
| l (Brockman—ASCAP) | 17 | Hip To Be (Hulex—ASCAP) | 69 | Midnight (Stray Notes/Colegems/EMI/Acara—ASCAP) | 85 | The Honeythief (Virgin—Nymph—BMI) | 81 |
| (Orange—ASCAP) | 75 | Hooked On (Lifo—BMI) | 90 | Nobody's Fool (Chappell/Eve Songs—ASCAP) | 29 | The Next (Sin Drome/Blackwood—BMI/Chappell & CO/French Surf Adm. by Chappell & CO—ASCAP) | 57 |
| iofine/Hidden Pun—BMI) | 27 | Human (Flyte Tyme—ASCAP) | 99 | Nothing's (Realsongs/Albert Hammond (adm. by WB)—ASCAP) | 66 | The Way (Zappo (adm. by BOB-A-LEW)—ASCAP) | 18 |
| (Latebond Ltd./adm. by WB—ASCAP) | 35 | If I Say (Marver, Morrow/Ensign—BMI) | 78 | Notorious (Tritec—not listed) | 15 | This Is (Joel Songs—BMI) | 21 |
| Seeing Eye/PolyGram—ASCAP/Better | 62 | I Need (Flyte Tyme—ASCAP) | 40 | Open Your (WB Music Corp./Bleu Disque/Webo Girl/Rafelson—ASCAP/Warner Tamerlane/Doraflo/Bertus adm. by Warner Tamerlane—BMI) | 2 | To Be (East Memphis/Irving—BMI) | 94 |
| ram Songs—BMI) | 62 | (You Gotta) Fight For (Def Jam/Brooklin Dust—ASCAP) | 33 | Respect Yourself (East Memphis/Irving/Klondike—BMI) | 38 | Touch Me (Zomba Enterprises—ASCAP) | 11 |
| Chappell/Intersong—ASCAP) | 42 | I Wanna Go (Danny Tunes (adm. by Warner Tamerlane—BMI)/Buyrum/Raski (adm. by WB Music Corp.—ASCAP) | 31 | Shake You (Charles Family/Alli Bee/Grabbitt—BMI) | 3 | True Blue (WB/Bleu Disque/Webo Girl/Black Line—ASCAP) | 96 |
| (WB Music Corp./DQ/Silver Sun, adm. by AP) | 51 | I'll Be (Street Talk Tunes/Rock Dog/Frisco Kid/Adm. by Colegems/EMI—ASCAP) | 22 | Shelter (Little Diva—BMI/Little Steven—ASCAP) | 74 | True To (Ric Ocasek/Lido—ASCAP) | 88 |
| (Lieberman/Music Corp. of Amer. Inc.—BMI) | 4 | I'll Be Over (Rehtakul Veets/California Phase—ASCAP) | 98 | Skin Trade (Tritec) | 77 | Two People (Irving—BMI/Myaxe, adm. by WB—PRS/ASCAP) | 56 |
| Stone And Muffin/Rella—BMI) | 7 | Is This (Easy Action, Adm. by WB—ASCAP/Rude, Adm. by Warner-Tamerlane—BMI) | 28 | Someday (Colegems/EMI/Tiger Shards/Irving/Calyppo Toonz—ASCAP/CAPAC—BMI) | 8 | Victory (Delightful—BMI) | 32 |
| ith Me (Panchin—BMI) | 64 | Jacobs Ladder (Zappo/Bob-A-Lew/Basically Gasp—ASCAP) | 23 | Someone Like (Hallowed Hall/Red Network—America—ASCAP/BMI) | 73 | Walk Like (Peer International Corp.—BMI) | 12 |
| und (C'est/Famous—ASCAP) | 46 | Jimmy Lee (Gratitude Sky—ASCAP/When Words Collide/Bellboy—BMI) | 36 | Stand By (Rightsong, A. D. T.—BMI/Trio—ASCAP) | 41 | WarStone Agate—BMI) | 50 |
| iofine/Til Tunes—ASCAP) | 82 | Keep Your Hands (No Surrender/Warner-Tamerlane/Eleksylum—BMI) | 13 | Stay The (Orange Village—ASCAP) | 24 | We Connect (Golden Torch—ASCAP) | 54 |
| ckadela/Almo—ASCAP) | 91 | Kiss You (Eight Seconds—PRO CAN) | 89 | Stop To Love (April/Uncle Ronnie's—ASCAP/Dillard—BMI) | 20 | We're Ready (Hideaway Hits—ASCAP) | 14 |
| TV—BMI) | 76 | Land of (A. Banks/P. Collins/M. Rutherford/Hit & Run—ASCAP) | 5 | Suburbia (Cage/Ten/Virgin—ASCAP) | 83 | Will You Still (Air Bear, adm. by Warner-Tamerlane/Music Corporation of America/Young Millionaires Club—BMI/Warm Springs—ASCAP) | 9 |
| Woman (Brockman—ASCAP) | 86 | Let's Go (Chong—adm. by Warner—Tamerlane—BMI) | 53 | Talk To Me (Music Corp. of America/Framme Gee/Right song—BMI/Del Zorro/Summa-Booma/Admin. by Aris- | 19 | Without Your (CBS Inc./Hudmar—ASCAP) | 43 |
| Roundhead—BMI) | 65 | | | | | Word Up (All Seeing Eye/PolyGram—ASCAP/Better Days/PolyGram Snap—BMI) | 94 |
| (Mighty Three (adm. by Mighty Three)— | 84 | | | | | You Be (Protoons/Rush Groove—ASCAP) | 92 |
| lynde House/Clive Banks—not listed) | 39 | | | | | You Give Love (Bon Jovi/PolyGram/April//Desmobile—ASCAP/30) | 19 |
| (Bonetdol/Rare Blue—ASCAP) | 63 | | | | | You Got It (The Holmes Line of Music—ASCAP) | 19 |
| -Have (Chong adm. by WB, Pet Wolf adm. by ASCAP/Warner-Tamerlane—BMI) | 16 | | | | | You Know I (Howard Jones/Adm. by Warner-Tamerlane—BMI) | 59 |
| isic Corp. of America/Bayjun Beat—BMI) | 45 | | | | | | |
| reign Imported—BMI) | 47 | | | | | | |

ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|--|-----|--|----|---|----|--|----|
| man/Saja, adm. by Saja—BMI) | 5 | ASCAP | 98 | Love Is (Zomba—ASCAP) | 25 | BMI) | 76 |
| MCA—ASCAP) | 32 | Have You (Zomba Enterprises/Willesden—ASCAP/BMI) | 9 | Love Is A Dangerous Game (Zomba—ASCAP/Willesden—BMI) | 45 | Stay (WB/E/A/Make It Big—ASCAP/Rockwood—BMI) | 31 |
| l (Brockman—ASCAP) | 12 | Heat Stroke (Max/Leosun—ASCAP) | 49 | Love You (Ready For The World/Excalibur Lace/Trixie Lou—BMI) | 21 | Stop To (April/Uncle Ronnie's—ASCAP/Dillard—BMI) | 3 |
| pp—BMI) | 10 | Here Now (Etude—Fanny Mac—BMI) | 73 | Misunderstanding (CBS/Huemar/Blackwood—BMI) | 20 | Sweet Love (Old Brompton—ASCAP/Derglenn—BMI) | 58 |
| hris—BMI) | 66 | Hold Me (Sister Fate—ASCAP/Pretty Man/Teete—BMI) | 60 | Mr. Big Stuff (Malaco/Roffignal, adm. by Malaco—BMI) | 69 | Take It (Bush Burnin'/Khari Intl.—ASCAP) | 18 |
| ftume—ASCAP) | 62 | Hold On (Arrival—BMI) | 34 | Once Bitten (Vesta Seven/Almo—ASCAP/Sir Gant—BMI) | 39 | Take It From Me (Tuneworks—adm. by Careers/Reydon/Framme Gee/Right song—BMI) | 75 |
| Seeing Eye/PolyGram—ASCAP/Better | 62 | How Do You Stop (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) | 53 | Once In (House of Champions/April/MGM/UA—ASCAP) | 41 | Tasty Love (Bush Burnin'—ASCAP) | 57 |
| ram Songs—BMI) | 1 | I Can Prove (Rare Blue—ASCAP) | 71 | Our Lives (WB/Any Name, adm. by WB—ASCAP) | 94 | Tears On My (Intersong—ASCAP) | 85 |
| Young Millionaires—BMI) | 92 | I Know (Specialists—BMI) | 99 | Passion And (Julie Moosekick/Jaasu—BMI) | 97 | Tell Me (Music Corp. of America/Young Millionaires Club—BMI/Noted For The Record/Avodah—ASCAP) | 83 |
| /B Corp./DQ/Silver Sun adm. by WM Music Corp.) | 11 | I Need (Flyte Tyme Tunes—ASCAP) | 43 | Precious (Alexandra Kee/Aujourd'Hui—BMI) | 82 | Tenderoni (Almo/Crimco/Zigurat/Music Corp. of America—ASCAP/BMI) | 52 |
| ieberman/Music Corp. of Amer. Inc.—BMI) | 8 | (I Wanna) Make (Pending—BMI) | 89 | Respect Yourself (East/Memphis/Irving & Klondike—BMI) | 47 | The Lover (Tpyge—BMI) | 59 |
| ll) | 8 | If I Say (not listed) | 22 | Send It (Off Backstreet/Streamline Moderene/Lauren Wood—BMI) | 24 | Thinkin' About Ya (Dancia, BMI) | 42 |
| Will/Rad Ltd./Curtess—ASCAP) | 95 | Ike's Rap (Super Blue—BMI) | 65 | Serious (Triage/Living Disc—BMI) | 16 | To Be Continued (Jobete/Tall Temptations—ASCAP) | 28 |
| e (Warner-Tamerlane/Bufalo Music Fac- | 4 | I'm Not Perfect (Bruce Woolley/April/Grace Jones (adm. by DeShufflin)—ASCAP) | 19 | Sexy (Spectrum VII/Klymaxx—ASCAP) | 51 | Two People (Myaxe/Almo, adm. by Warner Bros.—PRS/ASCAP) | 23 |
| e Tyme Tunes—ASCAP) | 6 | Incredible (Skeeterman/Lil' Tad/Spirit Marlon—BMI/Minding—ASCAP) | 88 | Shake You (Charles Family/Alli Bee/Grabbitt—BMI) | 63 | U-Turn (A. Naga—BMI) | 26 |
| akadela/Almo—ASCAP) | 87 | It's The CBS Inc./Def Jam—ASCAP) | 35 | Share My (Lifo—BMI) | 72 | Victory (Delightful—BMI) | 13 |
| S Inc./Def Jam—ASCAP) | 91 | Jimmy Lee (Gratitude Sky—ASCAP/When Words Collide/Bellboy—BMI) | 2 | She (Shockadela/Almo—ASCAP) | 37 | Where Did (Abkco/Ashtay—BMI) | 90 |
| (Pub. not listed) | 64 | Jump Into My Life (Rare Blue—ASCAP—Kashif—BMI) | 55 | Shiver (Gratitude Sky—ASCAP/Bellboy—BMI) | 17 | Words Into Action (Chappell & Co. ASCAP) | 68 |
| (Rare Blue/Orca—ASCAP) | 30 | Let It Be Me (A. Naga—BMI) | 80 | Showing Out (Terrace—ASCAP) | 56 | You Be (Protoons/Rush Groove—ASCAP) | 79 |
| muscle Shoals Sounds/Jalew—BMI) | 40 | Let's Wait Awhile (Flyte Tyme Tunes—ASCAP—Crush Club) | 94 | Situation #9 (Jay King IV—BMI) | 14 | You Better (Perk's/Duchess—BMI) | 67 |
| (Hip-Trip/Midstar—BMI) | 38 | Let's Go (Trycet/Ferrell—BMI) | 56 | Six/Parisons—ASCAP) | 84 | You Got It (Holmes Line—ASCAP) | 33 |
| Just Change (Almo, ASCAP) | 77 | Living All (Downstairs/C/index adm. by The Mighty Three—BMI) | 41 | Slow Down (MCA/Brampton/Virgin—ASCAP) | 27 | You're Gonna (Muscle Shoals—BMI) | 81 |
| jun Beat—BMI) | 78 | Looking For A New Love (Pub. not listed) | 61 | Someone (Noted For The Record/MCA—ASCAP/Someone Like (Philly World—BMI) | 36 | You Send The Rain Away (Irving/Glasshouse/American League/BMI) | 48 |
| htsong/Frannie Golde/Gene McFadden/ta)—BMI) | 7 | Lovin'(Entertaining/Danica—BMI) | 44 | Someone Like (Philly World—BMI) | 36 | Zero In July (Crystal Isle/Mark Bynum/Electric Apple—BMI) | 70 |
| (Kamalar/Let's Shine/Clinton St.—not | 7 | | | | | | |
| ne Works/Framme Gee/Right song—BMI) | 15 | | | | | | |
| (Nonpareil—ASCAP/Broozertoones— | 74 | | | | | | |
| (Mycenae—ASCAP) | 100 | | | | | | |
| gs (Amber Pass/Disco Fever/Panda— | | | | | | | |

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|-----|---|----|---|----|--|----|
| of Heaven (Almo/Hobbitron-ASCAP/Irving- | 13 | Wing/BMI/ASCAP) | 13 | Midnight Girl/Sunset Town (Almo/Don Schlitz-ASCAP) | 17 | Ranger Bob/Chappell/Senrenity Manor-ASCAP) | 41 |
| You (Boggy Depot & Big Bethel-BMI) | 100 | How Beautiful You Are To Me (Port St. Joe/Julian-BMI) | 77 | Misty Mississippi (Forest Hill-BMI/Song Pantry-ASCAP/Circle South-BMI/Lynn Shawn-BMI) | 90 | Then It's Love (Dennis Linde Music—BMI) | 21 |
| It (Uncle Artie-ASCAP) | 89 | How Can You Mend A Broken Heart (Gibb Bros., adm. by Unichappell-BMI) | 76 | Mind Your Own Business (Acuff-Rose/Right song/Hir-iam—BMI) | 54 | These Eyes (Rio Grande-BMI) | 91 |
| A New Baby (A Little More/Sharp Circle/ASCAP) | 18 | How Do I Turn You On (Lodge Hall/Rick Hall—ASCAP) | 3 | Mornin' Ride (Chappell-ASCAP/Unichappell-BMI) | 10 | They Only Come Out At Night (Rick Hall/Alabama Band-ASCAP) | 82 |
| Chair (Easy Chair-BMI) | 78 | How Do You Tell Someone You Love (Hitkit-BMI/Sunbelt-ASCAP) | 74 | No Love Line (Tree-BMI/Cross Keys-ASCAP) | 81 | This Ol' Town (Riva Music Ltd./Dejamus, Inc.-ASCAP) | 40 |
| ari-GSC-ASCAP) | 19 | I Can't Win For Losin' You (Rick Hall—ASCAP) | 11 | No Place Like Home (Writers Group/Scarlet Moon-BMI) | 14 | Too Much Is Not Enough (Bellamy Brothers—ASCAP) | 56 |
| So Forward-BMI) | 87 | I Only Wanted You (Tree/Cross Keys-BMI/ASCAP) | 29 | Ocean Front Property (Tree/Larry Butler/Blackwood-BMI/South Wing-ASCAP) | 39 | Twenty Years Ago (Warner Home-BMI/WB Gold-ASCAP) | 34 |
| n (Michael H. Goldsten/Lyle Lovett— | 7 | I'll Come Back As Another Woman (Let There Be Music c/o So. Writers Group USA/Irving—ASCAP/BMI) | 5 | On And On (Artist-ASCAP) | 42 | Walk The Way The Wind Blows (Colegems/EMI/White Sheep-ASCAP) | 98 |
| o Sleep (Irving—BMI) | 25 | I'll Still Be Loving You (Warner-Tamerlane/Love Wheel-BMI/MCA Music/Chriswald/Hopi Sound-ASCAP) | 23 | One By One (Acuff Rose/Opryland-BMI) | 86 | Wall Of Tears (April/Lionhearted/New And Used-ASCAP) | 66 |
| oman (Brockman-ASCAP) | 50 | I'm Gonna Love You Forever (Window-BMI/R.C. & Irene-ASCAP) | 93 | One Of The Boys (Southern Grand Alliance-ASCAP) | 72 | We Always Agree On Love (Brother Bill's-ASCAP) | 79 |
| ine (MCA Music/Don Schlitz/Fourth Floor/ASCAP) | 52 | It Ain't Country (Pierce-ASCAP) | 65 | One Man Band (Ensign-BMI/April/Butler's Bandits-ASCAP) | 57 | What Am I Gonna Do About You (Tapadero/Jim's Allis-ongs-BMI) | 22 |
| Strangers (MCA-ASCAP) | 62 | It Should Have Been Easy (Jack and Bill-ASCAP) | 55 | Only A Fool (CDT-ASCAP) | 93 | What Can I Do With My Heart (Oh The Music-BMI) | 26 |
| he Mall (Tom Collins-BMI/Collins Court- | 85 | It's Goodbye And So Long To You (Intersong/Chappell & Co.-BMI) | 68 | Partners After All (Chips Moman/Attadoo-BMI) | 28 | When a Woman Cries (Tapadero (a div. of Merit)-BMI/Cavesson (a div. of Merit)-ASCAP) | 16 |
| u for Years (WB/Two Sons/Lodge Hall- | 20 | Keep The Faith (April/Keith Stegall-ASCAP/Hall-Clement/Welk-BMI) | 71 | Quietly Crazy (Cavesson-ASCAP/Tapadero-BMI) | 36 | When I'm Over You (Music City Music-ASCAP/Combine-BMI) | 83 |
| irty-Three (Forrest Hills/Al Galico/MCA/MI/ASCAP) | 73 | Kids Of The Baby Boom (Bellamy Brothers-ASCAP) | 48 | Ready Or Not (King Coal/April-ASCAP) | 64 | When You Gave Your Love To Me (Almarie-BMI) | 44 |
| y (Le-Bone-Aire/Vicious-ASCAP) | 9 | Killbilly Hill (Long Tooth/That's What She Said-BMI) | 38 | Right Hand Man (Earthly Delight-BMI) | 8 | Wicked Ways (AMR-ASCAP) | 65 |
| er Bros.-BMI) | 15 | Leave Me Lonely (WB/Gary Morris—ASCAP) | 2 | Rose In Paradise (Blackwood-BMI/April-ASCAP) | 61 | Wild-Eyed Dream (Tree-BMI) | 59 |
| aque-BMI) | 97 | Let's Be Fools Like That Again (Old Friends-BMI) | 49 | She Thinks That She'll Marry (Uncle Artie/Sabal—ASCAP) | 32 | Wine Colored Roses (Hall-Clement/Frizzell/c/o Welk-BMI/Cavesson c/o Merit-ASCAP) | 60 |
| ngs (Irving/Eaglewood-BMI/MCA/Don | 30 | Like An Oklahoma Morning (Little Bill/Little Amber-BMI) | 53 | Small Town Girl (Tree/Cross Keys-BMI/ASCAP) | 24 | Woman In The Middle (Silverline-BMI/Bibo c/o Welk-ASCAP) | 92 |
| P) | 30 | Little Doll (KCM, a div. of Mike Curb Prod.-ASCAP) | 88 | Something About You (Tapadero, a div. of Merit-BMI) | 96 | You Still Move Me (Pink Pig Music-BMI) | 1 |
| ng (A Little More Music/Sharp Circle- | 69 | Lone Star State Of Mind (Lucrative/Bait and Beer-BMI) | 58 | Straight to the Heart (Rondor, c/o Irving-BMI/Chappell-ASCAP) | 4 | (You're A) Hard Act To Follow (Lincoln Road-BMI) | 94 |
| ou (Briarpatch/Englishtown—BMI) | 12 | Love's Gonna Get You Someday (Hall-Clement/Ricky Skaggs/Chip Peay—BMI) | 33 | Take A Little Bit Of It Home (Al Galica-BMI) | 67 | You've Got The Touch (Alabama Band, a div. of Wild Country-ASCAP) | 46 |
| Parade (Zoo Crew adm. by Colegems-EMI- | 47 | Me And You (Prima Donna-BMI) | 51 | Take The Long Way Home (Song Pantry/Believus Or Not/Warner-Tamerlane—BMI) | 27 | | |
| ever (Rick Hall—ASCAP) | 6 | Memory Attack (Unichappell-BMI/Chappell-ASCAP) | 80 | Talkin' To The Moon (Larry Gatlin-BMI) | 35 | | |
| Water (April/Ideas of March/Preshus Child- | 99 | | | The Bed You Made For Me (Sportsman-BMI) | 45 | | |
| Dream (Cross Keys-ASCAP) | 84 | | | The Right Left Hand (Frizzell c/o Welk-BMI/Cavesson c/o Merit-ASCAP) | 43 | | |
| 63 (Blackwood/Larry Butler & South | | | | The Rock And Roll Of Love (Jack And Bill/o/b/o Itself & | | | |

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