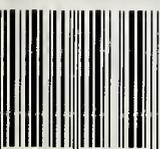


CASH BOX™

SWEETHEARTS of the Rodeo



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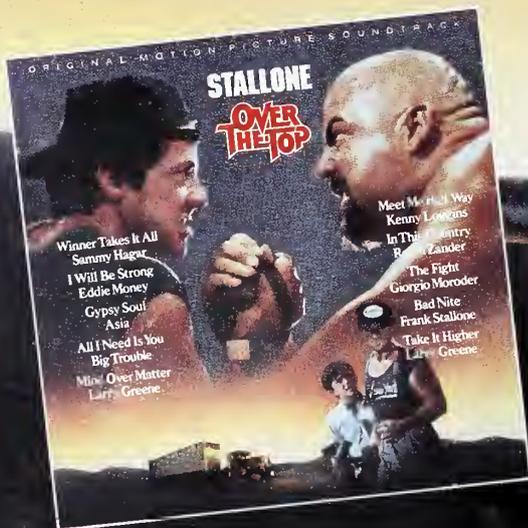
THE SOUNDTRACK WITH THE MUSCLE TO GO ALL THE WAY.

STALLONE

OVER THE TOP

Featuring New Music By:

SAMMY HAGAR*
KENNY LOGGINS
EDDIE MONEY
ROBIN ZANDER
ASIA*
BIG TROUBLE
GIORGIO MORODER
FRANK STALLONE
LARRY GREENE



"OVER THE TOP!"
THE ORIGINAL MOTION PICTURE SOUNDTRACK.

Includes The New Singles:

"WINNER TAKES IT ALL" BY SAMMY HAGAR
And
"MEET ME HALF WAY" BY KENNY LOGGINS.

On Columbia Records, Cassettes and Compact Discs.

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TOP POP DEBUTS

SINGLES

52 I KNEW YOU WERE WAITING (FOR ME) — Aretha Franklin/George Michael — Arista

ALBUMS

113 WAREHOUSE: SONGS AND STORIES — Hüsker Dü — Warner Bros.

POP SINGLE

#1 LIVIN' ON A PRAYER
Bon Jovi
Mercury/PolyGram

B/C SINGLE

#1 HAVE YOU EVER LOVED
Freddie Jackson
Capitol

COUNTRY SINGLE

#1 I CAN'T WIN FOR LOSIN'
Earl Thomas Conley
RCA

JAZZ

#1 A NICE PLACE TO BE
George Howard
MCA

COMPACT DISC

#1 GRACELAND
Paul Simon
Warner Bros.

POP ALBUM

#1 SLIPPERY WHEN WET
Bon Jovi
Mercury/PolyGram

B/C ALBUM

#1 GIVE ME THE REASON
Luther Vandross
Epic

COUNTRY ALBUM

#1 STORMS OF LIFE
Randy Travis
Warner Bros.

MUSIC VIDEO

#1 C'EST LA VIE
Robbie Nevil
Manhattan

12" SINGLE

#1 CONTROL
Janet Jackson
A&M

WINNER'S CIRCLE

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



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CASH BOX TOP 100 SINGLES

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

February 21, 1987

Title	W	Artist, Label, Number	L	O	W	Artist, Label, Number	L	O	W
Producer (Songwriter)	W	C	W	C	W	Producer (Songwriter)	W	C	W
1 LIVIN' ON A PRAYER BON JOVI (Mercury/PolyGram 888 184-7) B. FAIRBAIN (J. BON JOVI, R. SAMBORA, D. CHILD)	1	11							
2 OPEN YOUR HEART MADONNA (Sire/Warner Bros. 7-28508) MADONNA, P. LEONARD (MADONNA, G. COLE, P. RAFELSON)	2	12							
3 AT THIS MOMENT BILLY VERA & THE BEATERS (Rhino RNOR 74403) J. BAXTER (B. VERA)	3	15							
4 WILL YOU STILL LOVE ME? CHICAGO (Warner Bros. 7-28512) D. FOSTER (D. FOSTER, T. KEANE, R. BASKIN)	5	15							
5 KEEP YOUR HANDS TO YOURSELF GEORGIA SATELLITES (Elektra 7-69502) J. GLIXMAN (D. BAIRD)	6	14							
6 JACOBS LADDER HUEY LEWIS AND THE NEW 5 (Chrysalis VS4 43097) HUEY LEWIS AND THE NEW 5 (B. HORNSBY, J. HORNSBY)	9	6							
7 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX (Jive/RCA 1006-7) J. ASTROP, P. Q. HARRIS (M. SHREEVE, J. ASTROP, P. Q. HARRIS)	7	16							
8 YOU GOT IT ALL THE JETS (MCA 52968) D. POWELL, D. RIVKIN (R. HOLMES)	11	15							
9 BALLERINA GIRL LIONEL RICHIE (Motown 1873-MF) L. RICHIE, J.A. CARMICHAEL (L. RICHIE)	10	12							
10 CHANGE OF HEART CYNDI LAUPER (Portrait/CBS 37-06431) C. LAUPER, L. PETZE (E. MOWHAWK, C. LAUPER)	4	13							
11 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) BEASTIE BOYS (Def Jam/Columbia 38-06595) R. RUBIN, BEASTIE BOYS (BEASTIE BOYS, R. RUBIN)	16	10							
12 SHAKE YOU DOWN GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT)	8	19							
13 WE'RE READY BOSTON (MCA 52985) T. SCHOLZ (T. SCHOLZ)	12	12							
14 I'LL BE ALRIGHT WITHOUT YOU JOURNEY (Columbia 38-06301) S. PERRY (S. PERRY, J. CAIN, N. SCHON)	17	12							
15 STOP TO LOVE LUTHER VANDROSS (Epic 34-06523) L. VANDROSS, M. MILLER (L. VANDROSS, N. ADDERLY, JR.)	15	15							
16 LOVE YOU DOWN READY FOR THE WORLD (MCA-52947) READY FOR THE WORLD, G. SPANIOLA (M. RILEY, JR.)	18	13							
17 BIG TIME PETER GABRIEL (Geffen/Warner Bros. 7-28503) D. LANDIS, P. GABRIEL (P. GABRIEL)	19	13							
18 RESPECT YOURSELF BRUCE WILLIS (Motown 1876MF) ROBERT KRAFT (M. RICE, L. INGRAM)	21	6							
19 SOMEWHERE OUT THERE LINDA RONSTADT & JAMES INGRAM (MCA 52973) P. ASHER (J. HORNER, B. MANN, C. WEIL)	25	10							
20 STAY THE NIGHT BENJAMIN ORR (Elektra 7-69506) M. SHIPLEY, B. ORR, L. KLEIN (B. ORR, D. GREY PAGE)	20	16							
21 I WANNA GO BACK EDDIE MONEY (Columbia 38-06569) R. ZITO, E. MONEY (D. CHAUNCEY, M. BYROM, I. WALKER)	24	11							
22 TALK TO ME CHICO DeBARGE (Gordy/Motown 1858MF) S. DRINKWATER (N. MUNDY, F. GOLDEE, P. FOX)	22	14							
23 NOBODY'S FOOL CINDERELLA (Mercury/PolyGram 884 851-7) A. JOHNS (T. KEIFER)	23	15							
24 MANDOLIN RAIN BRUCE HORNSBY AND THE RANGE (RCA 5087-RAA) B. HORNSBY, E. SCHEINER (B. HORNSBY, J. HORNSBY)	26	6							
25 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)	29	5							
26 BRAND NEW LOVER DEAD OR ALIVE (Epic 34-06374) STOCK, AITKEN, WATERMAN (DEAD OR ALIVE)	27	10							
27 C'EST LA VIE ROBBIE NEVIL (Manhattan B50047) A. SADKIN, P. THORNALLEY (NEVIL, PAIN, HOLDING)	13	19							
28 SOMEDAY GLASS TIGER (Manhattan/EMI B-50048) J. VALLANCE (GLASS TIGER, J. VALLANCE)	14	17							
29 CONTROL JANET JACKSON (A & M AM-2877) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	28	17							
30 NOTHING'S GONNA STOP US NOW STARSHIP (Grunt/RCA 5109-7-GAA) N. M. WALDEN (D. WARREN, A. HAMMOND)	34	4							
31 WALK LIKE AN EGYPTIAN BANGLES (Columbia 38-06257) D. KAHNE (L. STERNBERG)	30	22							
32 LET'S GO! WANG CHUNG (Geffen 7-28531) P. WOLF (WANG CHUNG)	36	5							
33 COME GO WITH ME EXPOSE (Arista AS1-9555) L. A. MARTINEE (L. A. MARTINEE)	39	5							
34 FACTS OF LOVE JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 7-28588) E. ROGERS, C. STURKEN, J. LORBER (C. STURKEN, E. ROGERS)	37	11							
35 CAN'T HELP FALLING IN LOVE COREY HART (EMI America B-8368) P. CHAPMAN, C. HART (CREATORE, PERRITTI, WEISS)	35	12							
36 THE FINAL COUNTDOWN EUROPE (Epic 34-06416) K. ELSON (J. TEMPEST)	41	5							
37 THIS IS THE TIME BILLY JOEL (Columbia 38-06526) P. RAMONE (B. JOEL)	32	15							
38 TONIGHT, TONIGHT, TONIGHT GENESIS (Atlantic 7-89290) GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD)	47	2							
39 THAT AIN'T LOVE REO SPEEDWAGON (Epic 34-06656) K. CRONIN, G. RICHATH, A. GRATZER, D. DeVORE (K. CRONIN)	44	4							
40 CANDY CAMEO (Atlantic Artists/PolyGram 888 193-7) L. BLACKMAN (BLACKMAN, L. JENKINS)	43	6							
41 DONT' NEED A GUN BILLY IDOL (Chrysalis VS4-43087) K. FORESY (B. IDOL)	45	5							
42 CAUGHT UP IN THE RAPTURE ANITA BAKER (Elektra 7-69511) M.J. POWELL (G. GLENN, D. QUANDER)	42	11							
43 DON'T DREAM IT'S OVER CROWDED HOUSE (Capitol B5614) M. FROOM (N. FINN)	46	6							
44 MIDNIGHT BLUE LOU GRAMM (Atlantic 7-89304) P. MORAN, L. GRAMM (L. GRAMM, B. TURGON)	48	4							
WINNER'S CIRCLE									
45 LEAN ON ME CLUB NOUVEAU (Warner Bros. 7-28430) J. KING, T. McELROY, D. FOSTER (B. WITHERS)	54	2							
46 FIRE BRUCE SPRINGSTEEN & THE E STREET BAND (Columbia CS7 02639) B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN (B. SPRINGSTEEN)	50	4							
47 WE CONNECT STACEY Q (Atlantic 7-89331) J. ST. JAMES, (W. WILCOX)	49	10							
48 LAND OF CONFUSION GENESIS (Atlantic 7-89336) GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD)	31	17							
49 WHAT YOU GET IS WHAT YOU SEE TINA TURNER (Capitol B-5668) T. BRITTEN (T. BRITTEN, G. LYLE)	57	3							
50 SKIN TRADE DURAN DURAN (Capitol B 5670) N. RODGERS, DURAN DURAN (TAYLOR, RHODES, LeBON)	55	4							
51 WITHOUT YOUR LOVE TOTO (Columbia 38-06570) TOTO (D. PAICHK)	38	9							
CHARTBREAKER									
52 I KNEW YOU WERE WAITING (FOR ME) DEBUT ARETHA FRANKLIN (Arista AS1-9559) N. M. WALDEN (CLIMIE, MORGAN)									
53 CRY WOLF A-HA (Warner Bros. 7-28500) A. TARNEY (MAGS, P. WAAKHTAAR)	58	5							
54 THE HONEYTHIEF HIPSWAY (Columbia 38-06579) G. LANGAN (A. McLEOD, J. McELHONE, G. SKINNER, H. TRAVERS)	61	5							
55 BIG MISTAKE PETER CETERA (Full Moon/Warner Bros. 7-28507) M. OMARTIAN (CETERA, GALPIN)	56	5							
56 SHELTER LONE JUSTICE (Geffen/Warner Bros. 7-28520) L. STEVEN, J. IOVINE, LONE JUSTICE (M. McKEE, S.V. ZANDT)	60	6							
57 THE FINER THINGS STEVE WINWOOD (Island/Warner Bros. 7-28498) R. TITELMAN, S. WINWOOD (S. WINWOOD, W. JENNINGS)	68	3							
58 SOMEONE LIKE YOU DARYL HALL (RCA 5105) D. HALL, D. A. STEWART, "T-BONE" WOLK (D. HALL)	59	5							
59 DON'T LEAVE ME THIS WAY COMMUNARDS (MCA 52928) M. THORNE (GAMBLE, HUFF, GILBERT)	64	4							
60 AS WE LAY SHIRLEY MURDOCK (Elektra 7-69518) R. TROUTMAN (L. TROUTMAN, B. BECK)	65	5							
61 IS THIS LOVE SURVIVOR (Scotti Bros./CBS Z54 06381) R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN)	40	18							
62 WALKING DOWN YOUR STREET BANGLES (Columbia 38-06674) D. KAHNE (S. HOFFS, L. GUTIERREZ, D. KHANE)	80	2							
63 NOTORIOUS DURAN DURAN (Capitol B-5648) N. RODGERS (TAYLOR, RHODES, LeBON)	33	17							
64 THE WAY IT IS BRUCE HORNSBY AND THE RANGE (RCA 5023-7) B. HORNSBY, E. SCHEINER (B. HORNSBY)	53	23							
65 EVERYBODY HAVE FUN TONIGHT WANG CHUNG (Geffen 7-28562) P. WOLF (WANG CHUNG, P. WOLF)	51	21							
66 AIN'T SO EASY DAVID & DAVID (A & M AM-2905) D. SIGERSON (D. BAERWALD, D. RICKETTS)	72	4							
67 JIMMY LEE ARETHA FRANKLIN (Arista AS1-9546) N. M. WALDEN (N. M. WALDEN, J. COHEN, P. GLASS, A. L. WALDEN)	52	12							
68 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)	62	17							
69 KISS YOU (WHEN IT'S DANGEROUS) EIGHT SECONDS (Polydor/PolyGram 885-352-7) Re:FINE (EIGHT SECONDS)	74	4							
70 STAND BY ME BEN E. KING (Atlantic 7-89361) NOT LISTED (B. E. KING, J. LEIBER, M. STOLLER)	63	21							
71 YOU GIVE LOVE A BAD NAME BON JOVI (Mercury/PolyGram 884953-7) B. FAIRBAIN (J. BON JOVI, R. SAMBORA, D. CHILD)	66	25							
72 FOR TONIGHT NANCY MARTINEZ (Atlantic 7-89371) T. ALI, S. MUNZIBAI (P. GEORGE, D. PACIFICI)	67	19							
73 DOMINOES DEBUT ROBBIE NEVIL (Manhattan/EMI B 50053) A. SADKIN (R. NEVIL, EASTMAN, HART)									
74 COMING UP CLOSE "TIL TUESDAY (Epic 34-06571) R. DAVIES (A. MANN)	78	6							
75 WINNER TAKES IT ALL SAMMY HAGAR (Columbia 38-06647) G. MORODER, S. HAGAR, E. VAN HALEN (G. MORODER, T. WHITLOCK)	84	2							
76 MY BABY THE PRETENDERS (Sire/Warner Bros. 7-28496) B. CLEARMOUNTAIN, J. IOVINE (C. HYNDE)	77	3							
77 HAVE YOU EVER LOVED SOMEBODY FREDDIE JACKSON (Capitol B-5661) B. EASTMOND (B. EASTMOND, J. SKINNER)	79	3							
78 STONE LOVE KOOL & THE GANG (Mercury/PolyGram 888 292-7) K. BAYYAN, (R. BELL) I.B.M.C. & KOOL & THE GANG (C. SMITH, J. TAYLOR, KOOL & THE GANG)	86	2							
79 SERIOUS DONNA ALLEN (21 /Atco 7-99497) L. PACE (L. PACE, D. ALLEN, BLITZ)	89	2							
80 SMOKING JUNG DEBUT THE ROBERT CRAY BAND (Mercury/PolyGram 888 343-7) B. BROMBERG, D. WALKER (D. AMY, R. CRAY, R. COUSINS)									
81 MAKE IT MEAN SOMETHING ROB JUNGKLAS (Manhattan/EMI B-50054) W. WITTMAN (JUNGKLAS, HOLDER, CROWMELL)	81	3							
82 HOW MUCH LOVE SURVIVOR (Scotti Bros./Epic Z54-06705) R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN)	87	2							
83 HOLD ME SHEILA E. (Paisley Park/Warner Bros. 7-28580) SHEILA E. (SHEILA E., C. GUZMAN, E. MININFELD)	83	3							
84 NOTHING'S GONNA CHANGE MY LOVE DEBUT GLENN MEDEIROS (Amherst 311) J. STONE, (M. MASSER, G. GOFFIN)									
85 BOOM BOOM DEBUT PAUL LEKAKIS (ZYT 5571) N. M. WALDEN (CLIME, MORGAN)									
86 HOOKED ON YOU SWEET SENSATION (Next Plateau NP 50046)T. CURRIER, D. SANCHEZ (J. MALLORY, D. SANCHEZ)	82	4							
87 THE LADY IN RED DEBUT CHRIS De BURGH (A&M AM2848) P. HARDIMAN (C. De BURGH)									
88 LIGHT OF DAY DEBUT THE BARBUSTERS (JOAN JETT AND THE BLACKHEARTS) (Blackheart/CBS Associated Z54-06692) J. IOVINE (B. SPRINGSTEEN)									
89 I GOT THE FEELIN' (IT'S OVER) DEBUT GREGORY ABBOTT (Columbia 38-06632) G. ABBOTT (G. ABBOTT)									
90 DANCE DEBUT RATT (Atlantic 7-89354) B. HILL (PEARCY, CROSBY, DeMARTINI, HILL)									
91 DEEP RIVER WOMAN LIONEL RICHIE (Motown 1873MF) J. A. CARMICHAEL (L. RICHIE)	92	5							
92 ALL I WANT HOWARD JONES (Elektra 7-69494) A. MARDIN (H. JONES)	69	6							
93 SUMMERTIME, SUMMERTIME NOCERA (Sleeping Bag 7LX-22) F.M. FISHER (NOCERA, FISHER)	88	3							
94 IF I SAY YES FIVE STAR (RCA 5083-7) B. PEARSON, M. JAY (M. JAY, M. MORROW)	85	6							
95 THE NEXT TIME I FALL PETER CETERA /AMY GRANT (Full Moon/Warner Bros. 7-28597) M. OMARTIAN (CALDWELL, GORDON)	76	23							
96 THE BEST MAN IN THE WORLD ANN WILSON (Capitol B 5654) R. NEVISON (BARRY, WILSON, ENNIS)	75	13							
97 COMING AROUND AGAIN CARLY SIMON (Arista AS1-9525) S. KUNKEL, B. PAYNE, G. MASSENGURGH, P. SAMWELL, SMITH (C. SIMON)	70	16							
98 DON'T GET ME WRONG THE PRETENDERS (Sire/Warner Bros. 7-28630) J. IOVINE, B. CLEARMOUNTAIN (C. HYNDE)	71	20							
99 GIRLFRIEND BOBBY BROWN (MCA 52866) L. WHITE (L. WHITE, L. PETERS, K. CRUMPLER)	93	10							
100 THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES TIMBUK 3 (IRS 52940-1) D. HERING (P. McDONALD)	91	17							

ALPHABETICAL LISTING ON INSIDE BACK COVER



SOMETHING SPECIAL

THE NEW HIT SINGLE
FROM THE PLATINUM PLUS ALBUM
"WINNER IN YOU"

FEATURED IN THE TOUCHSTONE FILM
OUTRAGEOUS FORTUNE

PRODUCED BY: HOWIE RICE AND BUO ELLISON
MANAGEMENT: GALLIN, MOREY & ASSOCIATES

MCA RECORDS

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STARTIN' SOMETHING — Epic recording artist Michael Jackson made a surprise appearance at the CBS Records Int'l marketing meetings held recently in New York to plan strategies for upcoming new releases on the CBS label. Pictured are (l - r): Bunny Freidus, sr vp, creative operations, CBS Records Int'l; Bob Summer, pres, CBS Records Int'l; Jackson; Walter Yetnikoff, pres, CBS Records Group; and Frank DiLeo, Jackson's mgr.

RCA/Ariola To End Pressing Of Vinyl Records By Year's End

By Lee Jeske

NEW YORK — RCA/Ariola will completely phase out its manufacture of black vinyl records by the end of 1987. The company will close its Indianapolis record pressing facility and phase out operations at its Indianapolis commercial distribution center, displacing some 700 employees.

"It's not a vote of no confidence in black vinyl," said an RCA spokesman. "It's simply no longer economically viable for RCA/Ariola to manufacture black vinyl. We intend to contract with third party vendors for our pressing."

The company said its decision was based on the steady decline in consumer preference for black vinyl. RCA has been pressing records in Indianapolis since 1939, and has been at its present pressing location since 1979. It leases four buildings in Indianapolis, occupying 850,000 square feet of space. An

RCA spokesman said that the plant pressed less than 50% of its rated capacity in 1986, with substantially less than that envisioned for 1987. Several years ago, the plant was working at full capacity. RCA would not divulge figures as to the number of records previously pressed at the plant or its projected black vinyl needs in the future, though the company spokesman said, "there are more than adequate third party pressing facilities out there to meet our needs."

RCA/Ariola's cassette duplication facility in Weaverville, North Carolina, opened two years ago, will not be affected by this move. RCA/Ariola said that it has contacted Indiana city and state officials and will be working with local and state agencies to assist employees in outplacement and retraining.

CBS Records Group Posts Record Profit Year

NEW YORK — The CBS Records Group's 1986 profit performance was the largest in the Group's history, and, according to one CBS spokesman, the largest in the annals of the record industry. The Group posted a \$192.1 million profit in '86, more than double 1985's margin of \$89.7 million. Fourth-

quarter earnings alone jumped from \$33.4 million for the same period in 1985 to \$99.5 million in 1986. The profit increase was due in part to a \$30 million net gain in Unusual Items, consisting principally of the gain on the sale of the Group's music publishing operations, though the company's statement emphasized that "even without the Unusual Items, the Group's profits nearly doubled, reflecting very strong performances by its domestic and international operations and a profit for Columbia House equal to the prior year's record level." Fourth quarter sales were, of course, enhanced by the extraordinary success of "Bruce Springsteen & The E-Street Band Live 1975-85" not to mention strong 1986 showings by The Bangles, The Top Gun Soundtrack, Luther Vandross, Billy Joel, Cyndi Lauper and others. The CBS Record Group's previous best year was 1984, when it posted a profit of \$123.5 million. The Record Group's strong showing came amidst a slight slump in CBS Inc.'s overall income from continuing operations, down 1% from its '85 levels.



THE WAY IT IS—Bruce Hornsby accepts Canadian platinum for his RCA debut album, "The Way It Is." The presentation was made backstage at Vancouver's Coliseum when Hornsby and The Range opened for Huey Lewis. Pictured (l - r): Ray Ramsey, RCA Promo rep, Vancouver; (background), Hornsby; Don Kollar, gen'l manager, RCA Canada, Huey Lewis, producer.

L.A.'s Venerable Rocker, KMET, Silenced In Favor Of New Format

By Rob Yardumian

LOS ANGELES — A rock and roll institution was silenced last week in Los Angeles. Legendary album rock station KMET, credited by many for pioneering the Album Oriented Rock (AOR) format and for many years at the forefront of the national rock scene, suddenly went off the air last Friday, February 6. Station boss Howard Bloom and program director Frank Cody summoned their staff to the Sheraton Universal Hotel here and individually dismissed 18 staff members, including the entire air team.

A new format under the call letters KTUV will be unveiled Saturday, February 14, at 12 noon. At press time, speculation about the new format revolved around two likely candidates: a soft jazz/New Age format targeting the lucrative baby boomer audience or the more likely option of a hybrid dance rock/new rock format that combines formulas of two market heavyweights, KPWR (Power 106) and KROQ.

KMET has been broadcasting its AOR format since 1968, and gained a nationwide reputation for progressive rock programming and irreverent, yet topical and incisive commentary during the 1970s. The station was responsible for breaking countless acts to the L.A. market, and also introduced such long-running radio programs as Jim Ladd's "Inner-View," Mary Turner's "Off

The Record," and "The Dr. Denno Show."

Since the early 1980s, however, KMET has been plagued by a succession of program directors and ever-tightening playlists leading to a ratings decline which culminated in a 1.6 market share in Arbitron's 1986 survey.

The final decision to alter the station's format and air staff was made on February 2, according to Cody. "It was a very difficult decision," he lamented. "No one ever wants to give up on something as endearing as KMET. Unfortunately, its tin can had passed, and there was nothing we could do."

Rumors are flying rampant about the prospective format, which KMET has been thoroughly under wraps. Whatever surprises are made public Saturday however, is certain to be a radical shift away from KMET's previous status as album rocker. The initial buzz on the street was that the station, located at 94.7 on the FM dial, would become the nation's first New Age format, concentrating primarily on Vaham Hill-type offerings. Tracy Hill, a jockey for the label, commented that "we've been hearing rumors that there will be New Age programming on the station. It will be a radical shift away from the album rock format." (continued on page 11)

CBS To Eliminate Promo 12" To Rock Radio

By Stephen Padgett

LOS ANGELES — A letter to rock radio programmers from Paul Rappaport, vice president album promotion, Columbia Records, and Harvey Leeds, vice president album promotion, Epic/EPA last week disclosed CBS Records' plan to discontinue 12" promotional record service to radio stations. Citing the widely held opinion that 12" promotional singles have "suffered from massive over use," the letter stated that the Columbia, Epic/Portrait/CBS Associated labels will be "moving towards eliminating a good part of our twelve-inch releases."

Columbia and Epic will continue to service stations with 12" singles in advance of an album's release. But subsequent releases of priority tracks in the 12" format are now going to be a thing of the past. Jim McKeon, director of album promotion, Columbia Records, indicating that the new policy is effective now, stated "We are phasing in this policy immediately. . . . There's no timetable *per se*, but we're already making plans to do without 12"s."

According to Leeds, Columbia and Epic/EPA will reservice stations with albums that are specially stickered indicating which tracks are the company's priority tracks. Leeds welcomes, though, the concept of rock radio stations playing cuts that are not necessarily the record company's current priority. "The more that they play from an album, the happier we as a record company are, because they're playing artists not tracks. Hopefully it will give depth to the records," commented Leeds.

"Album radio really turned into Top Track radio and hopefully this will turn it back into album radio," he said.

Album oriented rock stations largely welcomed the move. Mark Chernoff, program

director for New York's WNEW responded "Wonderful." The pre-LP 12" was obviously welcome, according to Chernoff. "Whatever's an advance 12" and its on a good idea that you want to play, you immediately that record even if it isn't the best cut said. Once the album comes out, the Chernoff asserted that he plays which cuts he likes best.

Kurt Kelly, program director for Los Angeles' KLOS, responded that the move had no direct effect upon his station. "It doesn't really affect us," he said, "because we most of our library off compact anyway."

"Usually," he added, "when we get an album, we listen to the whole album and earmark how many tracks we think we even going to play off it. We have a good idea when an album first comes out how many tracks deep we're ever going to end up on it."

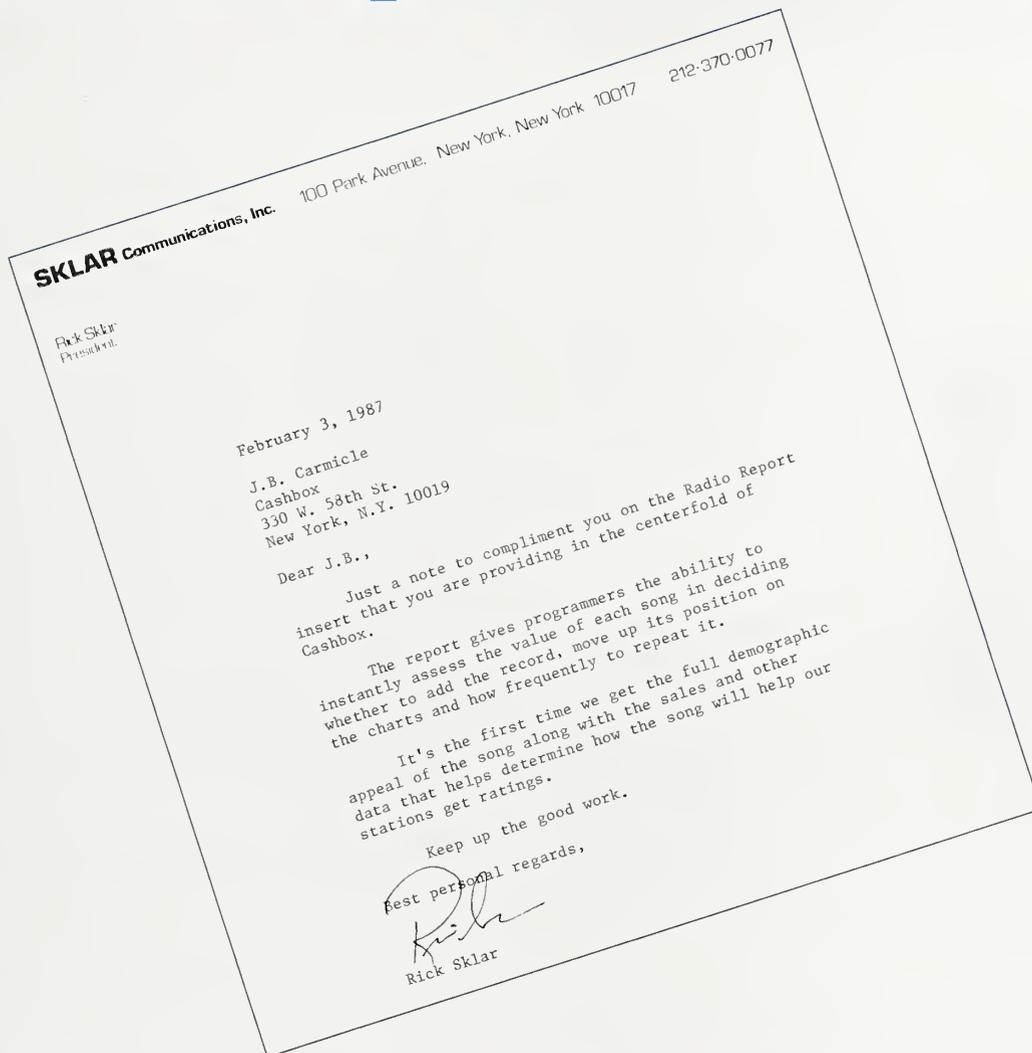
CBS's move to eliminate the 12" promotional singles (continued on page 11)



ROCK WALKERS—Chuck Berry and Lee Lewis are pictured congratulating each other after being inducted into the Hollywood Guitar Center's "Rock Walk," a sidewalk collection of handprints and signatures of rock 'n' roll greats.

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GRP Pacts With MCA For Distribution

NEW YORK—GRP Records and MCA Distributing Corp. signed a distribution agreement which will take effect March 1. The agreement, which runs for four years, covers domestic U.S. distribution. GRP markets and distributes its own product in Europe and licenses titles in Japan; it had previously used independent distribution in the U.S.

Irving Azoff, president, MCA Music Entertainment Group, said, "MCA is pleased to add the GRP Records label to our distribution system. This label has proven its wide appeal to an ever-growing consumer

base through the virtuosity of its artists and its total commitment to the highest standards of sound quality."

"We plan to maintain the same executive and support staff that got us here," said Larry Rosen, co-owner, with Dave Grusin, of GRP. "If anything, we probably will augment our personnel as needed to interface and work with the MCA distribution system. We expect to release 20 albums in our first year with MCA and all the key marketing, sales, and promotion activities will continue to emanate from our own operation and management team."

Rykodisc To Release Live Hendrix CD-only Recording

LOS ANGELES—Rykodisc, a Massachusetts-based CD-only company, is scheduled to release a Jimi Hendrix Experience CD entitled "Live At Winterland," a compilation of six live performances recorded in October 1968 which have never been available in any format before. The disc is configured to re-create the actual concert and will be available in mid-March.

Rykodisc negotiated the deal with Alan Douglas' office (Are You Experienced? Ltd.) This contract with Douglas specifies that this recording will never be released on any analog medium.

The actual 1968 concert was originally recorded on a state-of-the-art 8 track by Douglas and Wally Heider. Recently, these recordings were digitally mixed to digital 24 track, and digitally mixed and mastered. "During the digital mastering, we have tak-

en advantage of all of the reprocessing available, rendering it the best possible sound quality from a 1968 source," says Noah Herschman, a spokesman for the company. "The 70 plus minute playing capacity of the CD makes it possible to re-create the Hendrix concert from beginning to end."

The CD contains three cuts previously unreleased as live versions—"Manic Depression," "Tax Free," and "Spanish Castle Magic," as well as an instrumental version of "Sunshine of Your Love," never before available on record or disc. Additionally, the CD insert booklet contains a fold-out of the original full-size concert poster.

Other selections on the CD include, "Fire," "Red House," "Killing Floor," "Foxy Lady," "Hey Joe," "Purple Haze," and "Wild Thing."

Gregory, Snyder, Anderson Form Recording Complex

LOS ANGELES—Record industry veterans Chuck Gregory, Stan Snyder and Gordon Anderson have joined forces to create Compass Distributing, Inc., a record label complex which will encompass a diverse selection of music.

Under Compass Distributing, there are currently three labels being marketed: Grudge Records for heavy metal and rock; Pinnacle Records for jazz and R&B; and Chumley Records for Pop contemporary music.

Artists already released include Frank Marino, Brian Auger, Fist, Original Sin, Dameron Throne and the Killer Dwarfs. First quarter releases include Dave Mason, Crack The Sky, The Godz, Grudge (an in-house band), Vic Vogel's Jazz Orchestra, Buddy Fite, Tom Harrell among others.

The company is being distributed independently, using Schwartz Brothers, MS Distributors in Chicago and Atlanta, Big State Distributors, Associated Distributors, and Jem Records West. "Having worked with both majors and independents," says Gregory, "I feel our company is welcomed by and best serviced by the independent distributor, whose street sense and market awareness are second to none."

Chuck Gregory began his career with Schwartz Brothers in Baltimore in local sales and promotion. He joined CBS Records in promotion in Baltimore/Washington where he earned several national promotion awards. Moving to San Francisco in regional promotion, Gregory joined Epic's West Coast A&R department, where he signed Sly and The Family Stone, Dan Hicks and His Hot Licks, the Flamin' Groo-

vies, Poco, featuring Jim Messina, and Paul Horn, whose "Inside" album, recorded inside the Taj Mahal. Leaving CBS to form his own label, Gregory eventually headed Salsoul Records, which became the industry's premier disco label. He most recently headed John Hammond's label, HME Records, dealing with such artists as Gino Vanelli, Donnie Iris and The Fabulous Thunderbirds.

Stan Snyder worked with CBS Records in several branch sales positions. Promoted to headquarters, he was at one time vice president of sales and distribution and vice president national accounts marketing. Leaving to co-found Cleveland International Records, he worked with Meat Loaf, Ian Hunter, Jim Steinman, Ellen Foley, Ronnie Spector, Southside Johnny and the Iron City Houserockers among others. He operated his own marketing business, The Marathon Music Company, whose clients included: Billy Idol, Scandal, Paul Young, Saga, Weird Al Yankovic, Exile, After The Fire, Fastway and W.A.S.P. among others. He most recently was vice president of sales and merchandising for Manhattan/Blue Note Records.

Gordon Anderson began his career as an air personality on WLS, Chicago. Moving to local and then regional promotion for both the Columbia and Epic labels out of Chicago, Anderson was promoted to New York as director, new artist development. Promoted to vice president, promotion, for CBS Associated Labels, most recently he was vice president, promotion, for Manhattan/Blue Note Records.

EXECUTIVES ON THE MOVE



Johnson



Kaufman



Laverty



Rovner

PolyGram Names Four—Michael Johnson has been named vice president promotion & Marketing for Wing Records, a unit of PolyGram, Records, Inc. He was most recently with EMI America. Kenneth M. Kaufman has been named senior vice president, legal affairs, for the label. He joins from Viacom International Inc., where he most recently held the position of vice president, government affairs. Bob Pay has been named manager, A&R, for PolyGram Records. He joins from Columbia Records, where he had been coordinator of artist development for the past five years. Heather Irving has been named director, pop A&R for Wing Records. She joins Wing after eight years with Epic Records where she most recently was associate director of West Coast A&R.

Two Appointed At Columbia—Marilyn Laverty has been appointed vice president, national press and public information, Columbia Records. She has been director, in the same capacity since 1986. She joined the Columbia publicity staff in 1979 as associate director. Jack Rovner has been appointed vice president, marketing, East Coast, for the label. He has been director, product development, East Coast since last year. He joined Columbia in 1981 as manager, artist development.

Venable Appointed—Dane Venable has been appointed director, point-of-purchase, CBS Records. He most recently served as Manager, College marketing.

Saba Promoted—Shari Saba has been promoted to professional manager Warner Bros. Music after two years assisting the professional department.

Backer Appointed—Steve Backer has been appointed director, national vice promotion, Epic/Portrait/CBS Associated Labels, CBS Records Division. He has been director, national college marketing, CBS Records, since 1984.

A&M Names Two—Stuart Goldberg has been appointed as promotion representative in Philadelphia. Goldberg began his career at A&M Records a year and a half ago, most recently serving as executive assistant to senior vice president of East Coast Operations, Michael Leon. Prior to that he worked at WNEW-FM's promotion department, and as an agent with Brian Winthrop International in New York. Dwayne Alexander has been appointed as local promotion representative in the Atlanta Market. He joins after serving as a promotional assistant in A&M's New York office for the last year and a half.

Four Named at RCA—Randy Miller has been promoted to director, production management, RCA Records-U.S. He has served as product manager since joining RCA in 1984. Jess Auerbach has been appointed to the newly created position of director, production, RCA Records-U.S. He joins RCA from Warner Audio Publishing, where he was director of operations. Greg Brodsky has been appointed manager, advertising media, a newly created position. He was a product manager since 1985. Laurel Dann has been appointed Administrator, A&R, RCA Records-U.S. She was most recently administrator, scheduling singles for RCA and A&M Records since 1985.

Inman Appointed—Cathie Inman has been appointed as sales manager for the state of Florida for the Warner/Elektra/Atlantic Corporation, according to Atlanta regional branch manager, Bill Biggs. She replaces Dave Benjamin, a 51 year record industry vet, who is retiring. Inman started with WEA as a part time inventory display specialist in 1974.

Three Named At Arista—Tom Balla has been promoted to the position of associate regional marketing director, Midwest region for Arista. He previously held the position of local marketing manager. Ken Antonelli has been promoted to the position of regional marketing director, East Coast. He had held the position of associate regional marketing director. Rose Gross-Marino has been promoted to executive assistant. Marino has been with Arista since its inception in 1975, after holding various positions at RSO Records.

Marx Joins—John Marx has joined the William Morris Agency as vice president in charge of the contemporary music division, according to Dick Allen, senior vice president. Marx was previously director of the contemporary music department at Triad, where he guided the careers of Men at Work, Belinda Carlisle, Kenny Loggins, Robert Palmer, Wang Chung, El DeBarge, Sheena Easton, Wham, Glenn Frey, the Bee Gees, and other major artists.

Doyle, Hitchcock Promoted—Cathy Doyle and Michael Hitchcock have been promoted to directors, acquisitions, Embassy Home Entertainment. Doyle, an Emmy award-winning producer, was most recently manager, creative affairs, and joined EHE in 1983. Hitchcock previously held the position of manager, video programming. He joined the company in 1984.

Maxell Names Two—Steve Levine was named to the post of national sales manager and Bob Falco was named to the newly created audio/video product manager position, according to Mike Golacinski, Maxell's vice president consumer sales. Levine has been with Maxell for nine years.

Jimmy Jam And Terry Lewis 'Control' '86; Look Ahead To Bigger '87

By Rob Yardumian

ANGELES—Quick trivia quiz—who owned the top 10... Could anyone have predicted six Top 10 singles, three in one week, please stand by. Of course, we have not even mentioned the Grammy nominations, including Best of the Year.

Hello to Terry Lewis and Jimmy Harris, the co-founders of Flyte Tyme Productions. These multi-talented producers were responsible for writing dance grooves like "Nasty" and "I Wanna Turn You On"—songs that put on the charts and clubs all year—both, seamless ballads like "Human" and "Under Love" that showed off their side to perfection. All were huge

Over, these two are much more than songwriters—their production of Janet Jackson's smash "Control" and the Human League's resurrector has firmly placed them at the top of producers' "A" list.

The notoriety and fame that come with a good fortune have not inflated attitudes, opinions, or self-assessments—however. Although the new year has holed up in an exclusive West End hotel, the Minneapolis natives of the most sincere and amiable to be found in this business.

Personal and professional relationships back quite a few years to a band Lewis was forming in junior high. "Terry recruited me to play key because he said that my dad was a bad player so I should be able to play it I could play a little bit," recalls Lewis with a grin. After this early gig, the duo pursued different career paths for a few years until a fateful night in 1980. Harris then quit playing actively and was at clubs around Minneapolis where

he heard Lewis's band Flyte Tyme play. Harris was very impressed, and later that year joined the band himself.

This outfit later evolved into the Time, the Morris Day-led group that enjoyed some chart successes in the early 80s. Lewis remembers the years with the Time fondly: "We had a ball. There was always someone there to make you laugh 'til you cried, and always something going on. We were true comrades." The band's success was short-lived, however, as their funky, funny grooves were crushed under the wheels of a steamroller named pressure. "I think that the Time was basically a stepping stone for everybody," muses Lewis. "But being with the very talented people in that group was like a pressure cooker that had too much water in it and was boiling over." (Plans are in the works for a Time reunion in 1987—would these two be interested? "Oh, very psyched . . .," said Lewis, smiling mischievously.)

Lewis and Harris decided by 1983 to try their hands at writing and producing material outside the band. This decision did not meet with instant approval of the powers that be, and "thus, we were fired."

A few quick chart successes convinced the duo that writing and producing were indeed their calling, their destiny, or at least a really fun way to make some great music and good money. Their style is basic, yet inherently melodic and ultimately infectious. Jimmy Jam likes to call it "low-tech," or as Lewis says, "we try not to let the technical side of the music override the melodic side. A lot of songs have gimmicks, but we're into songs—solid chords and melodies. It's very simple."

The pair feel fulfilled producing because their work does not begin and end with buttons and knobs. "Producing embodies everything for us because we are producer/

(continued on page 23)



CANNES THEY EVER — CBS recording artist Gregory Abbott traveled to Cannes, France where he performed at MIDEF. Pictured with executives of Abbott's management company and CBS Records International executives from France, Italy, Germany, and the U.K. are Gregory Abbott (standing center) and, to his left, Paul Burger, director of marketing and sales, European Operations, CBS Records International.

Lou Fogelman Feted At AJC Dinner

By Paul Iorio

NEW YORK — Lou Fogelman, who heads the Music Plus retail chain, was saluted by the American Jewish Committee (AJC) with a black-tie dinner February 7. Fogelman, who started Music Plus in 1974, was given the AJC's Human Relations Award, and was praised in remarks by leading figures in the music industry.

Fogelman spoke briefly about immigrating to America from Holland as a child, starting Music Plus in 1974, and watching it grow into one of the largest chains in Southern California. "When I first arrived in America," he said, "I wondered how I'd ever find a life and friends...but I was a firm believer in the power of music." He also talked about the record boom in the sixties. "You couldn't go wrong in those days," he said. "You just stuck those records on the rack and people grabbed them up."

"I started in the record business about '66," Fogelman told *Cash Box* after the dinner. "That was a real booming time. You could almost do no wrong with the great music that we had; you'd put them in the bins and people would come in and buy them."

In the late sixties, Fogelman worked for record distributors as an accountant, and then joined with Ben Bertel and Lee Hartstone to form Integrity Entertainment Corporation, which ran The Warehouse, one of the first major U.S. record chains. In 1974, Fogelman left The Warehouse and founded Music Plus with Terry Pringle, David Berkowitz, David Marker, and Patricia Moreland.

Today, Music Plus has 39 stores and



LOU FOGELMAN

1,100 employees and it will soon be computerizing its operations and adding ten more stores. The key to the chain's initial success was that it catered to a clientele older than those who usually frequented record stores at the time. "We positioned Music Plus as an upscale record store where somebody—not just a kid from 18-24 would be comfortable—but somebody from 35-45 would also feel comfortable. And I think that was the big difference."

Still, Fogelman isn't planning an expansion outside southern California, and says that Music Plus is "very comfortable" working in that regional base. "We're more of a regional chain," he says. "We just cover the greater L.A., southern California area which is a vast, vast market. I think if you put southern California on its own it would be in the top ten countries of the world in GNP." He sees Music Plus as a "home entertainment" outlet encompassing all manner of audio/visual accessories, and to that end he brought Music Plus into the video age in '84. "We got an immediate positive response because we did have a little higher-end demographic going into our stores," he says.

The AJC, a N.Y.-based human rights organization, called Fogelman "a child of the holocaust" who "rose from the ashes of World War II." Many speakers noted that Fogelman's immigrant beginnings make his present success all the more remarkable. "No question about it," says Fogelman, "the industry has enabled me to fulfill the promise of the American dream."

YEARS AGO IN CASH BOX

January 18, 1967—The Beatles signed a new, nine year contract with EMI Ltd. The stars, who have shat numerous LP and singles sales records, will continue to be heard on Capitol Records, since EMI is a principal shareholder in the American company. The new contract should put to rest rumors, which started circulating last year, that the group was about to

ever, spokesmen for the group addressed the matter with statements that the group would end their personal finances, but continue to record.

At that time, no concert engagements have been announced...Bios For Boys: **The Jefferson Airplane.** The Jefferson Airplane is currently flying on the charts with "My Best Friend," which is number 92 this week. The sextet is composed of **Marty Balin**, lead singer; **Paul Kantner**, "driving rhythm guitar;" **Grace Slick**, lead singer; **Jorma Ludwik**, solo guitar; **Spencer Dryden**, drummer; and **Jack Casady**, bass. After the Jefferson Air-

plane had performed at "The Matrix," a San Francisco nightclub, they signed with RCA Victor and they were on their way. Founder and leader of the group is Marty Balin, whose first show biz experience was in touring musical comedy productions as a singer and a dancer. Paul Kantner had several years' experience playing guitar and 5-string banjo when he met Balin in a local club and teamed up with him. Grace Slick is a former model who had performed with another group, **The Great Society.** Jorma Kaukonen earned a degree in sociology from Santa Clara University and was induced to join the Airplane by his friend, Paul Kantner. Spencer Dryden was recruited for the group by Balin, and Jack Casady was sent for from Washington, D.C. when Kaukonen recommended him as a good bass player...Top five singles: 1. "Georgy Girl," **The Seekers** 2. "Ruby Tuesday," **The Rolling Stones** 3. "I'm a Believer," **The Monkees** 4. "Kind of a Drag," **The Buckingham**s 5. "Love Is Here and Now You're Gone," **The Supremes.**

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ALBUM RELEASES

OUT OF THE BOX

OVER THE TOP—Original Motion Picture Soundtrack—Columbia SC 40655—Producer: Giorgio Moroder—No List—Bar Coded

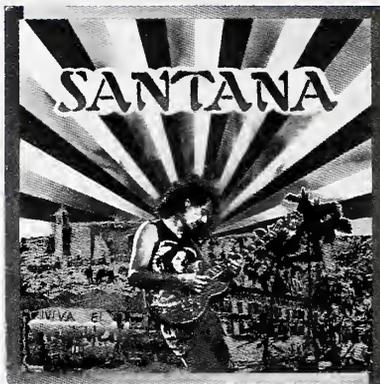
Columbia starts 1987 by hoping to duplicate 86's huge soundtrack success *Top Gun*. *Over The Top* is Sylvester Stallone's new movie and the soundtrack combines the heavyweight talents of Sammy Hagar, Kenny Loggins, Robin Zander (Cheap Trick), Asia and Eddie Money all gathered under the precise and watchful guidance of Moroder.



OUT OF THE BOX

SANTANA—Freedom—Columbia FC 40272—Producers: Sam Chester Thompson-Sterling-J Cohen—No List—Bar Coded

Carlos Santana unveils a new that includes Buddy Miles, C Thompson, Alphonso Johnson, et. LP's 10 tracks tap the guitarist's rock/Latin roots in an uplifting, em appealing collection. Original S member Gregg Rolie also makes pearance as well as blues greats Guy and Junior Wells.



NEW AND DEVELOPING

NIGHTNOISE—Something Of Time—Windham Hill WH-1057—Producers: Billy Oskay-Micheál Ó Domhnaill—List: 9.98—Bar Coded

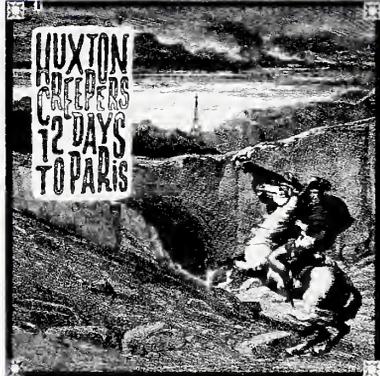
Billy Oskay and Micheál Ó Domhnaill (pronounced Mee-hall O'Donnell) were a surprise hit with their debut two years ago. They have enlarged to a quartet whose pedigree extends back to the Bothy Band and other seminal Celtic folk revival groups. This new LP is an extension of their Celtic/Gaelic musical heritage and should further establish them in the burgeoning "new age" scene.



NEW AND DEVELOPING

HUXTON CREEPERS—12 Days to Paris—Big Time/RCA 6027—Producers: Ian "Mack" McKee-Steve Berlin—List: 8.98—Bar Coded

Huxton Creepers are an Australian quartet that deliver a lean, sinewy and roll that suggests more of a San Francisco sound than the current bourne/Sydney exports. The taut, based band has a conscience as well as keen musical vision.



FEATURE PICKS

SABIÁ—Portavoz—Flying Fish FF 412—Producer: Sabiá—List: 8.98

Leaders of the *Nueva Canción* (New Song) movement release their second LP. A blending of traditional Latin folk music and the occasional subtle synth. A worthy new record full of compassion and commitment.

GINO VANNELLI—Big Dreamers Never Sleep—CBS Associated BFZ 40337—Producers: Gino Vannelli-Joe Vannelli-Ross Vannelli—No List—Bar Coded

Vannelli had a big comeback with last year's "Black Car." He stands to further his cause with this set of high-tech, sophisticated rockers and jazzy ballads. Sterling production and sound quality.

THE GREG ALLMAN BAND—I'm No Angel—Epic FE 40531—Producer: Rodney Mills—No List—Bar Coded

One of the leading figures of "Southern Boogie" rock and roll is back with a convincing collection of new material that spells new life for the genre. One selling feature: *Miami Vice*'s Don Johnson sings a duet on one cut.

THE SCIENTISTS—Weird Love—Big Time/RCA 6016—Producer: Richard Mazda—List: 8.98—Bar Coded

The Scientists are a dark and psychedelic rocking outfit in the tradition of The Cramps.

LARRY FAST/SYNERGY—Metropolitan Suite—Audion/Jem SYN 204—Producer: Larry Fast—List: 9.98—Bar Coded

Larry Fast, dba as Synergy, is one of the founding fathers of the electronic music that has seen Tangerine Dream and Kraftwerk come to prominence. His latest is a large-scale complex work utilizing the latest in MIDI computer technology.

JEREMY IRONS-MARK ISHAM—The Steadfast Tim Soldier—Windham Hill WH-0702—Producers: Mark Isham-Mark Sottnick—List: 9.98—Bar Coded

Jeremy Irons' narration of the children's story is augmented by a musical landscape stretched out by the talented multi-instrumentalist Mark Isham.

STEVE ROACH-KEVIN BRAHENY-RICHARD BURMER—Western Space—Innovative Communication IC87.101—Producers: Chuck Oken, Jr.-Steve Roach—List: 9.98

Expansive, ethereal and transcendent. Steve Roach, Richard Burmer and Kevin Braheny have derived inspiration from the broad Southwestern United States for their latest electronically-generated album. It is at once austere and icily beautiful. The music is modern and firmly rooted in classical traditions.

ANGRY SAMOANS—Yesterday Started Tomorrow—PVC PVC6915—Producer: Not Listed—List: 6.98—Bar Coded

L.A.'s favorite punk/brat funsters are back with a multi-record deal and more musical excursions.

RECORDS TO WATCH

D.J. JAZZY JEFF AND THE FRESH PRINCE—Rock The House—Jive 1026—Producer: D. Goodman—List: 8.98—Bar Coded

INVISIBLE INK—Lite Up The Stereo—Stain 321—Producers: Mark Rainbolt-Invisible Ink—List: 8.98

KEN WILEY—Visage—Passport Jazz PJ 88020—Producer: Ken Wiley—List: 8.98—Bar Coded

BILL BERGMAN—Midnight Sax—Passport Jazz PJ88022—Producers: Howard Benson-Bill Bergman—List: 8.98—Bar Coded

KURT RIEMANN—Electronic Nightworks—Innovative Communication IC 80.047—Producer: not listed—List: 8.98

CLARA MONDSHINE—Memorymetropolis—Innovative Communication IC 80 022—Producer: Clara Mondshine—List: 8.98

SAMPLE 1—Various Artists—Innovative Communications IC 87-201—Producers: Various—No list given

COMING OF AGE—"New age" music is a musical genre with which we've all become familiar over the last several years, but have you heard of "Coming-of-Age" music? *Points West* believes he'll someday be given massive credit for this clever application of an (alas) already existing phrase, a phrase he thinks will probably best describe the music from **Hughes Music/MCA**, the newly formed record label of teen flick mogul **John Hughes**. Hughes' incredibly successful "coming-of-age" movies (such as *The Breakfast Club* and *Pretty In Pink*) have proven instrumental to the Stateside hit-making machinery of such acts as **OMD** and **Simple Minds** through their Gold and Platinum soundtracks, and the first release on the new label will be the soundtrack to his latest film (directed by **Howard Deutch**), *Some Kind of Wonderful*. The LP, produced by **Stephen Hague**, features a rather dazzling menu of new U.K. acts, including **Flesh For Lulu**, **March Violets**, **The Jesus and Mary Chain**, **Pete Shelley**, **Blue Room**, **The Apartments**, **Stephen Duffy** and Irish band **Lick the Tins**. The album hits the racks this week.



LISTENING AT THE LHASA—*REO Speedwagon* recently roared into Hollywood's arty *Club Lhasa* for a listening party for their new Epic LP, "Life As We Know It," and video premiere. Pictured (l-r) are: REO's Kevin Cronin and "Weird" Al Yankovic.

MUD SLINGING—Looks like **Kevin DuBrow** has been given walking papers by his **Quiet Riot** bandmates. That's right, the singer has been pink slipped, drop-kicked, canned, given the proverbial gate, axed, and any other way you can think of to say *fired* from the **Pasha/CBS** heavy metal act, providing, of course, being "fired" or anything synonymous can happen to a band's founding member. In a particularly venomous press statement, the split is described by bandmembers **Frankie Banali**, **Carlos Cavaso** and **Chuck Wright** as "not amicable," and due to "severe personality and musical differences." Apparently, DuBrow is the object of considerable ire from his former co-workers. "It got to the point where we felt Kevin had become a very serious detriment to Quiet Riot," a spokesman for the band says in the statement. "He continued to alienate not only the group's friends and supporters in the industry, but their fans - the people who have always meant the most to them. Everyone finally got fed up with the friction and the embarrassing conditions they found themselves in because of Kevin. After many failed at-

tempts at righting the situation, it was decided that terminating Kevin's relationship with Quiet Riot was the only solution. As Kevin used to say to the group, the record company, the management, the road crew, booking agents, concert promoters, disc jockeys - everybody, 'It's my way or the highway.' Well, the group took his cue and sent him packing." Obviously, what we've got here is anything but a gentlemanly parting of the ways. I mean, let's sling some mud, shall we? (*Points West* had to handle this release with *tongs* so as to avoid singeing our precious digits). Raw nerves exist on both sides, but DuBrow's approach is less personal. "Basically we're talking about three sidemen trying to steal the name," he told *Points West* when we phoned him for his reaction. "I formed the group 12 years ago, I created the group's sound, I wrote the majority of the group's material, the Quiet Riot name I originated in 1975, and I'm the only original member of the group." Obviously, the whole issue is one for the lawyers to go to battle over, and battle over it they will, according to DuBrow. As for the band's allegation that he's alienated just about everyone there is to alienate, the singer joked, "The next thing they're going to do is blame me for the spread of AIDS, the Iran crisis and WWII, but somebody better tell them I wasn't born during WWII!" But on a serious note, DuBrow commented, "I'm not going to get into a David Roth/Van Halen thing here. I wish the guys the best of luck in whatever they're going to do, but this (Quiet Riot) is not exactly what they're going to be doing. It's in legal channels right now, big time legal channels." Fasten your seat belts folks, I'd say we're in for one ugly heavy metal skirmish here.



CAPTIVE—MCA/Gold Mountain act *Keel* hasn't left *Amigo Studios* in L.A. in two months, and they won't let producer *Michael Wagener* (seated, r) leave either.

IN PARTING—**Sabià**, L.A.-based purveyors of the **Nueva Cancion** (New Song) movement - which seeks to instill cultural pride and hope in oppressed Latin Americans through indigenous South American music, comes to **Club Lingerie** February 18. The group has a new album, "Portavoz - Voice Carrier," on **Flying Fish Records** . . . San Diego's **The Paladins** have a self-titled debut LP out this week from **Wrestler Records**. The band has been tagged for several opening dates on the forthcoming national **Los Lobos** tour. Abiento, y'all.

Gregory Dobrin

They are not a troupe of gymnasts. They are acoustic acrobats.

Every once in a while, a band will emerge with a sound that is strikingly unique, piercing the normal parameters of the nearly exhausted thing we call rock or pop music. Simply put, the **Balancing Act** is a hard act to follow.

All inhabitants of the Los Angeles area, the **Balancing Act**, **Jeff Davis** (guitar, vocals), **Steve Wagner** (bass, vocals), **Willie Aron** (guitar, piano, vocals) and **Robert Blackmon** (drums, vocals), have spawned a brand of frenetic folkish rock coupled with a humorously droll lyrical landscape (i.e. "A Turn Guide In The Olduvai Gorge) that truly defies description. (We feisty rock critics need our adjectives to survive).

"If someone really came up with the right label, I don't think we'd mind," says soft-spoken bassist Wagner. "It's just that on some songs we're a folk band on some we're a rock band and on some we're a jazz band. I keep hoping someone will come up with a label that we really like."

Davis, the more serious of the two who both dropped in to the *Cash Box* offices for a chat and a sample of our industrial strength coffee, adds, "It's not that we have anything against being labeled. It's just that it's very hard to label us. We are conscious of not just being eclectic for the sake of being eclectic. It think we like to blend our influences into our own style."

Davis recruited Wagner for his band, the **Art Students**, after the two "hit it off" a party in 1983. After adding Aron and Blackmon, they decided to change the name of the band. "We change instruments a lot on stage," Davis says, "We're always sort of juggling instruments in a way and also philosophically, we're kind of juggling and balancing different styles. The name seemed to fit the idea."

Indeed, anyone whose had the privilege of seeing the band perform live have witnessed acoustic guitar, electric bass, melodica and mini-Casio keyboards exchanging hands frequently. The **Balancing Act** have tailored their sound around these acoustic, atmospheric instruments with a major emphasis on the dynamics of sound. During one song they may thrash and flail on their instruments building to intense cacophony, then abruptly, the whole band can lower to almost a whisper.

Will they ever use synthesizers? "We've got nothing against it," explains Wagner, "We just use what we



The Balancing Act

knew at the time. Hopefully, we able to afford more instruments. (F chuckles) It was mostly an economic thing to begin with...I mean we're going to become the **Vinnie Vincent** vasion." Davis adds, "In a way, it forces us to be a little bit more innovative, it forces us to work a little harder, we've got really limited instrumentation, then we really have to be creative with it."

"It makes your arrangements much more obvious," adds Wagner "because there's not that big wall of electric guitar you can hide behind, songs are a lot more vulnerable and exposed. It helps us to write better songs because they have to stand up to a kind of scrutiny."

"We pay a lot of attention to writing good lyrics and we're real hard on ourselves," Davis says. "We don't even have one bad line in a song. If our lyrics have a line that's shaky, we get on the other person."

On their debut indie EP, "Campfire Songs," they display a flair for melody coupled with some discordant, yet pleasing vocal harmonies as well as witty lyrics. Produced by ex-Plimsoul and critically acclaimed folk revivalist **Peter Case**, whom they met after sharing a bill with, the six collection, for a first outing, is a promising debut which portends the minstrels as a band to watch.

"He's really enthusiastic and engaging," Wagner says of working with Case in the studio. "It was really first studio experience and it's so hard to lose perspective. We just need another person to help us through and was great."

At press time, the band has inked a deal with a new I.R.S. subsidiary label, **Primitive Man Record Company** (P.M.R.C.). They plan to return to the studio to work on their debut album this spring. **Dennis Herring**, who produced **Timbuk 3's** debut, is a fan of the **Balancing Act** and has expressed interest in working with them.

Brian K...



CULT FOLLOWING—*Sire* recording act *The Cult* are back in the studio working on a new album which they are co-producing with **Rick Rubin** (*The Beastie Boys*, *Run D.M.C.*). The album is for an early April release, and will be followed by a U.K. tour later that month. A summer tour of the U.S. is being planned. Pictured (l-r) are: the band's **Ian Astbury** and **Billy Duffy**; and R...



Sweethearts Of The Rodeo: Catching New Waves

By Tom McEntee

NASHVILLE—Most of us who recall the golden moments of the folk-rock era also have fond recollections of a classic Byrds album "Sweetheart Of The Rodeo," — among other reasons, because it can be viewed, with certain historical liberties as being a harbinger of today's "contrary country" sound.

Now, the title of that album can also lay the blame for parenting the name of this week's act. Which suggests a group of latter-day "folkies," right? As if theirs is a sound that has been revisited, or Daughters of the Rodeo (Folk-Rock) Revolution, or some other name. Meanwhile, the mention of their child-rearing amid the oceanside breezes of Southern Cal's Manhattan Beach might suggest stacks of surfer harmonies and images of beach-catchers decked out in typical colorations of blue (as in eyes), blonde (as in bleached manes) and bronze (as in tans, beachy tans). Right?

Well, no. Not exactly. The only wave that is concerned with catching is the Country wave that's being exported from Music City these days. Part of the revision, you might say, of the "Nashville Sound." And the dark-haired, dark-eyed sisters Janis Gill and Kristine Arnold are more with punkiness than with Hawaiian Tropic, y'know? Not wild and cranes of Cyndi Lauper maybe, but then exactly Tammy and Loretta, either. Not exactly Sugar (of Dave and — — —

This pair of siblings originally planned to get it before they were 16, though the number, as it turned out, was closer to 20. But that's okay, too, because the time interim wasn't being wasted — it was in continuous development of their artistic approach and the honing of their style. (Despite their relatively young ages the two have put in a combined total of most 50 years toward that end, which is a clue to the "specialness" that is to accompany family accompaniment). "There's something about the natural harmony of kin," says Rick Blackburn, the vp/gm of the CBS Nashville operation who was responsible for signing The Sweethearts to the label. "The Gatlins have it, of course." (Not to mention such All-Time Hall of Fame-ly acts as the Brothers Ames, Mills, Osbourne, Wilburn and Willis; Sisters Ann and Maguire and Pointer and ensembles as The Browns and The Stonemans, to name the surface.)

Classic Influences—Modern Attack

Then, suddenly, it was 1985 and all that harmony-honing paid off. It was their "sound" that got them their CBS deal, and won them the grand prize in the Wrangler Country Showdown (over some 150,000 entrants) as well as the success they've compiled in the past year in the country charts. Not folksy and not beachy, it's a sound that aggressively displays the eclectic influences of today's country music. "We were influenced by people all the way from Bob Wills to the Beatles, really," the girls offer. "And there was a big bluegrass influence and a big influence, later, from Bob Dylan."

They refer to the sound as "rockin' country," but that could range anywhere from a right-field John Fogerty to a pork-barrel Lynyrd Skynyrd, of course, and anywhere in between. More descriptive, though less ladylike, might be the phrase "rockin' shitkicker."

Take their current Top 10 country single, "Midnight Girl/Sunset Town," for example. It crackles with country-fried flavor and the backporch zing of home-jarred chowchow. Music you can lean into. It's a sound that's bagged in a category that a lot of people around here are calling rock-a-billy, these days. And others, including Blackburn and the Chicago Tribune's Jack Hurst, relate to the Everlys. Maybe, guys. It may have some of the flavor of the Everlys, but it's "Bye, Bye, Love" with a New Age attack. And there's also a conspicuous dash of Buddy Holly, and then there's....

Well, there are a lot of influences from the past, we've already said that. But, it's not rock-a-billy, of course, just as these aren't the '50s. These are the '80s and it's rockin' shitkicker, believe me.

Not that that kind of categorization has any importance. What counts is what you do with what you've got and The Sweethearts continue to do and grow. This week, in the annual Cash Box Country Programmers' Choice Awards, the pair adds to their ever-growing reputation by copping the Most Promising Vocal Duo award — which immediately puts them in a face-off with such other notable family twosomes as The Judds and the Bellamy Brothers. Is that overnight success, or what?

Presently, they're preparing to kick off an impressive road campaign, opening for such acts as Willie, Waylon, Emmylou and the Oaks, among others of one-name status. And the credits continue to grow....



GIANTS — They Might Be Giants ended their recent tour with a homecoming gig at a packed CBGB's. They take the stage again Feb. 27 and 28 at Darinka and March 7 at the Village Gate.

PRODUCER JOE Mardin dropped by Danceteria one night a few years ago, and heard something totally unexpected. He had come to see another group, but what caught his ear was the opening act, a one-man tape loop wiz named **Joshua** who filled the club with an aural-collage that was at once novel and danceable.

"Mardin just happened to be there," says Joshua. "Isn't that a classic? He came backstage and said, 'I'm Joe Mardin, let's keep in touch' — and I did." Joe and **Arif Mardin** soon signed Joshua to their production company, Deniz, and produced a twelve-inch single called "Jimmy," which Atlantic Records recently released. Though Joshua's work is largely experimental, it also works well as dance-music, which is what sparked Atlantic's interest. "I started in the dance-clubs," he says. "But my stuff is very hard to pigeon-hole. Arif got hooked because he loves experimentation, loves hybrids, and he's wonderful at aural collage, which is what I do."

"Jimmy," however, isn't nearly as experimental as some of his other compositions — most notably "Insane," in which he doctors disparate sound fragments with echo and speed to create a thoroughly jarring mix. "I was just playing with bits of syllables as percussion," he says of the track, "and I came up with this goofy, eerie fabric." Other cuts like "New Groove" sound like film music for a roof-top chase, while "Case" takes the rhythm inherent in an echo chamber to its logical extreme. "My music is about playfulness," he says "It's playing with sound, it's using the studio itself as a compositional tool." (Joshua plays the Loop Lounge in Passaic Park, NJ February 19.)

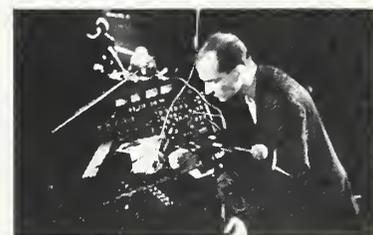
CROSSFIRE CHOIR calls itself a NY band, but they're not really from here. The group started in Florida a few years ago, but they're not really from there either, and though they currently live in Edison, N.J., they wouldn't call it their hometown. Crossfire Choir is, well, from everywhere and nowhere.

"I was born in El Paso, Texas," says bassist **Eddie Freeze**. "I lived there for two years and then it was off to Nashville, L.A., Atlanta, Florida, Baltimore, New Jersey. (Vocalist **J (Pounders)** did the same thing."

With so many regional influences to put together, it's no wonder that their

eponymous debut album, on JEM's Passport label, is so eclectic. The unifying element, however, is pop-rock of the audacious kind that pounds and blasts and moves. Pounders and Freeze have real chemistry together, and perhaps that's because they've known each other since high school. "We weren't really so much of the rowdy trouble makers in school," says Freeze. "We were more the passive, have-nothing-to-do-with-it types." Today, Pounders and Freeze are, musically speaking, anything but passive types, particularly onstage where their chaotic antics sometimes rival those of the **Butthole Surfers** or **The Cramps**. The Choir is set to tour in support of their album, and NY dates will be announced soon.

R.E.M.'s "Lifes Rich Pageant" (IRS) has been certified gold, and the band members are already coming up with material for their fifth album, slated for release in October. Meantime, check out the band's cover of The Everly Brothers's "(All I've Got To Do Is) Dream" on the "Athens, Ga. — Inside/Out" album, and look for the upcoming **Warren Zevon** LP, which features **Peter Buck, Mike Mills, and Bill Berry** as back-up players.



JOSHUA — Tape-loop wiz Joshua has a twelve-inch single out on Atlantic called "Jimmy." He plays the Loop Lounge in Passaic Park, NJ February 19.

TRAGEDY — **David Savoy, Jr.'s** management of **Husker Du** was recently described on a CMJ convention panel as "an almost perfect four-way democracy among the three band members and David." Savoy shared an office with the trio, and was virtually a fourth member as he worked tirelessly to break one of America's great rock bands. So there are no words that can possibly express the deep tragedy and shock we feel in reporting that David Savoy, age 24, committed suicide February 7. "The death of our friend and colleague is an unbelievably painful shock to all of us who loved him and worked with him," bassist **Greg Norton** and drummer **Grant Hart** said in a statement. Guitarist **Bob Mould** said: "David was an important part of our life personally and professionally, and it will take us some time to recover." As a result of the tragedy, Husker Du's national tour, which was to begin last week, has been postponed indefinitely. A memorial fund for Savoy has been set up in his name at the Suicide Prevention Center in Minneapolis, and donations should be sent to P.O. Box 0646, Minn., 55408.

Paul Iorio

UK BUZZ



REEL TIME — Phil Collins (l) accepts his Ampex Golden Reel Award from Ampex sales rep Tony Shields, in recognition of the fact that "No Jacket Required" was recorded and mastered entirely on Ampex tape. The presentation was made at London's Twickenham Film Studios.

The UK's annual BPI Awards has met with some controversy. It is in serious danger of losing all credibility.

Nominations for a category now called Best Group to Emerge in 1986 are causing concern throughout the industry. The ten bands selected for this award seem to be unrepresentative of the new talent that emerged from last year.

The best selling single was **The Communard's** cover version of "Don't Leave Me This Way." There was no nomination for The Communards. **Dr. and the Medics**, who also achieved several weeks at the number one spot, and **Owen Paul**, who made it with his cover of "My Favorite Waste of Time," were also deemed unworthy.

Bands on the list include **Furniture**, with whom no one would quibble, but strangely juxtaposed next to them is **5 Star**. No one would doubt the success or, indeed, the skill of 5 Star. They have already been nominated in the Best Album and Best Group categories, but they are hardly newcomers. They have been together for four years, and they were successful in 1985.

Other bands included in the category are **Cutting Crew**, who have had a string of top 20 hits, and their Virgin labelmates **It's Immaterial**. Despite its funky video and groove tunes, the latter could hardly be described as one of the year's major new acts.

The BPI says the Best New Group to Emerge category is sponsored by Radio 1. **Terri Anderson** of the BPI says, "It was not up to the BPI to approve this list. It was put together by various senior Radio 1 producers, but, of course, they listened to suggestions from the industry."

In previous years, the title for this award was Best Newcomer. Terri continues, "It was changed to Best Group to Emerge because it was thought to be fairer. I know 5 Star have been around for a few years, but it could be said that 1986 was definitely their year."

Michael Lipman, **George Michael's** manager, has emphatically pointed out that there will not be a **Wham!** reunion concert this summer, although he says it would be a nice idea to do something to help raise money for a drug charity. George Michael is far too busy with his own recording career

to embark on anything like that this year. "I don't know where all these rumors have been coming from," Lipman says.

The infant son of **Bananarama Keren Woodward** is to be the world's youngest pop star. While he was still in his mother's womb during the making of the video for the new single, "Trick of the Night," his heartbeat was taped. It was then put through a synclavier synthesizer to form the beat of the 12-inch mix.



GOLD BANANAS — While in England recently, Bananarama picked up gold LPs for "True Confessions" from DJ Gary Crowley.

One of the best groups to emerge so far in 1987 are the Liverpool-based **The Christians**. They are three brothers with the surname Christian, of no particular religious persuasion, and they are joined by songwriter **Henry Priestman**. Lead singer **Gary** says, "We started off as five brothers just singing acapella harmonies. We appeared on a local TV show, and that's how we met Henry. We didn't really know what to call ourselves, but I like my name and I like the way it makes you think twice.

"I supposed you could say our single 'Forgotten Town' is about Liverpool, but it's really a global thing. I can't really say what my musical influences are. I enjoy **Mozart**, but as for so-called soul music of the moment, it simply doesn't exist. I hate the way that just because a group is black it is labelled 'soul.' There hasn't been any real soul voices since **Otis Redding** and **Percy Sledge**.

"I enjoy the way people try to bag us and find it really difficult. We are three blacks and one white, heavy on harmonies, but full of '80s electronics as well."

Gary's voice is indeed soulful. He says it comes from bearing up with Liverpool apartheid for 28 years. "You can't go into a High Street shop and see any black faces behind the counter. Of the 33,000 people working for Liverpool Council, one percent is black. When my brother **Russell** was at school they were reading **Tom Sawyer** and he always was given the **Nigger Joe** part to read. We lived in the white part of town, so we are not only alienated by the whites but alienated by the blacks as well. I don't even support either of Liverpool's two football teams — you never seen any black faces on those pitches."

Chrissy Iley

WEA International Posts 20% Gains; Strong Product, CDs Cited

LOS ANGELES—WEA International reports its growth in net music revenues in 1986 to be up more than 20 percent over 1985, using constant rates of exchange. The conglomerate also reports steady unit sales for LPs, despite worldwide declines in the configuration, a near 20 percent unit growth in music cassettes, and a tripling in unit sales of CDs.

Company chairman and co-chief executive officer Nesuhi Ertegun attributed these successes to strong product from both the U.S. labels and local repertoire. He also cited explosive sales of CDs as an important source of growth, noting the company's opening of a CD plant in Alsdorf, West Germany as one of the year's major achievements. The facility, which took nine months to build, opened in September. It produced nearly a million CDs in 1986, and is expected to produce 8 to 10 million CDs in the coming year. "These successes are the culmination of years of hard work around the world," commented Ertegun.

Other achievements in 1986, a year that marked WEA International's 15th anniversary, included the establishment of distribution agreements with Geffen Records and Tommy Boy Records, and a long-term extension of its distribution agreement with

MCA Records. Also, 1986 saw the company's consolidation of its supervisory financial administration functions, previously based in Burbank, CA, with its European offices in London.

1986 was also a year for expansion of WEA International's artist roster, with major signings, including Falco, Luis Bosé, Luis Miguel, and the Modern Quartet.

Strong performances from local repertoire increased WEA International's strength worldwide, and increasing sales of local repertoire broke both U.S. and in territories outside of their home. The year saw the emergence of WEA's Simply Red (U.S., Elektra) as a major national force, with Platinum certification in Canada, Australia, Holland, New Zealand and the U.K., and Gold certifications in France, Germany, Ireland, Italy, Switzerland. Also particularly successful were WEA U.K.'s Howard Jones and Pretenders, WEA France's Gold, WEA's Rocio Banquells, WEA Canada's eymoon Suite, Warner-Pioneer's Nakamori and Shonentai, WEA Austria's INXS and Boom Crash Opera, and Hong Kong's Sandy Lamb.

England's Top Ten

Top Ten 45s

- I Knew You Were Waiting (For Me)**—Aretha Franklin & George Michael—Epic
- Jack Your Body**—Steve "Silk" Hurley/London
- Heartache**—Pepsi & Shirlee—Polydor
- C'est La Vie**—Robbie Nevil/Manhattan
- Down To Earth**—Curiosity Killed The Cat—Mercury
- Alimaz**—Randy Crawford—Warner Bros.
- Surrender**—Swing Out Sister—Mercury
- It Didn't Matter**—StyleCouncil—Polydor
- I Love My Radio**—Taffy—Transglobal
- Rat In My Kitchen**—UB40—Dep Int

Top Ten LPs

- Graceland**—Paul Simon—Warner Bros.
- The Whole Story**—Kate Bush—Bros.
- Different Light**—Bangles—CE
- The House Of Blue Light**—Purple—Polydor
- Get Close**—Pretenders—Real
- Live Magic**—Queen—EMI
- No More The Fool**—Elkie Brood—Legend
- Every Breath You Take-The Gles**—The Police—A&M
- Sweet Freedom**—Michael McD
- August**—Eric Clapton—Duck

Melody Maker Chart

Japan Top Ten

Top Ten 45s

- Too Adult**—Minayo Watanabe—CBS Sony
- No More Renayigokko**—Onyanko Club—Canyon
- Yukiguni**—Ikuzo Yoshi—Tokuma Japan
- Kogarashini Dakarete**—Kyoko Koizumi—Victor
- Kid**—Toshiniko Tawara—Canyon
- Orokamono**—Masahiko Kondo—CBS Sony
- White Rabbit Karano Message**—Marina Watanabe—Epic Sony
- Tokino Nagareni Mio Makase**—Teresa Ten—Taurus
- Rakuen No Door**—Yoko Minamino—CBS Sony
- Nayimono Medari, I Want You**—C-B—Polydor

Top Ten LPs

- Non Stopper**—Yoko Oginori—Victor
- Top Gun**—(Sound Track)—CBS
- Crimson**—Akina Nakamori—Warner Pioneer
- Ito-guchi**—Mamiko Takagi—Canyon
- Love**—Hound Dog—CBS Sony
- Alarm A La Mode**—Yumi Matoya—Toshiba EMI
- Anzenchitayai V**—Anzenchitayai—Kitty
- Wonderland**—Shonentayai—Warner Pioneer
- The Best**—Kyoko Koizumi—Victor
- Missing**—Satoshi Ikeda—Teich

CASH BOX JAZZ ALBUMS

Artist, Label, Number, Distributor	W	O	L	C
NICE PLACE TO BE GEORGE HOWARD (MCA 5855)	1	11		
UTU ILES DAVIS (Warner Bros. 9 25490-1)	2	19		
OUND MIDNIGHT ARIOUS ARTISTS (Columbia SC 464)	4	17		
TANDARDS VOLUME #1 FANLEY JORDAN (Blue Note BT 130)	5	11		
HE OTHER SIDE OF OUND MIDNIGHT EATING DEXTER ORDON (Blue Note BT 85135)	7	9		
HE GOOD AND BAD TIMES HE CRUSADERS (MCA 5781)	6	11		
OBSESSION OB JAMES (Warner Bros. 1-25495)	3	15		
IAJEE'S THEME IAJEE (EMI ST 17241)	10	10		
ROYAL GARDEN BLUES RANFORD MARSALIS (Columbia FC 3363)	9	17		
CHANGE OF HEART AVID SANDBORN (Warner Bros. 7479-1)	13	2		
OWN TO THE MOON ndreas Vollenweider (CBS asterworks FM42255)	8	27		
IS FOR LOVER L JARREAU (Warner Bros. 25477-1)	11	21		
MOOD YNTON MARSALIS (Columbia FC 3308)	12	22		
ADY FROM BRAZIL ANIA MARIA (Manhattan ST 53045)	14	10		
PONTANEOUS INVENTIONS OBBY McFERRIN (Blue Note BT-5110)	16	25		
DUOTONES ENNY G (Arista AL8 8427)	19	25		
DOUBLE VISION OB JAMES/DAVID SANBORN (Warner Bros. 25393)	15	37		
ONE NIGHT/ONE DAY OM SCOTT (Soundwings SW2102)	18	9		
LAST NITE ARRY CARLTON (MCA 5866)	25	2		
20 TONIGHT SHOW BAND WITH DOC SEVERINSEN (Amherst 3611)	17	14		
21 ILLUMINATION FREE FLIGHT (CBS Records BFM 42143)	24	3		
22 DON'T LOOK BACK DAMON RENTE (TBA 218/Palo Alto)	22	4		
23 ENCOUNTERS GEORGE SHAW (TBA 218/Palo Alto)	23	4		
24 MUDFOOT THE LEADERS (Black Hawk/Aspen BKH 52001)	20	9		
25 MOONLIGHTING THE RIPPINGTONS (Passport PJ 88019)	29	2		
26 PRIVATE PASSION JEFF LORBER (Warner Bros. 1-25492)	28	11		
27 PHANTOM NAVIGATOR WAYNE SHORTER (Columbia FC 40373)	DEBUT			
28 RAPTURE ANITA BAKER (Elektra 9-60444)	32	2		
29 GOOD MORNING KISS CARMEN LUNDY (Blackhawk BKH 523)	33	2		
30 LIVE AT THE MONTREAL JAZZ FESTIVAL 1985 AHMAD JAMAL (Atlantic 81699)	26	4		
31 HIDEAWAY STANLEY CLARKE (Epic FE 40275)	31	20		
32 BLUES IN THE NIGHT EDDA JAMES & EDDIE "CLEANHEAD VINCENT" (Fantasy 9647)	30	5		
33 YOU'RE THE ONE HENRY JOHNSON (MCA/Impulse 5754)	27	4		
34 LIVE AT KIMBALL'S ART BLAKEY & THE JAZZ MESSENGERS (Concorde CJ 307)	21	5		
35 HEADS UP DAVID NEWMAN (Atlantic 817256-1)	DEBUT			
36 FACE TO FACE KEVIN EUBANKS (GRP 1029)	34	16		
37 TIMELESS DIANNE SCHUUR (GRP-A-1030)	35	17		
38 WHILE THE CITY SLEEPS GEORGE BENSON (Warner Bros. 25475-1)	37	22		
39 EARTHTRUN LEE RITENOUR (GRP-A-1021)	38	22		
40 WORLD SAXAPHONE QUARTET PLAYS DUKE ELLINGTON (Elektra/Nonesuch 79137)	39	13		

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

JAZZ FEATURE PICKS

COVERY—Eddie Gomez—Columbia FC 40548—Producer: Yoshi Itoh
Assistant Eddie Gomez's Columbia debut is a mixed bag—there's a bit of fusion, some contemporary classical music, and some hard-driving post-bop. The thing that is in no short supply is melodic bass solos.
TIME DESIGN/TIME DESIGN—Nettie Coleman—Caravan of Dreams CDP 85002—Producer: Kathelin Hoffman
Nettie Coleman does not play here, but she composed the album-length title track, "a harmolodic composition for string instruments and percussion in honor of Buckminster Fuller." The group's Gorman Ensemble, a string quartet, is joined by Denardo Coleman, and, not surprisingly, the piece is dense, complex, and soaring.
WE AT THE CARAVAN OF DREAMS—Ronald Shannon Jackson and the Decoding Society—Caravan of Dreams CDP

85005—Producer: Kathelin Hoffman

A heady harmolodic stew that features drum wizard Jackson and his free-wheeling Decoding Society in a meeting with African music-maker Twins Seven and his band.

CLASSIC—Chris Connor—Contemporary C-14023—Producer: Helen Keane

Veteran vocalist Connor swings nicely through an excellent slate of standards well-arranged by Richard Rodney Bennett. Paquito D'Rivera and Claudio Roditi are on hand to add some latin/bop seasonings.

SHIELDSTONE—Stanley Clarke/Bill Shields—R.S.V.P. 9001—Producers: Stanley Clarke, Bill Shields

Keyboardist Shields is the centerpiece of this elaborate, mostly-fusion LP, but heavyweight assistance is provided by, amongst others, Freddie Hubbard, John Abercrombie, Jack DeJohnette, and co-producer Clarke.

ON JAZZ



OSCAR, OSCAR — *Bebop sax legend, and Academy Award nominee for Best Actor, Dexter Gordon (l) stopped by N.Y.'s Blue Note recently to listen to a set by ex-boss Billy Eckstine (r). Club manager Sal Harjes joined them for the photo.*

FEATHER—Leonard Feather is one of jazz's great survivors. For over 50 years—50 years!—Feather has been functioning, primarily, as a jazz critic. He was writing some of the earliest appraisals of jazz in the mid-'30s and, incredibly, he is still writing twice- or thrice-weekly jazz pieces for the Los Angeles Times. His writing has been gathered into many valuable books, including the landmark *Encyclopedias of Jazz*.

Leonard Feather's latest opus is his autobiography, *The Jazz Years: Earwitness to an Era* (\$25, Da Capo). In it, Feather foregoes anecdotal pieces about the greats he has known and covered—much of that has been covered in his other books—and instead goes about chronicling his various causes over his long and varied career. He, it seems, is proudest of his non-journalistic accomplishments—the many record sessions he produced, the many songs he has written and published, the many causes he has championed (mainly fighting prejudice against blacks, women, exotic time signatures, and non-American jazz musicians). He is typically ingenuous—quoting the numerous times his songs received bad reviews when his name was attached to them, but noting how they received favorable attention when he used a pseudonym. He is quite defensive about his songwriting, and his songwriting played a part in many of the sessions he produced. When he achieved something of a coup by getting **Duke Ellington** and **Louis Armstrong** into the studio together, he, typically, had them record Leonard Feather tunes, even writing, "Louis read his part accurately, but it was too evident that he was reading; the notes came out staccato and self-conscious. How was I to resolve the situation without seeming brash and tactless?" The idea of having those two jazz geniuses record something else obviously didn't occur to him. The tunes recorded at that session, "Long Long Journey" and "Snafu," are little-remembered.

But Feather survived by being both flexible and stubborn. He was one of the first jazz critics of the mid-'40s to jump on the bebop bandwagon, and he has displayed an openness to most jazz innovations since. He has also, where nec-

essary, stuck to his resolve, and he shows an admirable ability to separate the genuine from the cosmetic. He is particularly strong on civil rights, and the "advances" that have been made since he first came to America in the '30s, stating, "It would be unrealistic to claim that conditions have not improved for the black American, and specifically for the black musician, but the pace has been painfully slow and its impact has affected only a small minority of Afro-Americans...What white Americans see, when even most white jazz musicians see, is a change that has been largely cosmetic. Looking at the affluent, secure **Miles Davis**, they ignore the memory of Davis, blood streaming from his head as a white policeman beat him repeatedly."

This is not a book for the jazz novice—though any number of Feather's other books are—but it is a highly-readable account of an important life in jazz. And, as one who toils in the same field, I can not not envy Feather. Hearing **Bessie Smith** at the Apollo, touring in the '30s with Louis Armstrong, hearing **Charlie Parker** and **Dizzy Gillespie** in their earliest 52nd Street engagements, the relationships with Duke Ellington and countless others, Feather was there, Feather was, in any one of his different guises, a part of it all.

One ironic note: Leonard Feather's three jazz Encyclopedias (*The Encyclopedia of Jazz*, *The Encyclopedia of Jazz in the '60s*, *The Encyclopedia of Jazz in the '70s*) are invaluable jazz volumes, books that have remained in print virtually since their initial publication (Da Capo has brought the first two out in paperback, with the third due in the near future). Feather quotes **Ben Raeburn**, his first publisher, as saying, in 1954, "I suppose the reason there hasn't been a book of this kind is that there's no demand for it," a cliché that was proved quite wrong by the initial book's success. The irony is that Feather and his collaborator **Ira Gitler** have been unable to get the funding for a much-needed *Encyclopedia of Jazz in the '80s*. It's a massive project, and no publisher has been willing to take it on. Grant money for it has been unavailable. This is shocking, especially in light of the fact that much lesser-authorities (notably *The Grove Dictionaries of Music*) are dabbling with such volumes. *The Jazz Years* is a welcome book, but an *Encyclopedia of Jazz in the '80s* is essential. What's going on?

Lee Jeske

CASH BOX TOP BLACK CONTEMPORARY SINGLES

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

February 21, 1981

Title	W	L	O	W	L	O
Artist, Label, Number						
Producer (Songwriter)	W	C		W	C	
1 HAVE YOU EVER LOVED SOMEBODY FREDDIE JACKSON (Capitol B 5661) B. EASTMOND (B. EASTMOND, J. SKINNER)	4		10			
2 FALLING MELBA MOORE (Capitol B 5651) F. GOLDE, G. McFADDEN (G. McFADDEN)	1		13			
3 CANDY CAMEO (Atlanta Artists/PolyGram 888 193-7) T. JENKINS, L. BLACKMAN (L. BLACKMAN)	2		13			
4 SLOW DOWN LOOSE ENDS (MCA 52976) N. MARTINELLI (McINTOSH, NICHOL, EUGENE)	7		13			
5 SITUATION #9 CLUB NOUVEAU (Warner Bros. 7-28494) J. KING, T. McELROY, D. FOSTER (J. KING, T. McELROY, D. FOSTER)	6		11			
6 AS WE LAY SHIRLEY MURDOCK (Elektra 7-69518) R. TROUTMAN (L. TROUTMAN, B. BECK)	3		22			
7 SERIOUS DONNA ALLEN (21 Records/Atco 7-999497) L. PACE (L. PACE, D. ALLEN, BLITZ)	11		15			
8 TAKE IT TO THE LIMIT RAY, GOODMAN & BROWN (EMI America SPRO-9903) RAHNI SONG (M. HARRIS, R. HARRIS)	12		12			
9 BALLERINA GIRL LIONEL RICHIE (Motown 1873-MF) L. RICHIE, J. A. CARMICHAEL (L. RICHIE)	10		11			
10 JIMMY LEE ARETHA FRANKLIN (Arista AS1-9546) N.M. WALDEN (N.M. WALDEN, J. COHEN, P. GLASS, A.L. WALDEN)	5		14			
11 SEND IT TO ME GLADYS KNIGHT & THE PIPS (MCA-53022) M. VERDICK, S. BRAY, J. RICE (A. WILLIS, L. WOOD)	13		10			
12 STAY HOWARD HEWETT (Elektra 7-69499) LALA (LALA)	14		12			
13 ENGINE NO. 9 MIDNIGHT STAR (Solar/Elektra 7-69501) R. CALLOWAY, MIDNIGHT STAR (GENTRY, LOVELACE, GENTRY)	16		9			
14 IF I SAY YES FIVE STAR (RCA 5083-7 RAA) B. PEARSON, M. JAY (M. JAY, M. MORROW)	15		11			
15 YOU GOT IT ALL THE JETS (MCA 52968) D. POWELL, D. RIVKIN (R. HOLMES)	17		13			
16 LET'S WAIT AWHILE JANET JACKSON (A & M AM-2906) J. JAM, T. LEWIS, J. JACKSON (J. HARRIS III, J. JACKSON, M. ANDREWS)	22		5			
17 HOLD ON RJ'S LATEST ARRIVAL (Manhattan/EMI B 56012) THE WIZ (THE WIZ, D. LEITTA)	21		13			
18 DOESN'T HAVE TO BE THIS WAY ROSE ROYCE (Omni/Atlantic 7-99488) N. MARTINELLI (S. LIRONI, D. McINTYRE, R. FELDMAN)	18		12			
19 STOP TO LOVE LUTHER VANDROSS (Epic 34-06523) L. VANDROSS, M. MILLER (L. VANDROSS, N. ADDERLY JR.)	8		16			
20 LOOKING FOR A NEW LOVE JODY WHATLEY (MCA-52956) A. CYMYONE (A. CYMYONE, J. WHATLEY)	33		5			
21 SOMEONE LIKE YOU SYLVESTER (Warner Bros. 7-28572) K. KESSIE, M. GOLDSTEIN (M. HORTON, L. BARRY)	28		12			
22 THINKIN' ABOUT YA TIMEX SOCIAL CLUB (Danya/Fantasy D-275) J. LOGAN, M. MARRSHALL (M. MARRSHALL)	31		9			
23 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)	29		6			
24 SHE (I CAN'T RESIST) JESSE JOHNSON (A & M AM-2901) J. JOHNSON (J. JOHNSON)	26		10			
25 BIG FUN THE GAP BAND (Total Experience/RCA 2700-7 TAB) L. SIMMONS, R. "IN THE PM" TAYLOR (L. SIMMONS, R. TAYLOR)	9		15			
26 HOLD ME SHEILA E. (Paisley Park/Warner Bros. 7-28580-A) SHEILA E. (SHEILA E., C. GUZMAN, E. MININFELD)	37		4			
27 RESPECT YOURSELF BRUCE WILLIS (Motown 1876 MF) R. KRAFT (M. RICE, L. INGRAM)	34		5			
28 EASY LOVE ROSE BROTHERS (Muscle Shoals M55 3003) R. CASON, J. LEWIS (C. CASSON)	30		10			
29 HOW DO YOU STOP JAMES BROWN (Scotti Bros./Epic 25406568) D. HARTMAN (D. HARTMAN, C. MIDNIGHT)	35		5			
30 LIVING ALL ALONE PHYLLIS HYMAN (Philadelphia International/Manhattan B-50059) D. WANSEL (WANSEL, GAMBLE, BIGGS)	36		10			
31 JUMP INTO MY LIFE STACEY LATTI5AW (Motown 18746 MF) KASHIF (P. HURVITZ, KASHIF)	39		5			
32 YOU BETTER QUIT ONE WAY (MCA 6538) E. DEODATO (A. HUDSON, V. BRANTLEY, I. PERKINS, C. GREGORY, M. GREGORY)	40		4			
33 SHOWING OUT (GET FRESH AT THE WEEKEND) MEL & KIM (Atlantic 7-89329) A. AITKEN (ASTOC, AITKEN, WATERMAN)	41		5			
34 STONE LOVE KOOL & THE GANG (Mercury/PolyGram 888 292-7) K. BAYYAN, I.B.M.C. KOOL & THE GANG (C. SMITH, J. TAYLOR, KOOL & THE GANG)	43		3			
35 C'EST LA VIE ROBBIE NEVIL (Manhattan/EMI 850047) A. SADDIN, P. THORNALLEY (NEVIL, PAIN, HOLDING)	20		14			
36 CAUGHT IN THE RAPTURE ANITA BAKER (Elektra 7-69511) M. J. POWELL (G. GLENN, D. QUANDER)	23		19			
37 CONTROL JANET JACKSON (A & M AM-2877) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	24		16			
38 HE WANTS MY BODY STARPOINT (Elektra 7-69489) L. JOBE, P. GLASS (P. GLASS)	53		2			
39 U-TURN J. BLACKFOOT (Edge ED-7001) H. BANKS (H. REDMON, N. JONES, T. BARTLETT, B. BROWN, L. JOHNSON)	25		13			
40 TO BE CONTINUED... THE TEMPTATIONS (Gordy/Motown 1871GF) P. BUNETTA, R. CHUDACOFF (A. O. WOODSON, O. WILLIAMS)	27		11			
41 LOWDOWN SO & SO RAINY DAVIS (Columbia 38-06598) P. WARNER, R. DAVIS (P. WARNER, R. DAVIS, T. WELLS)	60		3			
42 6 MADHOUSE (Paisley Park/Warner Bros. 7-28485) (MADHOUSE)	61		4			
43 EVERY LITTLE BIT MILLIE SCOTT (4th & B'WAY/Island 7432) B. NAZARIAN, D. BRADLEY (B. NAZARIAN, R. MATLOCK)	66		3			
44 TEARS ON MY PILLOW NEW EDITION (MCA 53019) F. PEERREN (S. BRADFORD, A. LEWIS)	62		4			
45 SAVE THE BEST FOR ME (BEST OF YOUR LOVIN') BUNNY DeBARGE (Gordy/Motown 1869GF) J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	64		3			
46 COME GO WITH ME EXPOSE (Arista AS1-9555) L.A. MARTINEE (L.A. MARTINEE)	68		3			
47 TAKE IT FROM ME COMMODORES (Polydor/PolyGram 885-538-7) D. LAMBERT (D. LAMBERT, S. REYNOLDS, F. GOLDE)	54		5			
48 BABY DON'T GO TOO FAR LUTHER INGRAM (Profile PRO-5125) M. DAY (D. LOGGINS, R. SMITH)	32		12			
49 LEAN ON ME CLUB NOUVEAU (Warner Bros. 7-28430) J. KING, T. McELROY, D. FOSTER (B. WITHERS)	78		2			
50 KEEP YOUR EYE ON ME HERB ALPERT (A&M AM-2915) J. HARRIS III, T. LEWIS, (J. JAM, T. LEWIS)	59		2			
51 COME SHARE MY LOVE MIKI HOWARD (Atlantic 7-8935) L. HUMES (L. HUMES)	19		19			
52 BRENDA O. C. SMITH (Rendezvous 103B) C. WALLERT (C. WALLERT)	56		4			
53 DEEPER LOVE MELISSA MORGAN (Capitol 7-PRO-9949) D. LAMBERT, J. SMITH (D. WARREN)	55		4			
54 IT'S THE NEW STYLE BEASTIE BOYS (Def Jam/Columbia 38-06341) R. RUBIN (A. HOROVITZ, R. RUBIN)	45		14			
55 SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) PATTI LABELLE (MCA 52876A) H. RICE, B. ELLISON (A.D. RICH, H. RICE)	63		4			
56 FASCINATION LEVERT (Atlantic 89311) J. MTUME (G. LEVERT, M. GORDON, J. MTUME)	69		3			
57 YOU SEND THE RAIN AWAY REBBIE JACKSON (Columbia 38-06563) R. LUCAS (P. GLASS, G. SKLEROV, L. MACALUSO)	47		6			
58 ZERO IN JULY FOCUS (EMI America B-8366) J. ALEXANDER, M. BYNUM, D. L. ALEXANDER (M. BYNUM, H. REDMOND, J.)	58		6			
59 TOGETHER GENOBIA JETER AND GLEN JONES (RCA 5098-7 RAA) R. BYRON (J. LIND, M. PAGEKOOL & THE GANG)	73		3			
60 SOMETHING ABOUT YOU VESTA WILLIAMS (A&M AM-2903) B. LOREN, B. VALENTINE (B. LOREN)	82		2			
61 DON'T DISTURB THIS GROVE THE SYSTEM (Atlantic 7-89320) THE SYSTEM (M. MURPHY, D. FRANK)	80		2			
CHARTBREAKER						
62 ALL I KNOW IS THE WAY I FEEL POINTER SISTERS (RCA 5112-7 RAA) R. PERRY (J. RAGOVY, E. LEVITT)				DEBUT		
CHARTBREAKER						
63 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN AND GEORGE MICHAEL (Arista AS1-9559) N. M. WALDEN (CLIME, MORGAN)				DEBUT		
64 OLD FLAMES NEVER DIE FULL FORCE (Columbia 38-06600) FULL FORCE, J.B. MOORE, R. FORD (FULL FORCE)	72		2			
65 INCREDIBLE SCHERRIE PAYNE AND PHILIP INGRAM (Superstar International SS-50-12) W. HENESON (P. INGRAM)	70		4			
66 MARY GOES ROUND READY FOR THE WORLD (MCA 53004) READY FOR THE WORLD, G. SPANIOLA (M. RILEY JR., J. EATON)	71		2			
67 GIRL NEXT DOOR BOBBY BROWN (MCA-53022) L. BLACKMON (M. WELLS)	77		2			
68 DELANCEY STREET DANA DANE (Profile S124) H. AZOR (D. McCLEESE, H. AZOR)	76					
69 HERE NOW SANDRA FEVA (Catawba/Macola 0961) T. CAMILLO, B. BLANK (T. CAMILLO)	75					
70 TIME OUT FOR THE BURGLAR THE JACKSONS (MCA-S3032) B. EDWARDS, THE JACKSONS (P. PHILIPS OLAND, R. JACKSON, J. JACKSON, B. EDWARDS, R. HART, T. THOMPSON, E. MARTINEZ, J. BOVA)	74					
71 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)	44					
72 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)	38					
73 SEXY GIRL LILLO THOMAS (Capitol B-5656) P. LAURENCE (P. LAURENCE, T. ALLEN)	DE					
74 THING FOR YOU ISSAC HAYES (Columbia 38-0665S) I. HAYES (I. HAYES)	84					
75 NO LIES S.O.S. BAND (Tabu/CBS Z54 06649) J. JAM, T. LEWIS (T. LEWIS, J. HARRIS III)	DE					
76 I GOT THE FEELIN' (IT'S OVER) GREGORY ABBOTT (Columbia 38-06632) G. ABBOTT (G. ABBOTT)	DE					
77 (THEY LONG TO BE) CLOSE TO YOU GWEN GUTHRIE (Polydor/PolyGram 885 529-7) G. GUTHRIE, D. CONLEY (B. BACHARACH, H. DAVID)	88					
78 NEW DRESS CHERYL LYNN (Manhattan/EMI B-50056) C. LYNN, B. COOPER (B. COOPER, R. JOHNSON)	DE					
79 AT THIS MOMENT BILLY VERA & THE BEATERS (Rhino RNOR 74403) J. BAXTER (B. VERA)	89					
80 HEAT STROKE JANICE CHRISTIE (Supertrones 016) P. LORD (P. LORD)	46					
81 CELEBRATE (OUR LOVE) OLIVER CHEATHAM (Critique 8527) R. DAVIS (O. CHEATHAM, R. DAVIS)	DE					
82 CAN'T WAIT 'TIL TOMMOROW IMPRESSIONS (MCA 52995) J. MICHAEL (D. MATKOSKY, B. NEALE, B. ALFONSO)	DE					
83 SHIVER GEORGE BENSON (Warner Bros. 7-28523) N. M. WALDEN (N.M. WALDEN, P. GLASS, S. VALENTINE)	48					
84 SHE KNEW ABOUT ME SHIRLEY JONES (Manhattan/EMI B-50062) K. GAMBLE, R. GRIFFIN (K. GAMBLE, R. GRIFFIN, JONES)	DE					
85 LOVIN' EV'RY MINUTE OF IT DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya F-971) D. BELL, O. COTTON (D. E. FRESH)	49					
86 BADROCK CITY BIG AUDIO DYNAMITE (Columbia 44-05963) M. JONES, J. STRUMMER, (M. JONES, LETTIS)	DE					
87 LOVE YOU DOWN READY FOR THE WORLD (MCA 52947) READY FOR THE WORLD, G. SPANIOLA (M. RILEY JR.)	50					
88 SEXAPPEAL GEORGIO ALLENTINI (Macola 3563) G. ALLENTINI (G. ALLENTINI)	DEE					
89 GIRLFRIEND BOBBY BROWN (MCA 23643) L. WHITE (L. WHITE, L. PETERS, K. CRUMPLER)	42					
90 SWEET LOVE NAJEE (EMI AMERICA B-8362) R. SONG (A. JOHNSON, G. BIAS, A. BAKER)	51					
91 I NEED YOUR LOVING THE HUMAN LEAGUE (A & M AM-2893) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, D. ELAND, L. RICHEY, W.H. DAVIS)	52					
92 TWO PEOPLE TINA TURNER (Capitol B-5644) T. BRITTEN (T. BRITTEN, G. LYLE)	57					
93 LOVE IS FOREVER BILLY OCEAN (Arista JS1-9540) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN)	65					
94 MISUNDERSTANDING JAMES (D TRAIN) WILLIAMS (Columbia 38-06410) H. EAVES III, J. (D TRAIN) WILLIAMS (H. EAVES III, D. EAVES)	67					
95 SHAKE YOU DOWN GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT)	87					
96 SOMEHOW, SOMEWAY THE GIVENS FAMILY (Macola PJ544) A. BAYYAN (J. PASS)	79					
97 ONCE BITTEN TWICE SHY VESTA WILLIAMS (A & M AM-02880) D. CRAWFORD (W. WILLIAMS, D. GANT)	81					
98 BODY & SOUL (TAKE ME) MTUME (Epic 34-06560) (J. MTUME)	83					
99 THE LOVER EGYPTIAN LOVER (Egyptian Empire/Macola DMSR 0071) EGYPTIAN LOVER (EGYPTIAN LOVER)	85					
100 I WANNA KNOW YOUR NAME FORCE MD'S (Tommy Boy/Warner Bros.) R. HALPLIN (K. GAMBLE, L. HUFF)	86					

ALPHABETICAL LISTING ON INSIDE BACK COVER

BLACK CONTEMPORARY



ET THE PRESS—Philadelphia songstress Janice McClain recently visited New York during promotional tour in support of her debut self-titled MCA Records LP, where a luncheon was held in her honor to introduce the singer to New York area press and radio VIPs. Pictured (l-r) are: Michael Halley, East Coast r&b promotion manager, MCA; Robin Washington, Radio WRKS music director; Angela Thomas, New York r&b promotion manager, MCA; McClain; Tom Page, McClain's manager.



SIMPLY RITZY — Electra's Simply Red were visited backstage at NY's Ritz club by Nick Ashford and Valerie Simpson. Pictured (l-r): Ashford, Simpson and Simply Red's Mick Hucknall.



EVERLASTING TALENT — Manhattan Records is set to release Natalie Cole's album, "Everlasting," in the spring. Pictured (l-r) are: Don Cleary, Cole's mgr; Jack Satter, vp promotion; Stephen Reed, sr vp marketing and administration; Sari Becker, nat'l dir press and publicity; Varnell Johnson, vp r&b promotion; Gerry Griffith, sr vp a&r; Natalie Cole; Manhattan pres Bruce Lundvall.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

Rank	Album	Label	Weeks on Chart		Rank	Album	Label	Weeks on Chart		Rank	Album	Label	Weeks on Chart						
			L	O				L	O				L	O					
1	GIVE ME THE REASON ■ LUTHER VANDROSS (Epic FE 40415)		1	19	20	OH, MY GOD! DOUG E. FRESH & THE GET FRESH CREW (Reality S-9649)		23	10	38	A NICE PLACE TO BE GEORGE HOWARD (MCA 5855)		38	6	56	WINNER IN YOU ■ PATTI LABELLE (MCA 52770)		44	41
2	JUST LIKE THE FIRST TIME □ FREDDIE JACKSON (Capitol ST 12495)		2	16	21	GAP BAND 8 THE GAP BAND (Total Experience/ RCA 2700-1)		21	9	39	MUSIC MADNESS MANTRONIX (Sleeping Bag TLX 8)		46	4	57	LISA LISA AND CULT JAM WITH FULL FORCE □ (Columbia BFC 40135)		49	76
3	LICENSED TO ILL BEASTIE BOYS (Def Jam/Columbia BFL 40238)		3	13	22	BREAKING EVERY RULE ■ TINA TURNER (Capitol PJ 12530)		19	21	40	HOT TOGETHER POINTER SISTERS (RCA 5609-1)		40	11	58	ALWAYS IN THE MOOD SHIRLEY JONES (Philadelphia Int'l ST 53031)		50	29
4	RAPTURE ■ ANITA BAKER (Elektra 9-60444-1)		4	47	23	UNITED COMMODORES (Polydor/PolyGram 831-194-1)		20	14	41	STRONG PERSUADER ROBERT CRAY (Mercury/PolyGram 830 568-1)		53	4	59	DUOTONES KENNY G (Arista AL8-8227)		56	22
5	WORD UP ■ CAMEO (Atlanta Artists 830265)		5	23	24	COME SHARE MY LOVE MIKI HOWARD (Atlantic 81688)		24	5	42	REAL LOVE ASHFORD & SIMPSON (Capitol ST-12649)		41	24	60	BLOODLINE LEVERT (Atlantic 81668)		54	29
6	LONG TIME COMING READY FOR THE WORLD (MCA 5829)		6	12	25	TO BE CONTINUED . . . THE TEMPTATIONS (Gordy/Motown 6207GL)		26	28	43	GRAVITY JAMES BROWN (Scotti Bros./CBS FZ40380 CBS)		51	18	61	DESTINY CHAKA KHAN (Warner Bros. 25425-1)		60	28
7	LIFE, LOVE & PAIN CLUB NOUVEAU (Warner Bros. 9 25531-1)		13	10	26	SHOCKADELICA JESSE JOHNSON (A & M SP5122)		27	18	44	VESTA VESTA WILLIAMS (A&M AM SP-5016)		48	13	62	ROCK THE HOUSE D. J. JAZZY JEFF AND THE FRESH PRINCE (Jive/RCA 1026-1-J)			DEBUT
8	CONTROL ■ JANET JACKSON (A&M SP 3905)		8	53	27	TAKE IT TO THE LIMIT RAY, GOODMAN & BROWN (EMI America ST 17235)		28	6	45	U-TURN ISSAC HAYES (Columbia FC 40316)		42	12	63	MIRACLES OF THE HEART JAMES (D-TRAIN) WILLIAMS (Columbia BFC 40465)			DEBUT
9	SHAKE YOU DOWN GREGORY ABBOTT (Columbia BFC 40437)		9	20	28	DR. C.C. CLARENCE CARTER (Ichiban 1003)		32	11	46	ROBBIE NEVIL ROBBIE NEVIL (Manhattan/EMI ST-53006)		52	2	64	AFTER ALL BOBBY BLAND (Malaco 7439)		65	11
10	ARETHA □ ARETHA FRANKLIN (Arista AL-8442)		10	15	29	LOVE ZONE ■ BILLY OCEAN (Jive/Arista JL8-8409)		29	41	47	KLYMAXX (MCA 5832)		43	11	65	WOMAGIC BOBBY WOMACK (MCA 5899)			DEBUT
11	UNDER THE BLUE MOON NEW EDITION (MCA 5912)		11	11	30	I COMMIT TO LOVE HOWARD HEWETT (Elektra 60487)		31	23	48	KINGDOM BLOW KURTIS BLOW (Mercury/PolyGram 830 215-1M-1)		39	17	66	L IS FOR LOVER AL JARREAU (Warner Bros. 9-254771)		62	21
12	SHIRLEY MURDOCK! SHIRLEY MURDOCK (Elektra 9 60433)		14	13	31	WHILE THE CITY SLEEPS... GEORGE BENSON (Warner Bros. 1-2547)		30	22	49	THE GOOD AND BAD TIMES THE CRUSADERS (MCA 5781)		47	6	67	SILK AND STEEL FIVE STAR (RCA AFL-1 9501)		63	22
13	VICTORY KOOL & THE GANG (Mercury/PolyGram 830 398-1)		7	12	32	ONE WAY XI ONE WAY (MCA 5823)		34	13	50	U-TURN J. BLACKFOOT (Edge EDLP-001)		55	3	68	INSIDE STORY GRACE JONES (Manhattan ST-53038)		64	12
14	DANCING ON THE CEILING ■ LIONEL RICHIE (Motown 6158 ML)		15	24	33	AN IMITATION OF LOVE MILLIE JACKSON (Jive/RCA 1016106-J)		37	14	51	FULL FORCE GET BUSY 1 TIME FULL FORCE (Columbia BFC 40395)		45	29	69	HEADLINES MIDNIGHT STAR (Solar/Elektra 9 60454)		66	39
15	RAISING HELL ■ RUN D.M.C. (Profile PRO 1217)		17	38	34	NAJEE'S THEME NAJEE (EMI America ST 1724)		35	6	52	EVERYTHING'S COMING UP ROSES ROSE BROTHERS (MSS 2202)		57	3	70	QUIET STORM PEABO BRYSON (Elektra 60484)		70	16
16	A LOT OF LOVE MELBA MOORE (Capitol ST-1247)		16	25	35	JUICE ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)		33	24	53	PERFECT TIMING DONNA ALLEN (21 Records/Atco 90548-1)		58	2	71	WHITNEY HOUSTON ■ (Arista AL1 8212)		71	94
17	KING OF STAGE BOBBY BROWN (MCA 5827)		12	13	36	LIVE IN LOS ANGELES MAZE FEATURING FRANKIE BEVERLY (Capitol SWBB 12479)		25	22	54	MUTAL ATTRACTION SYLVESTER (Megatone/Warner Bros. 25527)		59	2	72	CLOSER THAN CLOSE JEAN CARNE (Omni/Atlantic 90492)		67	31
18	LIVING ALL ALONE PHYLLIS HYMAN (Manhattan ST53029)		18	22	37	PRIVATE PASSION JEFF LORBER (Warner Bros. 125492)		36	13	55	VISCIOUS RUMORS...THE ALBUM TIMEX SOCIAL CLUB (Dayna/Fantasy F9645)		61	2	73	BACK IN BLACK WHODINI (Jive/Arista JL8-8407)		75	41
19	ZAGORA LOOSE ENDS (MCA 5745)		22	20											74	SKEEZER PLEAZER U.T.F.O. (Select FMS 21616)		68	35
															75	WHISTLE (Select SEL 21615)		69	18

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

MUSICLAND OFFERS COMMON STOCK—The American Can Company has announced the public offering of 1,750,000 shares of common stock by its subsidiary, **The Musicland Group, Inc.**, at \$20.00 per share. The shares represent approximately 17 percent of the total outstanding common stock of The Musicland Group. In addition, Musicland has granted the underwriters an overallotment option for an additional 262,500 shares. Proceeds after expenses of the sale will be approximately \$31 million. American Can said that the transaction will result in a one-time gain of \$13 million, or \$.49 per share of common stock, to be reported in the first quarter of 1987. Managers for the offering are **Merrill Lynch Capital Markets, Bear, Stearns & Co., and Donaldson, Lufkin & Jenrette Securities Corporation**. The Musicland Group will be listed on the New York Stock Exchange, symbol TMG. American Can will own the remaining approximately 83 percent of the 10.9 million Musicland shares outstanding (81 percent if the overallotment option is fully exercised), and will continue to include Musicland in its consolidated financial statements. Based in Minneapolis, Minnesota, The Musicland Group is one of the largest specialty retailers of pre-recorded music in the U.S. both in number of outlets and revenues. The company presently operates 525 stores in 46 states under the names "Musicland," "Sam Goody," "Discount Records," and "Licorice Piz-za." Musicland's net income rose 50

percent to \$13.2 million in 1986, versus \$8.8 million in 1985. Revenues in 1986 were \$412.2 million, up 26 percent from \$327.5 million in the prior year. Headquartered in Greenwich, Connecticut, American Can is engaged in financial services and specialty retailing. **PRISM TO INTRODUCE CD'S**—**Prism Entertainment**, a major videocassette distributor, has announced their entry into recorded music retailing with the release of 23 budget CD's. Since many of Prism's distributors, wholesalers and rack jobbers, already deal with recorded music as most record retailers are also video dealers, hence the term "home entertainment centers," a Prism CD line makes good sense. The 23 titles will wholesale at a low price enabling retailers to sell them promotionally for less than \$10, a figure many retailers believe would expand the CD consumer market considerably. The CD line will be divided into classical, new age, adult contemporary and single artist. Initial releases will include two "America's Favorites" classical compilations from the U.K.'s **Filmtrax**; five "New Horizons" original recordings of "new age" works; two Heavy Metal compilation discs, five "Great Composers" classical tapes; three original recordings from the **Royal Philharmonic Orchestra** called "Classically Queen," "Classically Beatles" and "Abbaphonic"; a **Cleo Laine** single-artist disc; and a "Soweto Street Music" selection. Prism hopes to have 60 titles out by the third quarter of this year. The first 23

titles will ship 100,000 units. **VSDA ANNOUNCES CONVENTION COMMITTEE**—The **Video Software Dealers Association (VSDA)** president **Arthur Morowitz** and **1987 VSDA Convention Chairman Lou Berg** have announced the appointment of the 1987 VSDA Convention Committee. The members include: **Lou Berg, chairman, Audio/Video/Plus, Houston, TX.; Michael Dunn, Video 83, New York, N.Y.; Dick Kerin, Erol's, Springfield, VA.; Jim George, National Video, Inc., Portland, OR. and Carol Pough, Video Cassettes Unlimited, Santa Ana, CA.** "Our goal is to make the 1987 VSDA Convention as

fun, exciting, and as informative as possible," says Chairman Berg. The committee will hold its first meeting on Ap 20 & 21 in **Las Vegas**, the site of the 1987 Convention which will take place August 16-20 at **Bally's Grand Hotel**. "The purpose of this initial meeting is basically a brainstorming session Berg says. He feels that it is very important to ensure that critical issues are addressed, stressing that the best way to achieve this is to encourage an open line of communication between committee members and other VSDA members. In the upcoming weeks, Berg will be contacting all VSDA regional leaders for their input concerning the upcoming Convention.

Brian Kassa



GO ASK ALICE—3,000-plus fans lined up outside Atlanta's Northlake Mall at 7 am to meet Alice Cooper and his guitarist/co-writer, Kane Roberts. The pair visited the Record Bar store #15 after a sold-out stint at the Atlanta Civic Center. Pictured, taller than the rest, are Roberts (l) and Cooper (r).

CASH BOX TOP 40 COMPACT DISCS

	W			W			W			W	
	L	O		L	O		L	O		L	O
	W	C		W	C		W	C		W	C
1 GRACELAND PAUL SIMON (Warner Bros. 2-25447)WEA	3	18	11 DANCING ON THE CEILING LIONEL RICHIE (Motown 6158 MD)MCA	11	19	21 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2)WEA	19	91	31 CONTROL JANET JACKSON (A&M CD-3905)RCA		DEBU
2 THE WAY IT IS BRUCE HORNSBY AND THE RANGE (RCA PCD 1-8058)RCA	1	13	12 TRUE BLUE MADONNA (Sire 2-25442)WEA	9	23	22 LITTLE CREATURES TALKING HEADS (Sire 2-25305)WEA	25	15	32 ARC OF A DIVER STEVE WINWOOD (Island 24576-2)WEA	34	1
3 SLIPPERY WHEN WET BON JOVI (Mercury/PolyGram 830 264-2)POL	2	10	13 GET CLOSE THE PRETENDERS (Sire/Warner Bros. 2-25488)WEA	12	7	23 DIFFERENT LIGHT BANGLES (Columbia BFC-40039)CBS		DEBUT	33 RIPTIDE ROBERT PALMER (Island 2-90471)WEA	35	3
4 BACK IN THE HIGH LIFE STEVE WINWOOD (Island/Warner Bros. 25448)WEA	5	26	14 THE HOUSE OF BLUE LIGHT DEEP PURPLE (Mercury/PolyGram 831 318-2)POL	14	3	24 WORD UP CAMEO (Atlantic Artists 83011265-2)POL	26	4	34 GIVE ME THE REASON LUTHER VANDROSS (Epic EK 40415)CBS		DEBU
5 INVISIBLE TOUCH GENESIS (Atlantic 81641-2)WEA	4	30	15 BOSTON I (CBS 34188)CBS	16	11	25 WHITNEY HOUSTON (Arista JRC-8221)RCA	32	71	35 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2)WEA	36	8
6 SO PETER GABRIEL (Geffen 24088)WEA	6	32	16 RAPTURE ANITA BAKER (Elektra 9-60444-2)WEA	15	4	26 LED ZEPPLIN (Atlantic 2-19129)WEA	28	8	36 LED ZEPPELIN II (Atlantic 2-19127)WEA	33	
7 BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85 (Columbia C3K 40558)CBS	8	9	17 GAUDI ALAN PARSONS (Arista ARCD 8448)RCA	18	2	27 NIGHT SONGS CINDERELLA (Mercury 830 076-2)POL	27	4	37 TRUE COLORS CYNDI LAUPER (Epic EK 40313)CBS	23	1
8 EVERY BREATH YOU TAKE The Singles THE POLICE (A&M CD 3902)RCA	7	10	18 THE BRIDGE BILLY JOEL (Columbia CK 40402)CBS	20	19	28 DOWN TO THE MOON ANDREAS VOLLENWEIDER (CBS Masterworks MK42255)CBS	21	24	38 HOT ROCKS 1964-1971 THE ROLLING STONES (Abkco/PolyGram 6667-2)POL	38	
9 3RD STAGE BOSTON (MCA 6188)MCA	10	12	19 FORE! HUEY LEWIS AND THE NEWS (Chrysalis VK41534)CBS	22	15	29 STRONG PERSUADER ROBERT CRAY (Mercury/PolyGram 830 568-2)POL		DEBUT	39 A DECADE OF STEELY DAN STEELY DAN (MCA MCAD-5570)MCA	31	4
10 AUGUST ERIC CLAPTON (Warner Bros. 2-25476)WEA	13	3	20 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001)CAP	17	125	30 THE WHOLE STORY KATE BUSH (EMI America CDP 46414)CAP	24	3	40 CHRONICLE CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2)IND	30	7

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

CASH BOX TOP 12" DANCE SINGLES

		W	L	O	W			W	L	O	W	
		C	C	C	C			C	C	C	C	
1	OPEN YOUR HEART MADONNA (Sire/Warner Bros. 0-20597)	1	10			40	LET THE MUSIC TAKE CONTROL J. M. SILK (RCA 5958-1 RD)	DEBUT	59	YOU KEEP ME HANGING ON KIM WILD (MCA 23717)	DEBUT	
2	SOMEONE LIKE YOU SYLVESTER (Warner Bros. 0-20548)	2	13			41	SHE (I CAN'T RESIST) JESSE JOHNSON (SP 12219)	42	5	NAIL IT TO THE WALL STACY LATTISAW (Motown 4563MG)	48	21
3	SHOWING OUT MEL & KIM (Atlantic 0-86755)	6	12			42	IF I SAY YES FIVE STAR (RCA 5921-1RD)	47	5	I CAN'T TURN AROUND (REMIX) J. M. SILK (RCA 5702-1RD)	53	15
4	WE CONNECT STACEY Q (Atlantic DMD 990)	4	13			43	TASTY LOVE FREDDIE JACKSON (Capitol V-15254)	32	19	I NEED YOUR LOVING (REMIX) THE HUMAN LEAGUE (A&M SP 12213)	43	6
5	C'EST LA VIE ROBBIE NEVIL (Manhattan/EMI V-56036)	5	12			44	MISUNDERSTANDING JAMES (D-TRAIN) WILLIS (Columbia 44-05967)	35	10	KNOCK ME SENSELESS EAS7BOUND EXPRESS (Vinyl Mania VMR-006)	DEBUT	
6	CANDY CAMEO (Atlanta Artists/PolyGram 888 193-1)	7	6			45	ENGINE NO. 9 MIDNIGHT STAR (Solar/Elektra 7-69501)	DEBUT		MY GIRL JOESKI LOVE (Elektra/Asylum 66833)	57	13
7	CONTROL JANET JACKSON (A&M SP-12209)	3	15			46	CRY WOLF A-HA (Warner Bros. 20610-OA)	50	3	LOVE ME IN SIBERIA LABAN (Critique CR 8525)	54	9
8	MR. BIG STUFF HEAVY D. AND THE BOYZ (MCA 23691)	12	9			47	STOP TO LOVE (REMIX) LUTHER VANDROSS (Epic 34-06523)	39	6	EVERYBODY HAVE FUN TONIGHT WANG CHUNG (Geffen/PRO-A-2589)	59	16
9	COME GO WITH ME EXPOSE (Arista AD1-9S39)	10	6			48	COME GET MY LOVE TKA (Tommy Boy VC 887)	38	10	WALK LIKE AN EGYPTIAN (REMIX) BANGLES (Columbia 44-0593S)	61	5
10	SHAKE YOU DOWN GREGORY ABBOTT (Columbia 44-05959)	8	19			49	HOLD ME SHEILA E. (Paisley Park/Warner Bros. 20579-0)	60	2	CHANGE OF HEART CYNDI LAUPER (Portrait/CBS RAS 2560)	65	12
11	GIRLFRIEND BOBBY BROWN (MCA 23643)	11	14			50	JUMP INTO MY LIFE STACY LATTISAW (Motown 4574 MG)	DEBUT		DON'T THINK ABOUT IT (REMIX) ONE WAY (MCA 23659)	64	10
12	FASCINATED COMPANY B (Atlantic D-86731)	27	3			51	ONCE IN A LIFETIME GROOVE (REMIX) NEW EDITION (MCA 23692)	40	10	THE NEW YORK RAPPER BOBBY JIMMY & THE CRITTERS (Macola 947)	63	13
13	IT'S THE NEW STYLE/ PAUL REVERE BEASTIE BOYZ (Def Jam/Columbia 44-05958)	13	17			52	BOOM BOOM PAUL LEKAKIS (ZYX 5571)	DEBUT		I'LL TAKE YOUR MAN SALT AND PEPPER (Next Plateau NP 5002)	62	24
14	BRAND NEW LOVER DEAD OR ALIVE (Epic EAS-2521)	9	16			53	HOOKED ON YOU SWEET 5ENSATION (Next Plateau 50046) COLONEL ABRAMS (MCA 23670)	58	13	UNFAITHFUL SO MUCH FULL FORCE (Columbia 44-05955)	66	13
15	MUSIQUE NON STOP KRAFTWERK (Warner Bros. 0-20549)	14	16			54	ERIC B. IS PRESIDENT ERIC BARRIER (Zakia 014)	46	20	A LITTLE BIT MORE MELBA MOORE/FREDDIE JACKSON (Capitol V15256)	67	18
16	SERIOUS (REMIX) DONNA ALLEN (21 Records/Atlantic 0-96794)	23	9			55	TRUE BLUE MADONNA (Sire/Warner Bros. 0-20533)	44	20	GIRLS AIN'T NOTHING BUT TROUBLE JAZZY JEFF AND FRESH PRINCE (Word WD1)	70	25
17	BOY TOY TIA (RCA 5769 1-RD)	31	10			56	THE RAIN (LONG VERSION) ORAN "JUICE" JONES (Def Jam/Columbia 44-05930)	45	28	GRAVITY JAMES BROWN (Scotti Bros. 42905943)	68	18
18	LOVE YOU DOWN READY FOR THE WORLD (MCA 23680)	15	19			57	GOIN' TO THE BANK COMMODORES (Polydor 885 358 1)	52	16			
19	VICTORY KOOL & THE GANG (Mercury/PolyGram 888 074 1)	18	16			58	HUMAN (EXTENDED VERSION) HUMAN LEAGUE (A&M SP112197)	34	20			
20	TALK TO ME (REMIX) CHICO DeBARGE (Motown 4567MG)	17	18									
21	SUMMERTIME, SUMMERTIME NOCERA (Sleeping Bag SLX-22)				16	24						
22	WORD UP CAMEO (Atlanta Artists/PolyGram 884 933-1)				19	26						
23	YOU BE ILLIN' RUN D.M.C. (Profile PRO-7119)				20	15						
24	I WON'T STOP LOVING YOU C-BANK FEATURING DIAMOND GIRL (Next Plateau NP 50047)				49	5						
25	SITUATION #9 CLUB NOUVEAU (Tommy Boy TB 891)				30	9						
26	CRAZAY JESSE JOHNSON (A&M 2878)				21	18						
27	JEALOUSY CLUB NOUVEAU (King Jay/Tommy Boy TB 884)				22	25						
28	WHAT YOU SEE IS WHAT YOU GET BRENDA K. STARR (MCA 23704)				41	3						
29	LOOKING FOR A NEW LOVE JODY WHATLEY (MCA 23689)				51	2						
30	FOR TONIGHT NANCY MARTINEZ (Atlantic 0-86789)				26	23						
31	DIAMOND GIRL NICE AND WILD (Top Hits TH-106)				29	25						
32	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) GRACE JONES (Manhattan 56038)				24	14						
33	FACTS OF LOVE JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 0-20545)				28	12						
34	BIG FUN THE GAP BAND (Total Experience 2701-1-TD)				33	13						
35	SHOW ME COVER GIRLS (Fever 814)				55	2						
36	ONCE BITTEN TWICE SHY VESTA WILLIAMS (A&M SP-12206)				37	12						
37	BIZARRE LOVE TRIANGLE NEW ORDER (Quest/Warner Bros. 28421-0)				56	2						
38	I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER (Island DMD 969)				25	18						
39	STAY A LITTLE WHILE, CHILD (EXTENDED VERSION) LOOSE ENDS (MCA 23635)				36	30						

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

New 12" Releases

- PATTI SMYTHE** (CBS CAS 2612)
Never Enough (4:19) (Dub Notes/No Me/Human Boy/Hobbler/Pink Smoke / Blackwood - ASCAP/BMI) (Producer: Rick Chertoff/William/Wittman)
- HERB ALPERT** (A&M SP-12226)
Keep Your Eye On Me (5:53) (Flyte Tyme - ASCAP) (J. Jam, T. Lewis)
Producers: James Harris III and Terry Lewis)
- SPOONS** (Mercury/PolyGram PRO 490-1)
Bridges Over Borders (6:47) (Mark-Cain - CAPAC) (Deppe/Horne/Preuss) E. Booker, T. Berry) (Producer: T. Treumuth)
- PUBLIC ENEMY** (Def Jam/Columbia 44 06719)
Public Enemy #1 (4:46) (Def Jam - ASCAP) (C. Ridenhour, H. Shocklee)
Producers: H. Shocklee, C. Ryder)
- ORAN "JUICE" JONES** (Def Jam/Columbia 4406730)
Here I Go Again (4:48) (Sotne Agate/Jobete - BMI) (A. Cleveland, T. Johnson, W. Robinson, Jr. W. Moore) (Producers: V. F. Bell, R. Simmons)
- C.C. COOPER** (Krisma/Macola MRC-0972)
Love Guarantee (3:32) (CA-BI-TE/Trans Star - BMI) (C.C. Cooper, T. Marshall, W.L. Cooper) (Producers: E. Atkins, R. Trotter)

MOST ACTIVE



Boy Toy—Tia—RCA

STRONG ACTIVITY

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

CLUB PICK

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

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

RETAILER'S PICK

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

Comments:
"Good alive dance tune."

MUSIC VIDEO

MOST ADDED



Bruce Hornsby—Mandolin Rain—RCA

STRONG ADDS

Stacey Q—We Connect—Atlantic
Bob Geldof—Love Like A Rocket—Atlantic

Peter Cetera—Big Mistake—Full Moon/Warner Bros.—

Steve Winwood—The Finer Things—Island/Warner Bros.

PROGRAM ADDS

CATCH 22—Casey Obrien—Program Director—Anchorage

P. Cetera
Parachute Club
D.Hall

B. Hornsby
B. Geldof
Pet Shop Boys
Spoons
Stacey Q
KTP
J. Watley
General Public

HIT VIDEO USA—Mike Opelka—Program Director—Houston

P. Young
Expose'
B. Hornsby
Russ Taff
Bob Geldof
P. Cetera

23 MUSIC AKRON—Billy Soule—Program Director—Ohio

Herb Alpert
Stacey Q
B. Hornsby
Heaven 17
Pet Shop Boys
B. Geldof
F. Jackson
G. Jeter/G. Jones

TV 69—Tom Zingale—Program Director—Gainesville

P. Cetera
Rob Jungklas
B. Hornsby
Tesla
China Crises

Hipsway
Pet Shop Boys
Stacey Q
Expose'
G. Abbott
Club Nouveau
A-HA

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles

Starship
K. Wild
P. LaBelle
H. Chung
B. Hornsby
H. Alpert
Starpoint
Steinski and Mass Media
D. Allen
A. Franklin
REO Speedwagon

FRIDAY NIGHT VIDEO—Joey Duley Program Director—New York

A. Franklin
J. Jett & The Blackhearts
Barbusters
S. Winwood
B. Hornsby
P. Gabriel
L. Vandross
Georgia Satellites
B. Boys
Talking Heads
U2
Los Lobos

HOT TRACKS—Vincent Rubino—Program Director—National

P. LaBelle
J. Watley
Sylvester
L. Richie
J. Jackson
G. Abbott
C.J. Hay
C. DeBarge
S. Winwood

CALIFORNIA MUSIC CHANNEL—Rick Kurkjian—Program Director—Associate Producer—Kary Chan Oakland-San Francisco

A. Franklin
J. Johnson
C. DeBarge
Ready For The World

TOP 40 VIDEOS—Producer—Jeff Most Burbank, Calif.

P. Young
Talking Heads
B. Geldof
B. Springsteen
P. Cetera
P. Hyman
Deep Purple
K. Wild
Psychedelic Furs
F. Jackson
S. Winwood
B. Hornsby
C.J. Hay

VIDEO PROGRAMMER'S PICK

PD: Giles Ashford
PROGRAM: Night Tracks
MARKET: Los Angeles, Calif.

Video: No One Turns Away From The Camera

Artist: Eye In The Sky

Label: Unsigned

Comments:

"Could be the shape of things to come, watch for the world TV premiere Feb. 20-21."

CASH BOX TOP 40 MUSIC VIDEOS

	L	W		L
	W	O		W
	C	C		C
1 CHANGE OF HEART Cyndi Lauper (Portrait)	3	13	20 THE WAY IT IS Bruce Hornsby and The Range (RCA)	14
2 LAND OF CONFUSION Genesis (Atlantic)	2	9	21 BIG TIME Peter Gabriel (Geffen)	25
3 C'EST LA VIE Robbie Nevil (EMI)	1	9	22 YOU GOT IT ALL The Jets (MCA)	24
4 KEEP YOUR HANDS TO YOURSELF Georgia Satellites (Elektra)	9	6	23 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY) BEASTIE BOYS (Def Jam/Columbia)	26
5 CONTROL Janet Jackson (A&M)	4	14	24 BRAND NEW LOVER Dead or Alive (Epic)	DEBU
6 OPEN YOUR HEART Madonna (Sire/Warner Bros.)	6	9	25 LOVE WILL CONQUER ALL Lionel Richie (Motown)	15
7 NOTORIOUS Duran Duran (Capitol)	5	13	26 THE FINAL COUNTDOWN Europe (Epic)	DEBU
8 BOY IN THE BUBBLE Paul Simon (Warrner Bros.)	11	3	27 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX (Jive/RCA)	33
9 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES Timbuk 3 (I.R.S.)	10	16	28 FRENCH KISSIN Debbie Harry (Geffen)	34
10 SHAKE YOU DOWN Gregory Abbott (Columbia)	8	13	29 WAR Bruce Springsteen (Columbia)	29
11 VICTORY Kool & The Gang (PolyGram)	7	16	30 FOR TONIGHT Nancy Martinez (Atlantic)	16
12 HUMAN Human League (A&M)	13	21	31 IT'S IN THE WAY THAT YOU USE IT Eric Clapton (Warner Bros)	28
13 WILD WILD LIFE Talking Heads (Warner Bros.)	12	17	32 CRY WOLF A HA (Warner Bros.)	35
14 CALLING ON YOU Stryper (Enigma/Capitol)	22	3	33 TO BE A LOVER Billy Idol (Chrysalis)	21
15 WILL YOU STILL LOVE ME? Chicago (Warner Bros.)	17	4	34 HOLD ME Collen James Hay (Columbia)	DEBU
16 RESPECT YOURSELF BRUCE WILLIS (Motown)	20	2	35 STOP TO LOVE Luther Vandross (Epic)	DEBU
17 BALERINA GIRL Lionel Richie (Motown)	19	5	36 MANDOLIN RAIN Bruce Hornsby And The Range (RCA)	DEBU
18 CANDY Cameo (Atlanta Artists)	18	5	37 SHIP OF FOOLS World Party (Capitol)	DEBU
19 LIVING ON A PRAYER Bon Jovi (Mercury/PolyGram)	23	3	38 WE CONNECT Stacey Q (Atlantic)	DEBU
			39 WORD UP Cameo (Atlanta Artists)	31
			40 I WANT TO MAKE THE WORLD TURN AROUND Steve Miller Band (Capitol)	39

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

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

	L	W		L
	W	O		W
	C	C		C
1 EVERY BREATH YOU TAKE -THE VIDEOS The Police (A&M Video 61022)	1	7	8 GENESIS LIVE — THE MAMA TOUR Genesis (Atlantic Video 50111-3)	11
2 THE VIDEO ALBUM, VOLUME I Billy Joel (CBS Music Video 6198)	2	13	9 DAVID LEE ROTH (Warner Music Video 38126)	8
3 STOP MAKING SENSE Talking Heads (RCA Home Video 60519)	DEBUT		10 THE #1 VIDEO HITS Whitney Houston (MusicVision 6-20631)	10
4 WHAM IN CHINA-FOREIGN SKIES (CBS Fox Music Video 7142)	4	13	11 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. Music Video 38119)	13
5 CONTROL- THE VIDEOS Janet Jackson (A&M Video 61021)	3	7	12 MADONNA LIVE (Warner Bros. Music Video 38105)	DEBU
6 LIVE WITHOUT A NET Van Halen (Warner Bros. Music Video 38129)	5	5	13 WOMEN IN ROCK (MCA Home Video 80428)	15
7 THE MAKING OF DANCING ON THE CEILING LIONEL RICHIE (Karl Lorimar Video 394)	6	4	14 COLOR ME BARBRA Barbra Streisand (CBS/Fox Music Video 3518)	12
			15 BREAKOUT BON JOVI (Sony Video 165)	9

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

CASH BOX TOP 40 VIDEOCASSETTES

	L	W		L	W
	O	C		O	C
1 INDIANA JONES AND THE TEMPLE OF DOOM Paramount Home Video 1643	2	12	21 SPACE CAMP ABC Home Video 5174		
2 JANE FONDA'S LOW IMPACT WORKOUT KVC/RCA Video Production/Karl Lorimar Home Video 070	1	13	22 JANE FONDA'S PRIME TIME WORKOUT KVC/RCA Video Productions/Karl Lorimar Home Videos 058	15	17
3 DOWN AND OUT IN BEVERLY HILLS Touchstone Home Video 473V	4	16	23 PLAYBOY VIDEO CENTERFOLD #4 Karl Lorimar HV513	16	6
4 SLEEPING BEAUTY Walt Disney Home Video 476	3	12	24 9 1/2 WEEKS MGM/UA Home Video 800973	22	13
5 COBRA Warner Bros. Home Video 11594	8	7	25 GONE WITH THE WIND (MGM/UA Home Video 900284)	26	2
6 MONEY PIT MCA Home Video 80387	13	12	26 BACK TO THE FUTURE MCA Home Video 80196	28	39
7 JANE FONDA'S NEW WORKOUT KVC/RCA Video Productions/Karl Lorimar Home Videos 069	5	16	27 YOUNG SHERLOCK HOLMES Amblin Ent./Paramount Home Video 1670	29	17
8 STAR TREK II/WRATH OF KHAN Paramount Home Video 1183	7	11	28 EXTREMITIES Paramount Home Video 12511		DEBUT
9 BACK TO SCHOOL (HBO/Cannon TVA2988)	12	2	29 SECRETS OF THE TITANIC National Geographic Video/Vestron 1063	19	5
10 PINOCCHIO Walt Disney Home Video 239	9	17	30 ALIEN CBS-Fox Video 1090	31	22
1 PRETTY IN PINK Paramount 1858	11	15	31 LUCAS CBS-Fox Video 1495	32	9
2 HOWARD THE DUCK (MCA Home Video 80511)	14	2	32 OUT OF BOUNDS (RCA & Columbia Pictures Home Video 620722)	38	2
3 OUT OF AFRICA MCA 80350	17	18	33 AUTOMATIC GOLF (Video Reel VA39)	35	2
4 MY NAME IS BARBRA CBS/Fox Video 3519	6	9	34 MURPHY'S ROMANCE RCA/Columbia Pictures Home Video 20649	39	24
5 KATHY SMITH'S BODY BASICS JCI Video 8111	18	14	35 PLAYBOY VIDEO CALENDAR Karl Lorimar Home Video 510	25	5
6 AMADEUS HBO/Cannon Video TVA 2997	23	17	36 THE CAGE Paramount Home Video 60040-01	27	11
7 PLAYBOY VIDEO CENTREFOLD #3 Karl Lorimar HV509	10	15	37 8 MILLION WAYS TO DIE CBS-Fox Video 6118	33	13
8 MAXIMUM OVERDRIVE (Karl Lorimar HV395)	21	2	38 MY FAIR LADY CBS-Fox Video 7038	30	3
9 F/X EMI HBO Video 3769	20	17	39 MURPHY'S LAW Cannon Films/Media Home Entertainment M849	37	10
10 BEVERLY HILLS COP Paramount Home Video 1134	24	11	40 GUNG HO Paramount Pictures/Paramount Home Video 1751	34	17

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

AUDIO/VIDEO

MINIATURIZATION—Sony Corp. of America and MGM/UA Home Entertainment have announced an agreement under which MGM/UA will begin releasing its first slate of 8mm home videos. As soon as this spring, fifteen titles in the new, more compact, higher-sound quality format will appear, including such titles as *An American In Paris*, *Dinner at Eight*, and *National Velvet*. The new line will incorporate both HiFi AFM and PCM digital sound, and will be sold through Sony dealerships at a suggested retail price below \$30. 8mm cassettes, for those of you unfamiliar with it, are about the size of an audio tape, and play back on ultra-compact players. According to MGM/UA Home Entertainment president, **Bill Gallagher**, the company has been waiting for the right moment to jump on the 8mm bandwagon. "During the last year we watched 8mm grow to where it is now appropriate for MGM/UA to participate in it," he remarked.

AVA PRESENTERS—Presenters for the fifth annual **American Video Awards** have been announced, and a curious assortment of celebrities they are, too. Curious in the sense that while some of them, such as "Weird Al" **Yankovic**, **Dwight Yoakam**, **Lisa Lisa** and **Gregory Abbott**, are music celebrities with videos to boast of, several others, such as actress **Diana Canova** and comedian **Gallagher**, to our knowledge have little, if anything to do with music videos - except for undoubtedly having seen a few. Granted, there's nothing in the title of this event, or of its presenters (the **National Academy of Video Arts & Sciences**) to suggest music video over any other genre, and these celebrities have certainly appeared on video, but there aren't any non-music videos on the fifth annual AVA nominations list. It's a little like having **Meryl Streep** present a Grammy or **Bob Seger** present an Oscar, isn't it? Well, enough said. The event will be hosted by **Casey Kasem**, and aside from the above mentioned folks, the presenters include **Roseanne Barr**, **Delta Burke** (whose sensational performances in the recently resurrected sit-com *Designing Women* qualify her to present any award, in my book) **Jackee Harry**, **David Hasselhoff**, **Jean Kasem**, **Tim Reid** and **Tracy**

Scoggins, with performances by **Wang Chung**, **The Bangles** and **Richard Belzer**. The two-hour show, which will be taped for TV syndication February 26 at L.A.'s Scottish Rite Auditorium, is produced by **Scotti/Vin-nedge Television** in association with **Casey Kasem Productions**.

U.K. AWARDS—And speaking of televised awards shows, the 1987 **International British Record Industry Awards** has cleared 102 markets in this country, according to **The Entertainment Network (TEN)**, co-producers (with the **BPI** and **BBC-TV**) and syndicators of the event. Scheduled to go into nationwide syndication February 14 - March 14, the awards cover 13 categories, with such nominees as **Madonna**, **Whitney Houston**, **Bruce Springsteen**, **Huey Lewis** and **Paul Simon**. The show, which is being offered in both two-hour and one-hour versions, features performances by **Whitney Houston**, **Simply Red**, **Spandau Ballet**, **Level 42**, and **5 Star**.



VICIOUS ROMANTICS—From Embassy Home Entertainment in late April comes *Sid & Nancy, the story of the romance between punk rocker Sid Vicious (Gary Oldman) and groupie Nancy Spungen (Chloe Webb)*.

A NOD TO THE LADIES—This week in New York, **Cinemax** is taping a special *Cinemax Sessions* tribute to the great ladies of song, *Cinemax Sessions: The Legendary Ladies*. Taped at NYC's Latin Quarter, the show is being hosted by **Belinda Carlisle** and **Deborah Harry**, and features performances by a strong cast of hit makers, including **Darlene Love**, **Lesley Gore**, **Martha Reeves**, **Ronnie Spector**, **Mary Wells**, **Shirley Alston** and **Freda Payne**. No airdate for the show has been set as we go to press, but we're told sometime in late summer.

Gregory Dobrin

THE RELEASE BEAT

Embassy Home Entertainment's March releases are spearheaded by the Medieval drama *The Name of The Rose*, a film based on **Umberto Eco's** best-selling novel, starring **Sean Connery** and **F. Murray Abraham**. Suggested retail price is \$79.95, HiFi stereo VHS and Beta with closed captioning. . . From **MCA Home Video** in March comes *Bullies*, a **Paul Lynch**-directed thriller involving a rough mountain clan that terrorizes a small town. Suggested retail is \$79.95, HiFi Dolby B mono VHS and Beta HiFi mono, with closed captioning. Also from MCA in March, the 1943 version of the *Phantom of the Opera*, starring **Claude Rains** and **Nelson Eddy**. Suggested retail is \$39.95, HiFi Dolby B mono VHS and HiFi mono Beta. . . **Paramount Home Video** has two new music releases from **Windham Hill** for March: *Windham Hill - In Concert*, taped during the 1986 Windham Hill summer tour (\$29.95) and *Windham Hill - Seasons*, selections from four previously released seasonal Windham Hill programs (\$19.95). Both releases are available in HiFi digital stereo, VHS and Beta.



MAKING IT OVER THE TOP—Geffen recording artist **Sammy Hagar** is pictured on the set of soundtrack music video, *The Winner Takes It All*, (recorded for Columbia Records) for the **Clay Aiken** film, *Over the Top*. Shot on location in Las Vegas and at Hollywood's S.I.R. Studios, the video was directed by **Gil Bettman** and produced by **Alexis Omeltchenko** of L.A.-based **Indulgence Productions**. The video features an arm wrestling bout between **Stallone** and **Hagar**, of which the winner will be announced on MTV February 18. Pictured (l-r) are director of photography **Bobby Byrne**; **Hagar**; and **Bettman**.

CLASSIFIEDS

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Classified Ads Close TUESDAY

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PARTY—BMI's West Coast office recently threw a #1 party for Bobby Caldwell, who hit with his tune, "The Next Time I Fall In Love." Pictured (l-r) are: BMI exec, Allan McDougall; vell; writer Franne Golde, SBK Entertainment's Doug Minnick; and BMI exec, Doreen r.

TICKERTAPE

W YORK—Composer Paul Nelson won the seventh annual ASCAP Rudolf sim Award, for orchestral works which have not received a professional performance, for his "Vox Aeterna Amoris" for mezzo soprano soloist and orchestra; the re carries a cash award for \$5,000. Do you cause yoks among your colleagues? you the company clown? Stand-Up NY, a New York comedy club, is looking "The Funniest Person in the Recording Industry." If that's you, contact the club 236 W. 78th St., New York, NY 10024. You could win, among other things, a neddy gig at the Concord Hotel...The International Advertising Film Festival, set June 15-20 in Cannes, has established a new music video category; contact envension at (212) 818-0180 for details...The Cherry Lane Music Co. has signed exclusively print and distribute folios and sheet music for the rock band Bos...CBS Special Products has attained the exclusive rights to exploit the Bert ompfert catalogue for the U.S. and Canada...April has been designated National tar Month by the Music Distributors Assoc., the Guitar and Accessory Music rketing Assoc., and the National Assoc. of Music Merchants. For info about the motion, contact GAMMA at 135 W. 29th St., New York, NY 10001...Manhat's DIS publicity company has moved: it is now at 250 W. 57th St., New York, 10107.

KMET (continued from page 6)

remendous outlet for us." However, more recent revelations lead to speculation of a hybrid format, landing rely between the Urban Contemporary d of Power 106, Los Angeles' top rated n, and KROQ, the alternative AOR pulled a 3.9 share in the Fall Arbitron s. Given the market's long-standing e for the "hottest" music, it would ap- to be a logical programming niche, al- gh the exact classification of such a t is unknown. rck Friday, as KMET's ex-air staff has to calling the events of the 6th, came out advance warning, although the feel- g imminent change had been in the air ome time. The ultimate result of T's fall from grace is that Los Angeles idently without the services of some of most respected and well-known names ck radio, including Jim Ladd, David l, Cynthia Fox, Pat "Paraquat" Kelly, others. Tom Yates, program director of T's competitor KLSX, noted that "we this game like a war, but you never anybody to really die. When some- like the stature and the legacy of a T goes away, it makes us very sad." ar sentiments were echoed by Kurt

omo 12" (continued from page 6)

ol service comes on the heels of the hart/Abrams Superstar convention in Springs where it became apparent programmers were dissatisfied with the of 12"s. According to Leeds, Greg Gil- e, who now consults Burkhart/ ms, called for an end to 12"s "unless it something special in front of the (al- release." Leeds said he asked Gilles- he could "live with this (no 12"s)" now e consults more than 63 radio stations Gillespie's response was, "absolutely," rding to Leeds.

Kelly, program director of KLOS, KMET's closest AOR rival during the 1970's: "You like to see good competition, but you never like to see anyone get knocked out of the fight." Both KLOS and KLSX, in an unpre- cedented show of camaraderie, allowed KMET's fallen air staff substantial time on their stations to say good-bye to their loyal audience.

"It's been amazing to see the reaction that people have shown us, and it's very heartwarming that your competitors would invite you down to say good-bye to your audience," Jim Ladd commented. "The people have just been phenomenal."

Cody admits that the human element involved in the situation made it the decision an extremely difficult one, but stresses that it was simply a business decision. "It was just a format change. It's never a pleasant situation, but I don't know what more we could have done to ease the pain. It was very hard to let that many people go, especially since it was through no fault of their own. Without a doubt, they are a very talented group of people."

For further coverage of the KMET story, see this week's Radio Report in *Cash Box'* center pullout section.

"One of album radio's greatest strengths is its inherent ability to lead the way in discovering and breaking new tracks," stated the letter. It ended by saying "We hope that this effort will help ease the vinyl crunch and will benefit the format, the artists and the record company."

Asked if the move would amount to a cost savings to the record company, Leeds responded, "We haven't even addressed that issue at this point. It has just been a matter of listening to radio's needs and responding."

Flyte Tyme

(continued from page 9)

songwriters," asserts Lewis. "We are always writing and performing on everything we produce, so all aspects of music are there for us. In fact, once you get into production, you become a psychologist, a doctor, a teacher, a lawyer, a counselor, a musician—it's really a multi-faceted job!" Harris laughs and nods his long brown locks in agreement.

The list of artists that the red-hot tandem has turned down reads like the guest list at a platinum record award ceremony—Whitney Houston, Lionel Richie, Aretha Franklin, Dionne Warwick, and more. Rather, they live for the true challenge of taking an artist who is far from the limelight and exploding them onto the pop music scene by realizing their ultimate potential. "We turned all those people down, but in that same time frame, we took The Human League all the way from zero to #1, a gold record on the way to platinum." It is partially this underdog spirit that has endeared Flyte Tyme to their business and creative associates everywhere in the industry.

So how do they do it—what is the secret? According to Harris, you must start with a raw mix of talent and good songs, throw in a pound of hard work (six 12-hour days per week), and add a dash or two of goodwill. The end result, however, always depends upon the initial stock—is there enough talent there to play starmaker? "You can't take a race car with a messed-up engine and win a race. What we get are great engines that aren't tuned up. So all we are is mechanics, and that's what The Human League's situation was. We just came in, brought in a few new parts, and tuned them up. But they had the engine to begin with—they had the talent."

The latest release from the Flyte Tyme team is "Let's Wait Awhile," a luscious ballad off the "Control" LP. It espouses a refreshing message of moderation to the young, predominantly female audience, in contrast to the overtly promiscuous focus of most pop music of the age. Upcoming projects in the next few months include the latest album from Alexander O'Neal, an old friend of Lewis and Harris, who put his own



career on hold until they could devote their entire energies to his sessions. Harris is genuinely excited about this March release, and foresees a smash for the fellow Minneapolis native: "There are some songs on this that we've just got to get out to the public. Right now that's our top priority."

Another possible entry in the Flyte Tyme hit parade is the heretofore under-recognized temptress Pia Zadora, who is planning an album release soon. Her management has been in touch with Harris and Lewis. The two have expressed an initial interest. "What we are doing," explains Harris, "is listening to a few songs to see whether it will work before committing ourselves. She's fantastic—she's got a good voice. She likes to sing melodies, and we like to write melodies, so it's going real well." Needless to say, Zadora also fits to a T the Flyte Tyme prerequisite of the underdog turning her career around and shooting for the top. ("She fits the bill," Harris agrees.) This may be an extremely interesting test of their starmaking capabilities.

So if you happen to see ol' Leo "Nice guys finish last" Durocher along the way, tell him that for once he's been proven wrong. Here is a textbook case of two truly nice guys, Terry Lewis and Jimmy "Jam" Harris, finishing first for a change. It seems that this talented twosome will be around for quite some time, as they plan to continue writing and producing into the foreseeable future, renewing that lease in the penthouse suite year after year after year...

The Best Seafood In L.A.

A Real Cool Fall Treat

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



MARYLAND CRAB HOUSE

"The taste of the Chesapeake"

TWO LOCATIONS

<p style="text-align: center; font-weight: bold;">ENCINO</p> <p style="text-align: center;">Lunch & Dinner Tues. thru Sun. Closed Monday</p>	<p style="text-align: center;">17410 Ventura Blvd. Encino, CA 818-783-CRAB</p>	<p style="text-align: center; font-weight: bold;">SANTA MONICA</p> <p style="text-align: center;">25th & Pico Blvd. Santa Monica, CA 213-450-5555</p>
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CASH BOX

Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 21, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 121 Stations

115 Stations Reported This Week

Lean On Me

Club Nouveau—King Jay/WB
26 Adds

Tonight, Tonight, Tonight

Genesis—Atlantic
20 Adds

Dominoes

Robbie Nevil—Monhottan
20 Adds

Walking Down Your Street

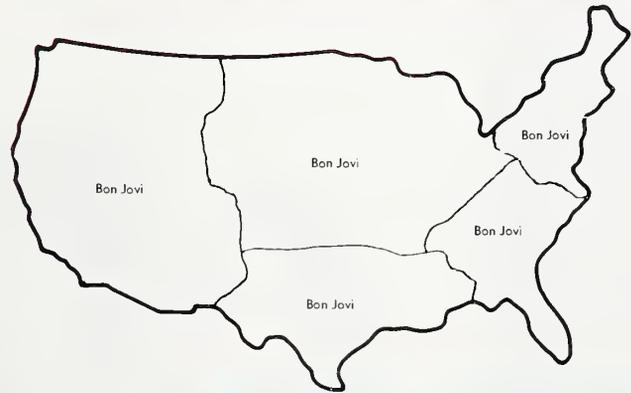
Bangles—Columbia
19 Adds

Finer Things

Steve Winwood—Island
15 Adds



#1 SINGLES



DETAIL



Livin' On A Prayer

Bon Jovi—Mercury/PG

Fight For Your Right (To Party)

The Beastie Boys—Def Jam/Columbia

Respect Yourself

Bruce Willis—Matawn

Open Your Heart

Madonna—Sire

Change Of Heart

Cyndi Lauper—Partrair

REQUESTS



Fight For Your Right (To Party)

Beastie Boys—Def Jam/Columbia

Lean On Me

Club Nouveau—King Jay/WB

Will You Still Love Me?

Chicago—Warner Bros.

Keep Your Hands To Yourself

Georgia Satellites—Elektra

Somewhere Out There

L. Ronstadt/J. Ingram—MCA

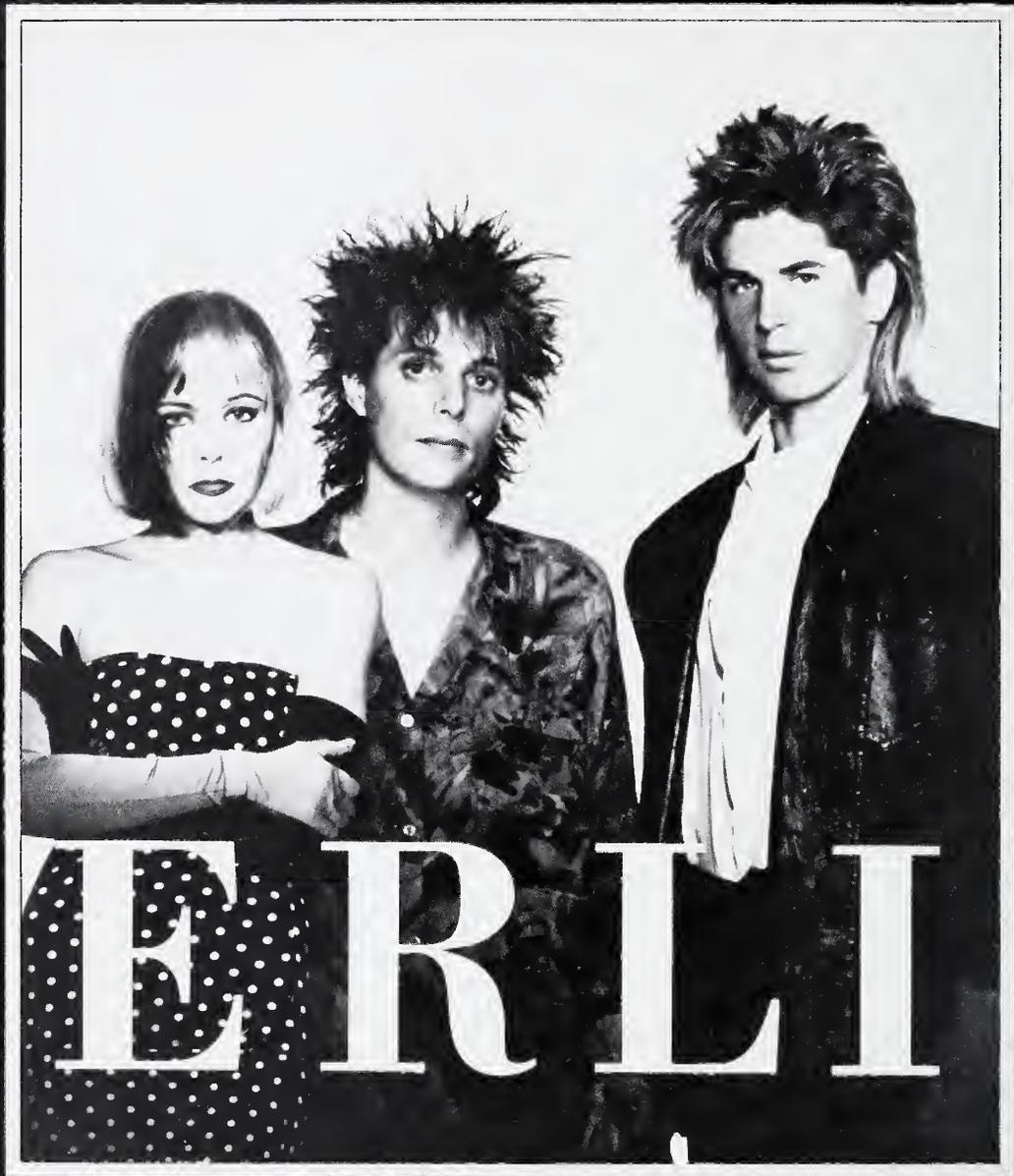
ALBUM ALLEY

er The Top—Various Artists—Columbia
The heels of "Top Gun" and "Stand By Me" comes the industry's latest fun-filled, superstar, packed with lots o' hits (they hope), soundtrack LP. Sammy Hagar's "Winner Takes It All" been issued as the first single, and is climbing the charts - at #75 bullet in its' second week. A oge of artists contributed new material to the project, including Asia, Eddie Money, and in Zander (of Cheap Trick). Also featured is a rare soundtrack appearance by Mr. Kenny gins with "Meet Me Half Way."
edom—Santana—Columbio
lished band resurfaces once again, this time with an album full of social commentary (ongs Of Freedom") and gospel-tinged inspirational tunes ("Praise"). First track released, racruz," is abtaining healthy AOR action ond may cross CHR.
ke A Move—Billy Branigan—Landon/PG
ut effort from Branigan is chock full of AOR-bound (ala Bryan Adams, Jahn Parr) tracks. his image and sound should appeal to the MTV generation, possibly causing it ta cross 2. Could be the year's first sleeper hit, stay tuned . . .

CROSSOVER POTENTIAL

I Knew You Were Waiting (For Me)—Aretha Franklin and George Michael—Aristo
Light Of Day—Borbusters—CBS Associated
Keep Your Eye On Me—Herb Alpert—A&M
Just To See Her—Smakey Robinson—Motown
A Woman In Love—Carl Anderson and Angelo Bofill—Epic

IF
"YOU DON'T KNOW"
TODAY
YOU WILL TOMORROW



BERLIN

Produced by Bob Ezrin with
Andy Richards and Berlin
• From the Geffen album
Count Three And Pray



• Management: Peregrine
Watts-Russell/M.F.C.
Management • © 1987 The
David Geffen Company

TOP 40 PLAYLIST SCOREBOARD

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Popularity Factor				Station %	Request Rank	Sales Rank	Vid. Rot. Rank	Current Tour	Current LP	
				12-17	18-24	25-34	34+						This Wk.	Ttl. Wks.
1	BON JOVI—Livin' On A Prayer—Mercury/PG	1	11	X	X	X		82%	1	2	19	Y	1	25
2	MADONNA—Open Your Heart—Sire/WB	2	12	X	X	X		79%	9	5	6		9	32
3	B. VERA & THE BEATERS—At This Moment—Rhino	3	15	X	X	X	X	50%	17	11		Y	17	10
4	CHICAGO—Will You Still Love Me—Full Moon/WB	5	15	X	X	X	X	87%	4	10	15		49	20
5	GEORGIA SATELLITES—Keep Your Hands...—Elektra	6	14	X	X	X		78%	5	8	4	Y	11	15
6	HUEY LEWIS—Jacob's Ladder—Chrysolis	9	6	X	X	X	X	91%	10	7	*		8	24
7	SAMANTHA FOX—Touch Me—Jive/RCA	7	16	X	X			69%	7	14	27		35	10
8	JETS—You Got It All—MCA	11	12	X	X			80%	8	19	22		138	2
9	LIONEL RICHIE—Ballerino Girl—Motown	10	12			F	F	74%		13	17	Y	15	26
10	CYNDI LAUPER—Change Of Heart—Portrait	4	13	X/F	X/F	X/F		63%		6	1	Y	24	21
11	BEASTIE BOYS—(You Gotta) Fight...—Def Jam/Col.	16	10	M	M			70%	2	3	23	Y	2	14
12	GREGORY ABBOTT—Shoke You Down—Columbia	8	19		X/F	X/F	F	27%		40	10		20	16
13	BOSTON—We're Ready—MCA	12	12	M	M	M		52%		17	NV		6	20
14	JOURNEY—I'll Be Alright...—Columbia	17	12	X	X			76%		18			46	42
15	LUTHER VANDROSS—Stop To Love—Epic	15	15		X	X	X	65%		9	35		16	19
16	R.F.T.W.—Love You Down—MCA	18	13	F	F			68%	15	15		Y	50	12
17	PETER GABRIEL—Big Time—Geffen	19	13	X	X	X		83%	12	16	21		25	38
18	BRUCE WILLIS—Respect Yourself—Motown	21	6	X	X	X	X	88%	11	4	16		62	2
19	RONSTADT/INGRAM—Somewhere...—MCA	25	10	X	X	X	X	73%	6	1			86	4
20	BENJAMIN ORR—Stoy The Night—Elektra	20	16		X	X	X	45%	28	12			111	4
21	EDDIE MONEY—I Wonno Go Back—Columbia	24	12		X	X		75%		34			32	25
22	CHICO DeBARGE—Talk To Me—Gordy/Motown	22	14	X/F	X/F			63%		25			—	—
23	CINDERELLA—Nobody's Fool—Mercury/PG	23	15	X	X			56%	25	21		Y	5	29
24	BRUCE HORNSBY—Mondolin Roin—RCA	26	6	X	X	X	X	82%	26	31	36	Y	3	34
25	JANET JACKSON—Let's Wait Awhile—A&M	29	5	F	F			83%	21	22	NV		10	52
26	DEAD OR ALIVE—Brand New Lover—Epic	27	10	X	X			74%	14	26	24		75	10
27	ROBBIE NEVIL—C'est Lo Vie—Monhotton	13	19	X	X	X	X	26%		23	3		34	10
28	GLASS TIGER—Someday—Monhotton	14	17	X	X	X		38%		39			53	30
29	JANET JACKSON—Control—A&M	28	17	X	X	X		27%			5		10	52
30	STARSHIP—Nothing's Gonna...—Grunt/RCA	34	4		X	X	X	86%		27			—	—
31	BANGLES—Walk Like An Egyptian—Columbia	30	22	X	X	X		21%	19				4	55
32	WANG CHUNG—Let's Go—Geffen	36	5	X	X			74%		41	*	Y	66	16
33	EXPOSE—Come Go With Me—Aristo	39	5	X	X			75%	27	32			—	—
34	JEFF LORBER—Facts Of Love—Worner Bros.	37	10		X	X		54%		35			90	6
35	COREY HART—Con't Help Folling...—EMI Americo	35	12	F	F	F	F	34%		24			65	19
36	EUROPE—The Final Countdown—Epic	41	5	M	M			65%	13	29	26		29	6
37	BILLY JOEL—This Is The Time—Columbia	32	15			X	X	22%		33	NV		22	28
38	GENESIS—Tonight, Tonight, Tonight—Atlantic	47	2					86%	29			Y	7	35
39	REO SPEEDWAGON—Thot Ain't Love—Epic	44	4					57%		44			—	—
40	CAMEO—Condy—Atlanto Artists/PG	43	6	X	X			43%	20		18		31	23

° Soundtrack

* MTV—Exclusive

NV—No Video

Y—Yes, On Tour

X—All

ON DECK

Record Rank	Title	Lst. Wk.	Tot. Wks.	Popularity Factor				Station %	Request Rank	Soles Rank	Day Ports
				12-17	18-24	25-34	34+				
41	BILLY IDOL—Don't Need A Gun—Chrysalis	45	5	M	M			44%		38	3p-3a
43	CROWDED HOUSE—Don't Dream It's Over—Capital	46	6		X	X	X	48%		37	all
44	LOU GRAMM—Midnight Blue—Atlantic	48	4					49%	23		—
45	CLUB NOUVEAU—Lean On Me—King Jay/WB	54	2	X	X			74%	3	42	—
46	BRUCE SPRINGSTEEN—Fire—Columbia	50	4					39%		20	—
49	TINA TURNER—What You Get...—Capital	57	3					54%		45	—
50	DURAN DURAN—Skin Trade—Capital	55	4					34%			—
52	FRANKLIN/MICHAEL—I Knew You Were...—Arista		Debut					56%			—
53	A-HA—Cry Wolf—Warner Bras.	58	5	X	X			26%	18		6a-mid
54	HIPSWAY—The Honeythief—Columbia	61	5					37%			—
55	PETER CETERA—Big Mistake—Full Maan/WB	56	5					28%			—
56	LONE JUSTICE—Shelter—Geffen	60	6		X	X		23%		43	all
57	STEVE WINWOOD—The Finer Things—Island	68	3					33%			—
58	DARYL HALL—Sameane Like You—RCA	59	5					25%			—
59	COMMUNARDS—Dan't Leave Me This Way—MCA	64	4					28%			—
60	SHIRLEY MURDOCK—As We Lay—Elektra	65	5	F	F	F		19%	16	30	6a-3p
62	BANGLES—Walking Down Your Street—Columbia	80	2					27%			—
66	DAVID & DAVID—Ain't Sa Easy—A&M	72	4					25%			—
69	EIGHT SECONDS—Kiss You...—Palydar/PG	74	4	X				17%	22		—
73	ROBBIE NEVIL—Damaes—Manhattan		Debut					27%			—

MULTI FORMAT PLAYLIST

Title	Top 40	Format Penetration					All Format%	Comb. Ret. Rank	Req. Rank	Comments
		Country	Urban	AC	AOR	Donce				
1 Jonet Jackson—Let's Wait Awhile—A&M	83%		89%	92%			44%	22	21	New champ - #16 pap
2 Bruce Hornsby—Mandalin Rain—RCA	88%			94%	85%		43.5%	31	26	Maves to #24 pap
3 Jets—You Got it All—MCA	80%		77%	93%			41.7%	19	8	Enters Tap 10
4 Starship—Nathing's Ganna...—Grunt/RCA	86%			77%	73%		39.3%	27		Film release will help
5 Lionel Richie—Ballerina Girl—Matawn	74%		68%	90%			38.7%	13		#9 pap & B/C
6 Bruce Willis—Respect Yourself—Matawn	88%		72%	71%			38.5%	4	11	Up 7 places B/C - #27
7 Madonna—Open Your Heart—Sire/WB	79%			70%		81%	38.3%	5	9	Still #1 Dance!
8 Exposé—Come Ga With Me—Arista	75%		62%			59%	32.7%	32	27	Maves 23 places B/C
9 Genesis—Tonight...—Atlantic	86%			18%	80%		30.7%		29	Beer ad hits Tap 40!
10 Billy Vero—At This Mament—Rhina	50%	38%	26%	64%			29.7%	11	17	Still moving Cauntry
11 R.F.T.W.—Lave You Dawn—MCA	68%			70%		36%	29%	15	15	LP #6 B/C
12 Journey—I'll Be Alright...—Columbia	76%			94%			28.3%	18		Maves to #14 pap
13 Eddie Money—I Wanna Ga Back—Columbia	75%			22%	66%		27.2%	34		Still moving up
14 Kool & The Gong—Stane Lave—Mercury/PG	24%		83%	55%			27%			Big week B/C - naw CHR
15 Chicogo—Will You Still Lave Me?—WB	87%			74%			26.8%	10	4	#4 bullet pap
16 Cameo—Candy—Atlanta Artists/PG	43%		42%			68%	25.5%		20	Enters Tap 40
17 Sheila E.—Hald Me—Paisely Park/WB			78%	34%		41%	25.5%			Up 11 ta #26 B/C
18 Luther Vandross—Stap Ta Lave—Epic	65%			83%			24.7%	9		LP still #1 B/C
19 Bon Jovi—Livin' On A Prayer—Mercury/PG	82%				63%		24.2%	2	1	Still #1 pap
20 Lou Gromm—Midnight Blue—Atlantic	49%				96%		24.2%		23	Still On Deck - #44 pap

“Light Of Day”

The New Single
From The New Movie
“Light Of Day”



Featuring Joan Jett and The Blackhearts

— Breaking everywhere — added at:

PRO-FM, B106, WFLY, WSPK, WMJQ, 93Q, WKRZ, WIGY,
OK100, WGAN, WOMP, WFXX, KREB, WCTH, PWR997,
KZZB, WKQB, WROQ, WINK, WCKN, KQIZ, WKSF, WZYB,
KNAN, WZBS, Z104, WBWB, KCMQ, 99KG, WDBR, KBVV,
KZZP, KIKX, KYVA, KZFN.

Z95 added at #40, WMMS added at #37, WKDD added at #40.



COMMENTS:

NORTHEAST

- | | | |
|---|---|---|
| 1 | RATT—Dance—Atlantic | Boogie. Git Down. Jam On It. Shake It. Fer crying out loud, DANCE! |
| 2 | PAUL SIMON—Boy In The Bubble—Warner Bros. | Starting to pick up in the east — broke this week in the southwest. |

3

SOUTHEAST

- | | | |
|---|-------------------------------------|---|
| 1 | HERB ALPERT—Keep Your Eye On Me—A&M | Herb's gettin' funky — breaking in the east his first week out. |
| 2 | GEORGIO—Sex Appeal—Macolo | Georgio Allentini's dance tune has been added at Y100. |
| 3 | COLIN JAMES HAY—Hold Me—Columbia | WMC/Memphis adding this African influenced song. |

SOUTHWEST

- | | | |
|---|--|--|
| 1 | BEASTIE BOYS—Brass Monkey—Def Jam/CBS | WKXX add this culturally uplifting tune from the Beastie's latest LP. |
| 2 | BURNS SISTERS—Listen To The Beat Of A Heart—Columbia | The sisters second single is seeing major A/C action — adding at KITY. |
| 3 | GEORGIO—Sex Appeal—Mocola | KRBE adding this hot dance tune. |

MIDWEST

- | | | |
|---|---|--|
| 1 | PATTI SMYTH—Never Enough—Columbia | Ex-lead singer for Scandal breaks out on her own with title track off forthcoming album. |
| 2 | PSYCHEDELIC FURS—Heartbreak Beat—Columbia | KDWB adds the Furs' latest. Single has already dominated the charts overseas. |
| 3 | BOB GELDOF—Love Like A Rocket—Atlantic | Geldof's second single off "Deep In The Heart Of Nowhere" LP is added at WYTZ. |

WEST

- | | | |
|---|--|---|
| 1 | JULIAN COPE—World Shut Your Mouth—Island | Cope's latest tune has earned #1 request status at KITS. Seeing great AOR action. |
| 2 | KATE BUSH—Experiment IV—EMI America | Hot requests in San Fransisco. Hey, experiment with this tune — you won't be sorry. |
| 3 | JACKSONS—Time Out For The Burglar—MCA | KHYT adds. #74 bullet in it's second week on B/C chart. |

HIGH PRIORITY



BOB MYERS
EMI America

Getting the first quarter of EMI off to a rocking start is a new single release from The Wolfman. **Peter Wolf** has delivered a stone cold rocker in the single and title track "Come As You Are." This has got the rawness and frankness of Peter's background to keep everyone at radio rocking through-out '87. "Come as you are or don't come at all" could be this year's slogan of hipness.

On it's way to radio on February 18 are the sweet sounds of **The Nevil Brothers** with "Whatever It Takes." It's time this band takes it's act out of New Orleans and spreads across the country. With assistance from **Ronnie Montrose's** hot licks, this tune has all the ingredients of a great CHR-AOR smash. The album is packed with hits to fill any format's desires.

Also on tap is **Corey Hart's** follow-up with "Dancing With My Mirror," a tune that will bring back memories of "Sunglasses At Night."

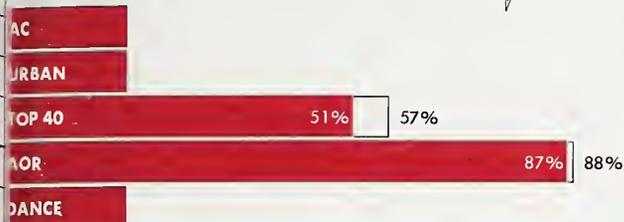
Watch for **John Waite's** single "Don't Lose Any Sleep," that will be an out-of-the-box add for any station in the land of radio.

CROSSOVER PENETRATION

REO SPEEDWAGON:
Album: Life As We Know It



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



SAMMY HAGAR:
Album: Over The Top soundtrack



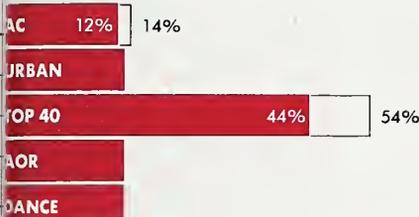
RECORD: Winner Takes It All **TEAM:** Columbia



TINA TURNER:
Album: Break Every Rule



RECORD: What You Get Is What You See **TEAM:** Capitol



ARETHA FRANKLIN/GEORGE MICHAEL:
Album: Aretha



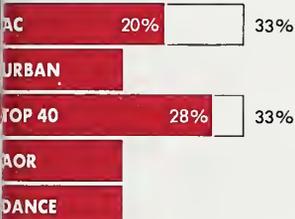
RECORD: I Knew You Were Waiting **TEAM:** Arista



STEVE WINWOOD:
Album: Back In The High Life



RECORD: The Finer Things **TEAM:** Island/WB



CLUB NOUVEAU:
Album: Life, Love & Pain



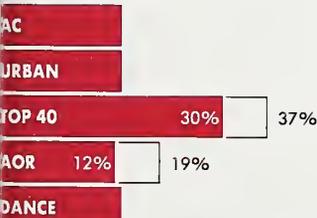
RECORD: Lean On Me **TEAM:** King Jay/WB



HIPSWAY:
Album: Hipsway



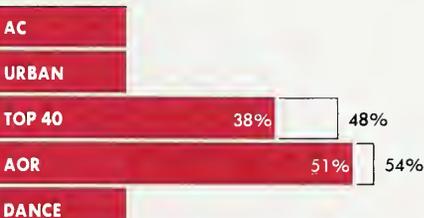
RECORD: The Honeythief **TEAM:** Columbia



CROWDED HOUSE:
Album: Crowded House



RECORD: Don't Dream It's Over **TEAM:** Capitol



Solid graph = last week; White graph = this week

PLAY BY PLAY

EAST

Q100 (WQQQ)
Allentown, PA
Bryon Geronimo-PD/MD
#1 Ban Jovi
ADDS
Kansas
B. Harnsby
Wang Chung
REO Speedwagon
Kaal & The Gang
REQUESTS
Ban Jovi
Beastie Boys
Jets

B-104 (WBSB)
Baltimore, MD
Steve Kingston-PD
Amy Kronthol-MD
#1 Chicago
ADDS
Franklin/Michael
Journey
REQUESTS
Ban Jovi
Beastie Boys
S. Fox

WCIR
Beckley, WV
Bob Spencer-PD
Ann Kelly-MD
#1 Ban Jovi
ADDS
Exposé
R. Nevil
REQUESTS
Ban Jovi
Chicago
Club Nouveau

KISS 108 (WXKS)
Boston, MA
Sonny Joe White-PD
Susan O'Connell-MD
#1 Journey
ADDS
R. Nevil
Franklin/Michael
REQUESTS
P. Lekakis
Camea
Beastie Boys

KISS 98 (WKSE)
Buffalo, NY
Scott Robbins-PD
Boom Boom
Cannon-MD
#1 Ban Jovi
ADDS
Franklin/Michael
G. Medeiros
Bangles
S. Hagar
R. Nevil
REQUESTS
A-Ha
Ban Jovi
S. Fox

WNNK
Harrisburg, PA
Bruce Bond-PD
#1 Madonna
ADDS
H. Alpert
Painter Sisters
Genesis
T. Turner
S. Winwood
'Til Tuesday
Bangles
S. Hagar
Franklin/Michael
REQUESTS
Madonna
B. Willis
Dead or Alive

KC 101 (WKCI)
New Haven, CT
Stef Rybak-PD
#1 Ban Jovi
ADDS
Crowded House
Kaal & The Gang
Franklin/Michael
REQUESTS
Ban Jovi
B. Willis
Beastie Boys

Z100 (WHTZ)
New York, NY
Scott Shonnnon-PD
Frankie Blue-MD
#1 B. Vera
ADDS
Cinderella
Camea
Genesis
Franklin/Michael
REQUESTS
Ban Jovi
Beastie Boys
P. Lekakis

POWER 95 (WPLJ)
New York, NY
Lorry Berger-PD
Andy Dean-MD
#1 B. Vera
ADDS
Beastie Boys
Genesis
P. Lekakis
REQUESTS
Ban Jovi
P. Lekakis
Stacey Q

106FM (WBLI)
New York, NY
Bill Terri-PD
Ruth Tolson-MD
#1 Ban Jovi
ADDS
Genesis
Journey
Europe
Club Nouveau
Ronstadt/Ingram

98 WCAU
Philadelphia, PA
Scott Walker-PD
Glen Kalina-MD
#1 Ban Jovi
ADDS
B. Springsteen
Genesis
L. Gramm
R. Nevil
Eight Seconds
Pretenders
Georgia

B94 (WBZZ)
Pittsburgh, PA
Nick Ferrara-PD
Lori Campbell-MD
#1 Ban Jovi
ADDS
Ranstadt/Ingram
L. Gramm
Franklin/Michael
REQUESTS
Ban Jovi
Club Nouveau
Run D.M.C.

RI104 (WERI)
Providence, RI
Jonathon Monk-PD
#1 Ban Jovi
ADDS
Pretenders
REQUESTS
Ban Jovi
S. Fox
Chicago

92 PRO FM (WPRO)
Providence, RI
Tom Cuddy-PD/MD
#1 Ban Jovi
ADDS
Franklin/Michael
Club Nouveau
S. Murdock
Barbusters
M. Howard
R. Nevil
REQUESTS
Ban Jovi
Jets
P. Gabriel

98 PXY (WPXY)
Rochester, NY
Tom Mitchell-PD
#1 Ban Jovi
ADDS
Franklin/Michael
Crowded House
R. Nevil
REQUESTS
Club Nouveau
Ban Jovi
Dead or Alive

WMJQ
Rochester, NY
Tom Messner-PD
#1 Chicago
ADDS
Club Nouveau
David & David
Survivor
Barbusters
REQUESTS
Ban Jovi
L. Gramm
Genesis

WGFM
Schenectady, NY
Michael Neff-PD
Tom Parker-MD
#1 Ban Jovi
ADDS
Club Nouveau
R. Nevil
Bangles
C. DeBurgh
Ratt
R. Croy
Franklin/Michael
REQUESTS
Ban Jovi
Beastie Boys
Europe

WNTQ
Syracuse, NY
David Laird-PD
Gory Dunes-MD
#1 Ban Jovi
ADDS
Club Nouveau
Barbusters
Hipsway
Franklin/Michael
R. Nevil
REQUESTS
Ban Jovi
H. Lewis
P. Gabriel

POWER 105 (WAVA)
Washington, DC
Mark St. John-PD
Gene Baxter-MD
#1 Ban Jovi
ADDS
H. Alpert
Franklin/Michael
Journey
Run D.M.C.
REQUESTS
Club Nouveau
Beastie Boys
G. Medeiros

B 106 (WBMW)
Washington, DC
Marty Dempsey-MD
#1 Ban Jovi
ADDS
Franklin/Michael
H. Alpert
Journey
Barbusters
D. Hall
S. Winwood
REQUESTS
Ban Jovi
Beastie Boys
Club Nouveau

Q107 (WRQX)
Washington, DC
Chuck Morgan-PD
Pam Trickett-MD
#1 Chicago
ADDS
Exposé
Franklin/Michael
Run D.M.C.
Bangles

94Q (WQXI)
Atlanta, GA
Jim Morrison-PD
Jeff McCarthy-MD
#1 Ban Jovi
ADDS
Franklin/Michael
R. Nevil
G. Abbott

Z 93 (WZGC)
Atlanta, GA
Bob Case-PD
Lindsey Burdette-MD
#1 Ban Jovi
ADDS
Exposé
Ratt
Franklin/Michael
REQUESTS
Ban Jovi
Beastie Boys
Club Nouveau

WBBQ
Augusta, GA
Bruce Stevens-PD
#1 Ban Jovi
ADDS
Exposé
T. Turner
Crowded House
D. Allen
H. Alpert
REQUESTS
Ban Jovi
Club Nouveau
Beastie Boys

KHFI
Austin, TX
Barry Kaye-PD
Selby Edwards-MD
#1 B. Vera
Crowded House
Lone Justice
Hipsway
S. Winwood
Franklin/Michael
REQUESTS
Georgia Satellites
H. Lewis
Ban Jovi

SOUTH

KZZB
Beaumont, TX
Chris Baker-PD
J.J. Jackson-MD
#1 S. Fox
ADDS
P. Simon
Barbusters
'Til Tuesday
P. Cetera
Franklin/Michael

WAPI
Birmingham, AL
Kevin McCarthy-PD
Jimbo Wood-MD
#1 Ban Jovi
ADDS
P. Cetera
A-Ha
R. Cray

KXX106 (WKXX)
Birmingham, AL
Tom Scott-PD
Cattfish Jim Prewitt-MD
#1 Ban Jovi
ADDS
Dead or Alive
Club Nouveau
G. Abbott
Beastie Boys
REQUESTS
Jets
Janet Jackson
P. Gabriel

WROQ
Charlotte, NC
Reggie Blackwell-PD
Chris Williams-MD
#1 Ban Jovi
ADDS
Bangles
Barbusters
Genesis
Kool & The Gang
Run D.M.C.
G. Abbott

WSKZ
Chattanooga, TN
Scott Chase-PD
Jay Scott-MD
#1 Georgia Satellites
ADDS
Exposé
S. Winwood
REQUESTS
Georgia Satellites
Ban Jovi
Chicago

WNOK
Columbia, SC
Leo Windham-PD
Robin King-MD
#1 Ban Jovi
ADDS
R. Nevil
Franklin/Michael
Eight Seconds
Hipsway
REQUESTS
Ban Jovi
Europe
Club Nouveau

KEZB
El Paso, TX
Ron Haney-PD
Cat Simon-Asst. PD
#1 Ban Jovi
ADDS
Wang Chung
S. Murdock
Tia
Club Nouveau
REQUESTS
Ban Jovi
B. Vero
Madonna

97.1 KEGL
Fort Worth, TX
P.J. Olsen
#1 Chicago
ADDS
B. Idol
Wang Chung
REQUESTS
Chicago
Dead or Alive
B. Orr

93 Q (KKBQ)
Houston, TX
John Lander-PD
#1 Ban Jovi
ADDS
Janet Jackson
L. Vandross
Franklin/Michael
L. Gramm
REQUESTS
Ban Jovi
Beastie Boys
Georgia Satellites

POWER 104 (KRBE)
Houston, TX
Paul Christy-PD
Helene Pina-MD
#1 Ban Jovi
ADDS
Franklin/Michael
Barbusters
REQUESTS
Run D.M.C.
Georgia
Rott
R. Croy

POWER95 (WAPE-FM)
Jacksonville, FL
Bill Cahill-PD
Kandy Klutch-MD
#1 Ban Jovi
ADDS
P. Lekakis
Franklin/Michael
Starship
Europe
REQUESTS
S. Murdock
Beastie Boys
P. Lekakis

WQUT
Johnson City, TN
Marc Potter-PD
Steve Taylor-MD
#1 Ban Jovi
ADDS
none
REQUESTS
Ban Jovi
Georgia Satellites
H. Lewis

WOKI
Knoxville, TN
Ron Harper-PD
Gary Beach-MD
#1 Ban Jovi
ADDS
L. Gramm
T. Turner
REQUESTS
Ban Jovi
Georgia Satellites
P. Gabriel

B104 (KBFM)
McAllen, TX
Brownsville, TX
Michael Cruz-PD
J.J. Montana-MD
#1 Dead or Alive
ADDS
Franklin/Michael
H. Hewitt
Hipsway
REQUESTS
Beastie Boys
Chicago
Madonna

WMC
Memphis, TN
John Conley
#1 L. Richie
ADDS
B. Springsteen
Club Nouveau
C.J. Hay

Y100 (WHYI)
Miami, FL
Rick Stacy-PD
Tony Novia-Asst. PD
Frank Amadeo-MD
#1 Exposé
ADDS
Bangles
Starship
Mel & Kim
Ratt
Georgio
REQUESTS
Beastie Boys
Ban Jovi
S. Fox

WHHY
Montgomery, AL
Walt Brown-PD
Cat Collins-MD
#1 Ban Jovi
ADDS
Franklin/Michael
P. Simon
Ratt
Genesis
Hipsway
S. Hagar
Survivor
REQUESTS
Ban Jovi
Georgia Satellites
P. Gabriel

WWKX
Nashville, TN
Bobby Cook-PD
B.J. Harris-MD
#1 Chicago
ADDS
Exposé
Club Nouveau
Kool & The Gong
REQUESTS
Ban Jovi
S. Fox
Jets

B97 (WEZB)
New Orleans, LA
Shadow Stevens-PD
Joey Giovingo-MD
#1 Ban Jovi
ADDS
T. Turner
Bangles
Franklin/Michael
G. Abbott
REQUESTS
Beastie Boys
Club Nouveau
Europe

B97 (WEZB)
New Orleans, LA
Shadow Stevens-PD
Joey Giovingo-MD
#1 Ban Jovi
ADDS
T. Turner
Bangles
Franklin/Michael
G. Abbott
REQUESTS
Beastie Boys
Club Nouveau
Europe

WNVZ
Norfolk, VA
Chris Bailey-PD
Mary Ann Rayment-MD
#1 Chicago
ADDS
Franklin/Michael
Exposé
Wang Chung
Kool & The Gong

ADDS
Barbusters
Franklin/Michael
R. Nevil
S. Hagar
P. Simon
World Party
REQUESTS
Chicago
Ban Jovi
Beastie Boys

Y106 (WHLY)
Orlando, FL
Jerry Cagle-PD
#1 Ban Jovi
ADDS
Franklin/Michael
Ratt
Sweet Sensations
REQUESTS
Ban Jovi
Beastie Boys
Chicago

WDCG
Raleigh, NC
Mike Edwards-Cindy Wright-M
#1 Ban Jovi
ADDS
Duran Duran
T. Turner
S. Winwood
Bangles
Stacey Q
G. Medeiros

KITY
San Antonio, TX
Rick Upton-PD
Elvis Duran-MD
#1 Ban Jovi
ADDS
Franklin/Michael
Cover Girls
Georgia Satellites
Madhouse
M. Moore
G. Abbott
Burns Sisters

WZAT-FM
Savannah, GA
Braddy McGrall-PD
Randy Summers-MD
#1 Ban Jovi
ADDS
G. Abbott
Run D.M.C.
Beastie Boys
Journey
REO Speedwagon
Franklin/Michael
REQUESTS
Beastie Boys
Club Nouveau
Europe

Q105 (WRBQ)
Tampa, FL
Mason Dixon-Op. Mgr.
Bobby Rich-MD
#1 G. Abbott
ADDS
D. Allen
REQUESTS
Ban Jovi
Jets
Beastie Boys

WKZL
Winston/Salem, NC
Harry Lyles-PD
Don Joseph-MD
#1 Ban Jovi
ADDS
G. Medeiros
T. Turner
S. Winwood
REQUESTS
Club Nouveau
Beastie Boys
Ban Jovi

WEST

PKE Denver, CO
oug Erickson-PD.
ee Ann Metzger-ID
 #1 Bon Jovi
 DDS
Speedwagon
 Club Nouveau
 Crowded House
 Miller
 Nevil
 David & David
 Murdoch
QUESTS
 on Jovi
 onstadt/Ingram
 ostie Boys

YNO-FM Fresno, CA
ue Ryan-PD
ich Cartter-MD
 #1 Bon Jovi
 DDS
 Money
QUESTS
 ostie Boys
 on & D.C. Crew
 onstadt/Ingram

LUC Las Vegas, NV
erry Deon-PD
cott Campbell-Asst.PD
ay Toyler-MD
 #1 G. Medeiros
 DDS
 uron Duran
 Winwood
 ool & The Gong
 Allen

HS-FM Los Angeles, CA
reve Rivers-PD
ene Sondbloom-ID
 #1 Bon Jovi
 DDS
 onklin/Michael
 Gromm
 ipswoy
QUESTS
 ostie Boys
 angles
 on Jovi

SDO Modesto, CA
reg Edwards-PD
reg Rolling-MD
 #1 Bon Jovi
 DDS
 angles
 onklin/Michael

REQUESTS
 Beastie Boys
 Europe
 Stacey Q

KKFR Phoenix, AZ
Steve Cosey-PD/MD
 #1 Modonno
 ADDS
 Starship

KZZP Phoenix, AZ
Guy Zopoleon-PD
Kevin Weatherly-MD
 #1 Bon Jovi
 ADDS
 Journey
 Borbusters
REQUESTS
 Bon Jovi
 P. Lekosis
 Beastie Boys

KMJK Portland, OR
Jon Borry-PD
 #1 Jets
 ADDS
 Genesis
 Franklin/Michael

KHTZ-FM Reno, NV
John Cloy-PD
"The Ninja"-MD
 #1 Bon Jovi
 ADDS
 Genesis
 Franklin/Michael
 Rott
 Georgio
REQUESTS
 Bon Jovi
 B. Badonov
 Beastie Boys

KWOD Sacramento, CA
Tom Chose-PD
 #1 Bon Jovi
 ADDS
 Europe
 B. Idol
 Lone Justice
 Franklin/Michael
REQUESTS
 Bon Jovi
 E. Money
 R.F.T.W.

KCPX Salt Lake City, UT
Brod Stone-PD/MD
 #1 Bon Jovi

ADDS
 REO Speedwagon
 Club Nouveau
 Genesis
 T. Turner
 Franklin/Michael

KMEL Son Francisco, CA
Steve Rivers-PD
Keith Nottoly-MD
 #1 Jets
 ADDS
 Cover Girls
 Europe
 Pointer Sisters
 Franklin/Michael
 C. DeBurgh
REQUESTS
 Club Nouveau
 Cover Girls
 Bon Jovi

KITS Son Francisco, CA
Ritchie Sands-PD/MD
 #1 P. Gabriel
 ADDS
 Georgio Satellites
 B. Hornsby
 Genesis
 Club Nouveau
 Exposé
 A. Porsons Project
 Kinks
 R. Nevil
REQUESTS
 J. Cope
 Eight Seconds
 K. Bush

KWSS Son Jose, CA
Mike Preston-PD
Robin Silvo-MD
 #1 Bon Jovi
 ADDS
 Journey
 Europe
 Communards
 S. Murdock
 Franklin/Michael
 G. Medeiros

KUBE 93FM Seattle, WA
Gory Bryan-PD
Wendy Christopher-MD
 #1 Bon Jovi
 ADDS
 Janet Jackson
 Genesis

KZZU Spokane, WA
John Longon-PD/MD
 #1 Bon Jovi
 ADDS
 Crowded House
 Triumph
 R. Nevil
 Bongles
 Rott
 S. Winwood
 Berlin
REQUESTS
 Bon Jovi
 Chicago
 Cinderello

KNBQ Tocomo, WA
Ric Hansen-PD
Sandro Louie-MD
 #1 Chicago
 ADDS
 Genesis
 Club Nouveau
 R. Nevil
 Franklin/Michael

KHYT Tucson, AZ
Beau Richards-PD
Buzz Elliot-Asst. MD
 #1 R.F.T.W.
 ADDS
 Jacksons
 Club Nouveau
 Genesis
 Borbusters
 World Party
 B. Vero
 Franklin/Michael
 K. Wilde
 L. Stubbs
REQUESTS
 Bon Jovi
 Chicago
 R.F.T.W.

KRQ (KRQQ) Tucson, AZ
Jim Gillie-PD
Scotty Johnson-MD
 #1 Chicago
 ADDS
 Genesis
 Club Nouveau
 Lone Justice
 Franklin/Michael

WKDD Akron, OH
Nick Anthony-PD
 #1 E. Money
 ADDS
 Borbusters
 C.J. Hoy
 R. Nevil
 Franklin/Michael
 Eight Seconds
 P. Smyth
 P. Young

Z95 (WYTZ) Chicago, IL
John Jeffries-PD
Brian Kelly-MD
 #1 Bon Jovi
 ADDS
 Borbusters
 B. Geldof
REQUESTS
 Bon Jovi
 Georgio Satellites
 Ronstadt/Ingram

Q102 (WKRQ) Cincinnati, OH
Jim Fox-PD
Dove Allen-MD
 #1 Chicago
 ADDS
 Club Nouveau
 Exposé

WMMS Cleveland, OH
Kid Leo-PD
 #1 Bon Jovi
 ADDS
 Borbusters
 S. Hogar
 Franklin/Michael
 Kansas

WNCI Columbus, OH
Tom Kelly-PD
 #1 Chicago
 ADDS
 Genesis
 Exposé
 Europe
 R. Nevil
 B. Vero
 Franklin/Michael

WGTY Dayton, OH
John Robertson-PD/MD
 #1 Bon Jovi
 ADDS
 Jets
 Europe
 Franklin/Michael
 Kool & The Gong
 Hipswoy
 D. Allen

REQUESTS
 Club Nouveau
 Chicago
 S. Fox

WHYT Detroit, MI
Michael Waite-Acting PD
Mork Jackson-MD
 #1 A. Baker
 ADDS
 Franklin/Michael
 Ronstadt/Ingram
 G. Abbott
REQUESTS
 Bon Jovi
 Beastie Boys
 Bongles

WCZY Detroit, MI
Steve Weed-PD
Kathy Meons-MD
 #1 Bon Jovi
 ADDS
 Club Nouveau
 Franklin/Michael
 C. DeBurgh
 'Til Tuesday
REQUESTS
 Bon Jovi
 Comeo
 Ronstadt/Ingram

KZIO Duluth, MN
John Michaels-PD
Dovid Martin-MD
 #1 Chicago
 ADDS
 Toto
 'Til Tuesday
 A-Ho
 T. Turner
REQUESTS
 Chicago
 Bon Jovi
 B. Hornsby

WGRD Grand Rapids, MI
Mat Clenott-PD
Michelle McCormick-MD
 #1 Modonno
 ADDS
 T. Turner

WZPL Indianapolis, IN
Jim Flotiman-PD
Steve Stiles-MD
 #1 Chicago
 ADDS
 Franklin/Michael
 Hipswoy
 D. Edmunds
 B. Idol

Q104 (KBEQ) Kansas City, MO
Steve PeRun D.M.C.-PD
Koren Barber-MD
 #1 Chicago
 ADDS
 Starship
 L. Richie
 P. Lekosis
 Houston/Jackson
 Exposé

KJYO Oklahomo City, OK
Lou Patrick-PD
Keith Davis-MD
 #1 Bon Jovi
 ADDS
 Club Nouveau
 S. Winwood
 Exposé

KKQK Omaha, NE
Mork Evans-PD
John Michaels-MD
 #1 Bon Jovi
 ADDS
 Franklin/Michael
 R. Nevil
 Club Nouveau
 #1 Chicago
 S. Hogar
REQUESTS
 Bon Jovi
 P. Gabriel
 Jets

KHTR St. Louis, MO
Steve Robbins-PD
Tom Kelly-MD
 #1 Bon Jovi
 ADDS
 Hipswoy
 Kool & The Gong
 Franklin/Michael

KDWB 101 St. Paul, MN
Dove Anthony-PD
Don Michael-Asst. PD
 #1 Bon Jovi
 ADDS
 S. Winwood
 Ronstadt/Ingram
 R. Nevil
 Berlin
 Eight Seconds
 Psychedelic Furs

WSPT Stevens Point, WI
Jay Bouley-PD
Jerry Steffen-MD
 #1 Bon Jovi
 ADDS
 Bongles
 S. Hogar
 Franklin/Michael
REQUESTS
 Bon Jovi
 S. Fox
 B. Vero

WRQN Toledo, OH
Joe Thomas-PD
 #1 Bon Jovi
 ADDS
 Genesis
 Club Nouveau
 L. Gromm
 Survivor
 Franklin/Michael
REQUESTS
 Ronstadt/Ingram
 Bon Jovi
 Georgio Satellites

K107 (KAYI) Tulsa, OK
Horv Blain-PD/MD
 #1 Modonno
 ADDS
 B. Hornsby
 Starship
REQUESTS
 Modonno
 H. Lewis
 R.F.T.W.

KKRK Wichita, KS
Jack Oliver-PD
Greg Williams-MD
 #1 Chicago
 ADDS
 Crowded House
 S. Winwood
 Kool & The Gong
 Franklin/Michael
 G. Abbott
REQUESTS
 Ronstadt/Ingram
 B. Willis
 Chicago

WHOT Youngstown, OH
Dick Thompson-PD
 #1 Bon Jovi
 ADDS
REQUESTS
 Bon Jovi
 Chicago
 H. Lewis

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ON THE CIRCUIT

... Black Friday — February 6, 1987, an end of an era of **KMET/Los Angeles**. "The **Mighty Met**" got the bomb dropped on it when it was announced that the legendary rock & roll station would be replaced by an unknown entity **KTVV**. At press time there are speculations abounding as to what the new format will be. It remains classified infarction until Saturday February 14, at 12 noon, at which time (hopefully) human voices will be heard instead of the ominous "Jaws"-like background under the sonorous male voice droning "two days."

In this day of ratings wars it seems the 1.6 that **KMET** garnered in the recent fall back explains its demise. **KMET** reached its peak in the summer of 1979 with a 6.4, under the direction of **PD Sam Bellamy**, the highest #'s of any AOR station in L.A.'s history. Since that time the ratings have been steadily dropping amid frequent changes in management and direction. The decision to change formats and staff was finalized on February 2nd, reports **Frank Cody**-PD (18 staff members were dismissed, including the entire air staff.) "KMET was bigger than a radio station - it was a cause. That was part of the problem; everyone had a preconceived notion of what **KMET** was and no one would ever let it be anything new. But it's been an incredible run, and we're all very proud to have been a part of it."

AOR rivals **KLOS** and **KLSX** felt so badly for their long-time (friends and) adversaries that they invited the entire ex-**KMET** air staff onto their stations to say goodbye (see photo). Responses over the phone lines were fantastic at both stations, as **KMET's** loyal legions of 19-year listeners renewed their faith in the jacks and in the power of the music we call rock and roll. Long-time morning team **Pat "Paraquat"** **Kelly** and **Rick Scarry** were the last to broadcast live on 94.7, and as



FAREWELL TO THE "MIGHTY MET"—Ex-**KMET** Disc Jockeys gathered at **KLOS** studios to discuss the end of an era. Pictured (left to right) - **Frant Raw**: **KLOS** jock **Geno Mitchellini**; Ex-**KMET** disc jockeys **Pat "Paraquat"** **Kelly** and **Randy Thomas**. Back Row: **KLOS** P.D. **Kurt Kelly**; Ex-**KMET** air personality **Jim Ladd**; **KLOS** jock **Joe Benson**; and former **KMET** disc jockeys **David Perry**, **Jack Snyder**, and **Cynthia Fox**.

Kelly recounts, "the last two songs we played were 'Beautiful Loser,' by **Seeger**, and **The Stones'** 'It's Only Rock and Roll.' One was for the station, and one was for all my friends here. I'll let you guess which was which."

Along with the morning team of **Kelly** and **Scarry**, air staff that was let go included such recognizable talents as: **Cynthia Fax**, **Jim Ladd**, **Rick Lewis**, **David Perry**, and **Jack Snyder**. Other part-timers were **Terry Gladstone**, **Randy Thomas** and **Deirdre O'Danoghue**. **Jim Ladd**, (who had just been re-hired at the station with the understanding that he would program his own show) told *Radio Report* that "we're now referring to ourselves as 'The Band.' The Band

is going to stay together and we're going to give that a shot." Delicate negotiations are being handled by **Ameen Management** as to the possibilities of a syndicated format. [**Michael Ameen** can be reached at (213) 656-7603.] It seems that this could definitely be some hot property... we'll keep you posted.

KMET was responsible for the radio institutions more commonly referred to as *The Dr. Demento Show*, **Jim Ladd's Inner-View**, and **Mary Turner's Off The Record**.

... if you were a fan of *The Dr. Demento Show* and are living in Southern California, don't worry, **KLSX**/Las Angeles Classic Rock has picked up the show and it will debut Feb-

ruary 15th from 8 - 10 p.m.

... in Cleveland there has also been a somewhat abrupt change of format. We got word that after only 16 weeks **WN Cleveland** (formerly **WGCL**) has switched from its newly acquired **CHR** format to **Cl Hits**. It seems this change comes as one of a surprise to the staff as the decision made by **Metropolis Broadcasting**.

... what a great idea... bringing stations together to broadcast remote from where else?... Hollywood... complete lots of stars to get the shows on the road keep them there. **John McGhan**, executive producer of **California Radio** has devised an amazing broadcast extravaganza "From L.A." On February 23 - 27, noon-4p.m. (L.A. time) 7 radio stations will gather at **Carlos & Charlie's** on the **Sunset Strip** to broadcast their respective afternoon drive. Participating stations are **WIIY 98** **RO** **Baltimore**, **KIYS**/**Kansas City**, **WBCN**/**ton**, **WYSP**/**Philadelphia**, **KISW**/**Sec** **WHTX**/**Pittsburgh** and **WXRK**/**N.Y.** Over 30 artists are scheduled to attend. Imagine the possibilities: **Wally, Beaver, E-Hoskel** and **Christopher Cross** all in front of the same microphone. Others scheduled to attend are: **Billy Vera**, **Mr. Mister**, **Michael Donald**, **Supertramp**, **Heart**, **Som** (of **So Dove**), **David & David**, **Howie Mandell**, **Jirlovine**, **Timbuk 3**, **Bonnie Raitt**, **Mar McCoo**, **Tony Danza**, **Timothy Leary** and **Die Van Halen**. **Spencer Davis** will host a **ish Invasion** special for each station before after all, he was there.

Krista and I

FLASH BOX



WRFX DEBUTS "FOXY" MASCOT During the annual 1986 **Carousel Parade** in **Charlotte, North Carolina**, local radio station **WRFX** showcased its new mascot - a giant 30-foot inflatable fox. Git down!



PEPSI HITLINE HITS THE AIR—A new syndicated, weekly call-in radio show has debuted: it's called **Pepsi Hitline USA**, and it is already airing on over 130 stations nationwide. The only show of its kind designed solely for **CHR**, **Hitline** is aired live each week, and promises some of the biggest names in contemporary music. The bi-coastal show (**N.Y.** & **L.A.**) has nabbed **Janet Jackson** as the first guest, and upcoming shows include **Lionel Richie**, **Genesis**, **The Bangles**, and many more. Tune in **Sundays** at 11:00 (EST) to catch the latest... Pictured here are show's producer **Jo Interante**, co-host **Brenda Ross**, **Janet**, and the other co-host **Shadow P. Stevens**.



JOHN PARR TRAVELED FARR . While in **London**, rock star **John Parr** visited **Westwood One's** local studios to discuss career and music. The live phone-in radio show is broadcast every Monday night on the **Westwood One Radio Networks**. **Parr** pictured here flanked by **Westwood One** **London** representatives **Aidan Day** and **Ro Scott**.

REGIONAL BREAKOUTS

COMMENTS

NORTHEAST

FRANKLIN/MICHAEL —I Knew You...—Arista	Adding at WKSE, WPRO, WXKS, WBZZ, WRQX, WZOU, WBSB, WHTZ, WAVA, WTIC, KC101, & WGFM.
ROBBIE NEVIL —Dominoes—Manhattan	Nevil's latest adding at WKSE, WPRO, WXKS, WGFM, WNTQ, WPXY, & WCIR.
BARBUSTERS (Joan Jett) —Light Of Day—CBS Associated	WPRO, WBMM, WMJQ, WNTQ, & WKRZ are among the early adds.
BANGLES —Walking Down Your Street—Columbia	Walking away with adds at WRQX, WKSE, WTIC, WGFM, & WNNK.
HERB ALPERT —Keep Your Eye On Me—A&M	WAVA, WBMM, & WNNK are keeping their eyes on Alpert's latest.

OUTHEAST

FRANKLIN/MICHAEL —I Knew You...—Arista	WQXI, Z93, Y100, WGH, WBJW, WNVZ, WAPE, Y106, WBCY, WZAT, KBFM, & WNOK adding.
ROBBIE NEVIL —Dominoes—Manhattan	Debuts on pop chart at #73 bullet. Adding at WQXI, WGH, WBCY, & WNOK.
KOOL & THE GANG —Stane Love—Mercury/PG	Starting to cross CHR. WNVZ, WROQ, WWKX, & WBCY are among the first adding.
BANGLES —Walking Down Your Street—Columbia	Bullets to #62 in its second chart week. Adds at Y100, WDCG, WROQ, & WANS.
GREGORY ABBOTT —I Got The Feelin'...—Columbia	WQXI, WROQ, & WZAT got the feelin' this one's a hit.

OUTHVEST

FRANKLIN/MICHAEL —I Knew You...—Arista	Dynamic Duo adding at KRBE, KKBQ, B97, KHFI, KITY, WFMF, & KZZB in the SW.
GREGORY ABBOTT —I Got The Feelin'...—Columbia	B97, KITY, WKXX, & KKRQ adding. Debuts on chart at #89 bullet.
BANGLES —Walking Down Your Street—Columbia	The girls have left Egypt and now are walking away with KRBE, B97, & WKXX.
PAUL SIMON —Boy In The Bubble—Warner Bros.	This boy is adding in the Midwest. LP "Groceland" at #12 this week.

MIDWEST

FRANKLIN/MICHAEL —I Knew You...—Arista	Adds: WCZY, WMMS, WLOL, KWK, WBBM, WKTI, KHTR, WXGT, WKDD, WGTZ, & WZPL.
BANGLES —Walking Down Your Street—Columbia	WLOL, WBBM, WXGT, WZEE, WGRD, & WSPT adding. These babes are still HOT!
ROBBIE NEVIL —Dominoes—Arista	The follow-up to top 10 "C'est La Vie" is adding at KWK, KDWB, WKDD, KQKQ, & WNCI.
BARBUSTERS (Joan Jett) —Light Of Day—CBS Associated	WMMS, WYZZ, WKDD adding this Bruce Springsteen-penned tune.
CHRIS DeBURGH —The Lady In Red—A&M	Beautiful ballad getting a VERY late start in the U.S. at WDTX, WCZY, & WSPT.

WEST

FRANKLIN/MICHAEL —I Knew You...—Arista	KRXY, KWOD, KSDO, KWSS, KPLZ, KRQ, KHTX, FM102, KCPX, KYNO, & KITS adding.
RATT —Dance—Atlantic	Enters pop chart at #90 this week. KSDO, KHTZ, & KZZU have added.

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Radio Report

BLACK CONTEMPORARY

AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 21, 1977

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations



77 Stations Reported This Week

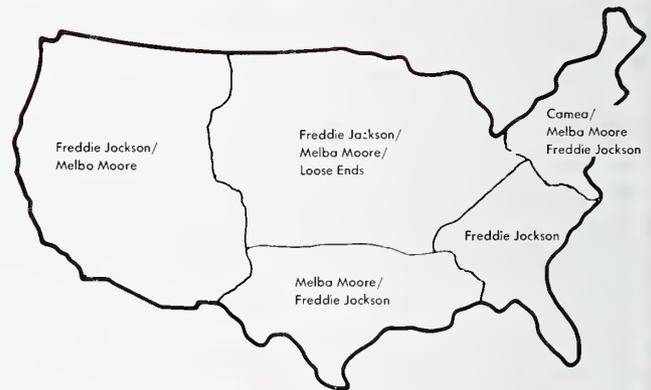
Leon On Me
Club Nouveau—Worner Bros.
20 Adds

I Got The Feelin' (It's Over)
Gregory Abbott—Columbia
20 Adds

Sexy Girl
Lilo Thomos—Capitol
19 Adds

I Knew You Were Waiting (For Love)
Aretha Franklin And George Michoels—Aristo
16

#1 SINGLE



RETAIL



Candy
Cameo—Atlanto Artists/PolyGrom

Have you Ever Loved Somebody
Freddie Jackson—Capitol

Folling
Melba Moore—Capitol

Come Shore My Love
Miki Howard—Atlantic

REQUESTS



Have You Ever Loved Somebody
Freddie Jackson—Capitol

Situation #9
Club Nouveau—Worner Bros.

As We Lay
Shirley Murdock—Elektra

Looking For A New Love
Jody Whotley—MCA

ALBUM ALLEY

The System—Don't Disturb This Groove—Atlantic—This dynamic team (Mic Murphy and Dovid Frank) songwriters, producers and vocalists are following their previous pattern that is leading to another chart climbing hit.

One Way—One Way IX—MCA—The combination of great vocals and the production of Emir Deodoto should put this extremely talented group on radio nationwide.

D. J. Jazzy Jeff/Fresh Prince—Rock The House—Jive/RCA—These talented young rappers have received the musical endorsement of many top programmers around the country. Look for sales to be commensurate with heavy airplay.

Various Artists—Let's Dance—Columbia—A compilation of great dance tunes from some of the top dance club D.J.'s. Drop the needle and start moving.

NEW AND HOT 45'S

Driving Force—O'Bryon—Capitol

Ego Monioc—Jocelyn Brown—Worner Bros.

Imoginotion—Miki Howard—Atlantic

Living In The Red—Wor—Priority

Sexy Girl—Lillo Thomos—Capitol

BLACK CONTEMPORARY SCOREBOARD

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Req. Rank	Rotation	Sales Rank	Video	Current Taur	Current LP		Hot Cuts
									This Wk.	Ttl. Wks.	
1	Freddie Jackson—Have You Ever...—Capitol	4	10	1	H	2	Y	Y	2	16	Jam Tonight
2	Melba Moore—Falling—Capitol	1	19	2	H	1	Y	Y	16	25	
3	Cameo—Condy—Atlanta Artists	2	13	5	H	4	Y	Y	5	23	Back And Forth
4	Loose Ends—Slow Down—MCA	7	13	8	H	7	Y	Y	19	20	
5	Club Nouveau—Situation #9—King Jay/WB	6	11	3	H	5	Y	Y	7	10	Heavy On My Mind/Treated So Bad
6	Shirley Murdock—As We Lay—Elektra	3	22	6	H	3	Y	Y	12	13	
7	Donna Allen—Serious—Atlantic	11	15	4	H	8	Y	Y	53	2	Wild Night/Sweet Somebody
8	Ray, Goodman & Brown—Take It To...—EMI America	12	12	7	H	9	Y	Y	27	6	Celebrate Our Love
9	Lionel Richie—Ballerina Girl—Matawn	10	11	18	M	17	Y	Y	14	24	Say La
10	Aretha Franklin—Jimmy Lee—Arista	5	14	10	M	6	Y	Y	10	15	Look To The Rainbow
11	Gladys Knight—Send It To Me—MCA	13	10	13	H	15	Y				
12	Howard Hewett—Stoy—Elektra	14	12	19	H	19	Y	Y	30	23	I Cammit Ta Love
13	Midnight Star—Engine #9—Solar/Elektra	16	9	14	H	16	Y		69	39	
14	Five Star—If I Say Yes—RCA	15	11	9	H	14	Y	Y	67	22	
15	Jets—You've Got It All—MCA	17	13	15	H	13	Y	Y			
16	Jonet Jackson—Let's Wait—A&M	22	5	20	H	21	Y		8	53	Funny
17	RJ's Lotest Arrivol—Hold On—Monhottan	21	13	23	H	23	Y	Y			
18	Rose Royce—Doesn't Have To Be...—Omni	18	12	16	H	18					
19	Luther Vandross—Stop To Love—Epic	8	16	11	M	10	Y	Y	1	19	Really Didn't Mean It/So Amazing/Nothing Better...
20	Jody Watley—Lookin' For A New Love—MCA	33	5	27	M	30					
21	Sylvester—Someone Like You—Warner Bras.	28	12	17	M	22	Y		54	2	
22	Timex Social Club—Thinkin' About Ya—Danyo/Fontosy	31	10	26	M	26			55	2	
23	Millie Jackson—Love Is A...—Jive/Arista	29	10	21	M	25	Y		33	14	
24	Jesse Johnson—She (I Can't Resist)—A&M	26	10	25	M	24	Y		26	18	Schockodelica
25	Gap Band—Big Fun—Total Experience	9	15	12	M	11	Y	Y	21	9	Get Loose/Owe It To Myself
26	Sheilo E.—Hold Me—Paisley Park/WB	37	4	34	M	28					
27	Bruce Willis—Respect Yourself—Matawn	34	5	32	M	31					
28	Rose Brothers—Eosy Love—Muscle Shoals	30	10	31	M	29	Y		52	3	
29	James Brown—How Do You Stop—Scotti Bras/Epic	35	5	33	M	32			43	18	
30	Phyllis Hyman—Living All Alone—P.I.R.	36	10	28	M	27	Y		18	22	
31	Stacy Lottisow—Jump Into My Life—Matawn	39	5	35	L	34					
32	One Way—You Better Quit...—MCA	40	4	36	L	35			32	13	
33	Mel & Kim—Shawing Out—Atlantic	41	5	37	M	38					
34	Kaal & The Gong—Stone Love—Mercury/PolyGram	43	3	38	M	36			13	12	
35	Rabbie Nevil—C'est La Vie—Monhottan	20	14	22	L	12	Y	Y	46	2	Domino
36	Anito Baker—Caught In The Ropture—Elektra	23	19	24	L	20	Y	Y	4	47	You Bring Joy
37	Janet Jackson—Control—A&M	24	16	29	L	40	Y	Y	8	53	Funny
38	Starpaint—He Wants My Body—Elektra	53	2	39	M	37					
39	J. Blackfoot—U-Turn—Edge	25	13	30	M	39			50	3	The Manatany/Tear Jerker/Friendship
40	Temptations—To Be Continued—Gardy	27	11	40	L	33	Y		25	28	

Y—Yes

N—No

INDIE TOP 20

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

REGIONAL BREAKOUTS B/C

COMMENTS

EAST

1 HERB ALPERT —Keep Your Eye On Me—A&M	Another Jimmy "Jam" and Terry Lewis masterpiece. Adds everywhere.
2 TRIPLE THREAT —Ganna Get Your Love...—Uranus	This could be a surprise breaker.
3 SANDRA FEVA —Here Now—Macala/Catawba	The musical "Feva" is spreading.
4 JODY WATLEY —Looking For A New Love—MCA	Another hit for Busby, Singleton and staff.
5 MADHOUSE —6—Paisley Park/Warner Bras.	This has all of the potential to become a number one instrumental.

SOUTH

1 OLIVER CHEATHAM —Celebrate (Our Love)—Critique	This is spreading to all regions.
2 DANA DANE —Delancy Street—Profile	Another big one for this strong independent company.
3 O.C. SMITH —Brenda—Rendezvous	Mr. G is about to bring this home. Labelled a hit.
4 TRUE LIFE —Cocaine Crack—Top Shelf	The message is being heard more and more nationwide.
5 MAIN INGREDIENT —If You Were...—Edge	Mr. B and staff are bringing this one around.

MIDWEST

1 BRUCE WILLIS —Respect Yourself—Matawn	A huge success for the Matawn family.
2 DANA DANE —Delancy Street—Profile	Manny will take this one to hitsville.
3 MEL & KIM —Showing Out—Atlantic	This will be a big one for Ms. Rhane.
4 CLUB NOUVEAU —Lean On Me—Tommy Boy/Warner Bras.	Strong r&b/pop. This one is headed for platinum.
5 SANDRA FEVA —Here Now—Macola/Catawba	Activity continues to spread.

WEST

1 EGYPTIAN LOVER —The Laver—Macala/Egyptian Empire	Shaping up well across the country.
2 IVY —Wait For Love—Heat	This indie is making some big noise.
3 JODY WATLEY —Looking For A New Love—MCA	Ex-Shalamar member has a solo hit.
4 TRUE LIFE —Cocaine Crack—Top Shelf	Reports are getting stranger.
5 CLUB NOUVEAU —Lean On Me—Tommy Boy/Warner Bras.	Question is: How many albums will be sold? Adds everywhere.

THE BEAT

KOKY HELPS JOCKO—George Frazier, station manager for KOKY (1250-AM), Little Rock, Arkansas, has formed a Leo "Jocko" Carter committee, comprised of business and civic leaders to work simultaneously with the station in promoting a benefit testimonial dinner and concert. The affair is scheduled for February 21, 1987 at Woody's Sherwood Forest, Sherwood, Arkansas. Theme for the evening is **Do You Get Enough Love** featuring Shirley Jones and D-Train. Jocko, a native of Arkansas, is regarded by many as one of the great pioneers in radio. He was one of the first employees of KOKY, according to Frazier, and "we feel compelled to acknowledge him and demonstrate to the community our appreciation and love for one of Little Rock's greatest radio announcers, Mr. Leo Jocko Carter. In addition to his work as a broadcaster, Jocko spent many successful years as one of the top promotion representatives with many achievements to his credit while working for Warner Bros. Records. Due to a stroke, he is unable to work and is in dire need of financial assistance. In short, KOKY wants to help, and they need "your" support. Please forward donations to: Leo Jocko Carter, c/o Union National Bank, One Union Plaza, Little Rock, Arkansas, 72201. Account #45-163-991. For hotel accommodations, call 1-800-228-9822, and within the Little Rock area, ask for Alice Cason at 374-0100. Room rates are \$45.00 per night and includes a complimentary breakfast. Please lend your support to one of "our" own!

MILLIE SCOTT ANOTHER GEORGIA PEACH—1986 in music was firmly stamped as the year of the block woman, and among those who left their own indelible marks was Millie Scott, whose fiery dance smash, "Prisoner Of Love" was a top 15 record on the dance charts and a pop hit in Europe. Now, with the release of **Love Me Right**, her debut album on 4th and

Broadway Records, Millie Scott is poised to let the public know what music business insiders have long been aware of -- That she is a remarkably expressive singer, equally at home with a wide range of musical styles. Scott gets abundant opportunities to show off her interpretive skills especially on her current single, the lilting, soulful "Every Little Bit," the torchy ballad "Let's Talk It Over," and on "Automatic" where she displays a sly eroticism. The jazz-influenced "Don't Take Your Love" was co-written by Michael J. Powell (one of the producers of Anita Baker's hit album **Rapture**) and features a guitar solo by Earl Klugh. Millie's musical education began in a church choir in her hometown, Savanno, Georgia, at age six. As a youth, she sang with a number of important gospel figures, and in her teens, she fronted a 16 piece jazz band. Upon graduating from high school, she moved to N.Y. where she quickly became an active back up and session singer. Encouraged by founding **Temptation's** member's Otis Williams and Melvin Franklin, Scott moved to Detroit, her current home, where she joined the group **Quiet Elegance** and toured with **The Temptations** and **The Spinners**. Her first big recording break came when she teamed with **Ortheia Barnes** to form **Cut Glass**, subsequently enjoying two hit records, the classic dance track "Without Your Love" and "Alive With Love." When she decided to go solo, she teamed **Nazarian**, guitarist for Cut Glass and **Duane Bradley**, D.J. and producer, thus scoring major success with "Prisoner Of Love." This talented and lovely Georgia peach is destined to become a major recording star. **Greg Peck**, V.P. promotion for **Island Records** will make sure that every radio station and retailer is aware of this ladies hit single "Every Little Bit." By the way, lend an ear to what I believe will be an-

other smash called "One Stop Lover." Congratulations and much continued success to my fellow homestoter.

KGFJ'S 60TH—Radio station **KGFJ 1230 AM** Celebrates 60 years of broadcasting in Southern California. **Keeping Good Folks Joyful** is what the call letters meant when the station went on the air February 7, 1927. A number of famous announcers and newsmen worked at KGFJ during the golden age of radio, i.e. **Chet Huntley**, **Harry Von Zell** and **Magnificent Montague**. Their talent search shows discovered such notables as **The Brothers Johnson** and **D.J. Rogers**. They co-produced the highly successful **Wattstax** concert in 1972 at the Los Angeles Coliseum which drew close to 100,000 fans. During the 60 years of broadcast service in Southern California, KGFJ has had only four owners, including its new owner **William E. Shearer** who recently acquired some. **Kevin Fleming**, program director of the current heart and soul format is planning a massive celebration for later this year and a reunion of many of the past alumni of KGFJ. Congratulations and much continued success to this broadcast legend.

GLASSFACTORY PRIORITIES—On top of their busy schedule with **Star-**

point, **Jennifer Holliday**, **Ted Pendergrass**, **Angela Bofill**, **Lip Michael Thomas** and more, incredible songwriting/producing team of **Preston** and **Alan Glass** have found the time to produce an anti-commercial for **Delvin Williams "Pros For Kids"** organization. A powerful commercial contains a rap track written by **Lenny Williams** (and scored and produced by Alon called "Just Say No." Airing locally in the San Francisco bay area, this contribution our youth will surely pick up airtime nationwide. Keep up the good work guys. **ANNOUNCEMENT—54 Edition** **Sound Recorders**, a 40 track Studio of the Art Facility in the suburbs of Angeles, is sorry to announce that they will be closing its facilities during daytime hours due to heavy parking lot construction in its immediate vicinity. They have extended their apologies and suggest that any requests for bookings for evening hours only. 54 East Hollywood list of clients including **Prince ELO**, **DeBarge**, **Stefanie Miller**, **Teena Marie**, **Donavan**, **Neil Edition**, **Kurtis Blow**, etc... and terribly sorry for any inconveniences.

FLASH—Doc Foster exits WQMA Looking for a pro, call 919-273-2333. **Bob Long**



MILLIE SCOTT



MES'AY

HIGH PRIORITY



Saluting "Sir" Dean Gant & Michael J. Powell

A High Priority Salute to "Sir" Dean Gant (left) and Michael J. Powell (right) on the launching Platinum Plus Productions. This talented team of songwriting producers have worked and/or in the process of completing work for such acts as Anito Boker, Jeon Corne, Cindy Miz Grover Washington Jr., Bobby Womock, Vesto Williams, etc. Look for many more exciting projects from this dynamic team.

Congratulations and much continued success.

Bob Long and Judie Haym



Jack Harris
President & General Manager
WBWH-Omaha, Nebraska
WCKX-Columbus, Ohio

Jack Harris is a seasoned, twenty-year veteran of both radio and television. He has been an announcer, program director, sales manager, engineer, TV host and general manager at stations throughout the nation. Recently, he enthusiastically acts as president and general manager of two popular radio stations. They include his first acquisition, **WBWH** in Omaha, Nebraska and his second, **WCKX** in the quaint Columbus, Ohio. In addition to his background in broadcasting, this native of Chicago also has an album to his credit. Inspired by long-time friend **Al Atkins**, Jack and his band recorded the tracks for **Chess Records**. This endeavor proved lucrative. Selling 10,000 copies enabled him to venture into his first business, record retailing. In addition to a number of singles recorded on the Brunswick label, his successes include the gold single **"Speak Your Back"** recorded by outrageous **Soupy Sails**. Oddly enough, Jack's major in college was pre-law. It was while attending Jefferson City, Missouri's Lincoln University that he started professionally in the music business. Playing piano

in the area's night clubs kept him afloat while pursuing his degree. It was in Chicago though that he graduated. After three years at Lincoln University and a semester at Chicago's Roosevelt University, Jack completed his undergraduate studies at Marquette University Law School.

Not long after graduating, he moved farther west to Minneapolis, Minnesota. Between interviews with the **Honeywell Corporation**, Jack was spending some time at a local station, **KUXL-AM**. It was about this time that **Wolfman Jack** decided he would pursue his career in the west. This left a time slot open at the station. Our Mr. Harris was asked to audition on the air...and did. The management liked what they heard and suggested that he work with the station full time. He accepted. It was an experience that built a strong foundation for his future on the air. He wore the hats of news writer, editor, personality, sales manager, continuity director, production assistant, etc., etc. ...It was a small station (with a gospel format during the day and an r&b/urban format in the evening) that offered him the opportunity to become familiar

with what it takes to keep a radio station on the air.

In 1970, from Minneapolis, he was persuaded by baseball phenom **Bob Gibson** to work as program director for his station **KOWH** in Omaha, Nebraska. Mr. Gibson, however, has some business to finish with the F.C.C. before Jack officially had any programming to direct. In the interim (9 months rather than the 3 months he'd anticipated) he acted as sales manager. Finally, with all of the necessary paperwork in order, Jack went on the air...100,000 watts FM. Not the small station he'd known in Minneapolis.

From Omaha, Jack moved to **WBOP**, Pensacola, Florida. The environment on the Gulf Coast, however, did not agree with him. And, it wasn't long before he moved into a New England station. Again though, not particularly suited to the climate, he moved back into Minneapolis, Minnesota. While in the Twin Cities, he attended the Brawn Institute of Broadcasting and Engineering. There he stayed until getting his first class operators license. At that time it was a prerequisite. Today, it doesn't seem to be as necessary.

With his credentials in hand, Jack worked with stations in Milwaukee, Wisconsin and in Saginaw, Michigan.

After Saginaw, he reconnected with Chess Records. This time as music director, and later program director, with their station **WNOV** in Milwaukee.

In 1973, he made another move, northeast to Flint, Michigan's **WAMM-FM**. He worked on the air until mid-year 1977. From WAMM, he went across town to **Channel 12**, an **ABC** affiliate. There he worked incredibly long hours behind the scenes as an engineer. It wasn't long though before Jack was back in the limelight. An independent station, Flint, Michigan's **Channel 28**, brought him on board as the TV host of their dance show **"Groove Line,"** (a **Don Cornelius** equivalent.)

From Flint, he negotiated the purchase of his station in Omaha, Nebraska. Eighteen months later, he purchased **WCKX**, Columbus, Ohio.

Jack's dedication has been acknowledged through various awards. Included among an impressive list is a 1969 and 1985/1986 **Who's Who** among Black Americans and a 1986 Urban League for community service outreach. A very impressive man and an example to us all, Jack Harris lives up to his nickname, "The Block Deon of Radio."

Maria Gibson



BOBBY FIND A NEW GIRLFRIEND? No, just an old friend. Fever/Sutra artist **Nayobe** greeted by **Bobby Brown** at the WPHL-TV "Dancing On Air" set after performing her hit "Good Things Came To Those Who Wait." The two had previously met while working in the "Krush Groove."



LOVELY LADIES UNITE Backstage at the Circle Star in San Mateo, CA., P.I.R. recording artist **Phyllis Hyman** enjoys the company of some of her lovely team of supporters. Pictured l-r: **Vanessa Harper** of Music People One Stop in Berkeley, CA., **Jaan Scott**, west coast regional promotion manager for Manhattan Records, **Phyllis Hyman**, P.I.R. recording artist and **Cathy Cook**, customer service representative for Capital Records.

CASH BOX

Radio Report

COUNTRY

AN IN-DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 21, 1988

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 121 Stations

104 Stations Reported This Week



Girls Ride Horses Too—Judy Rodman—(MTM)—48 Adds

It Takes A Little Roin(To Make Love Grow)—The Oak Ridge Boys—(MCA)—43 Adds

When Something Is Good Why Does It Change—Honk Williams Jr.—Warner Bros.—38 Adds

God Will—Lyle Lovett—(MCA/Curb)—35 Adds

Need A Little Time Off For Bod Behavior—Dovid Allen Coe—(Columbia)—34 Adds

#1 SINGLE



RETAIL



I Can't Win For Losing You—Earl Thomas Canley—(RCA)

I'll Come Back As Another Woman—Tanya Tucker—(Capitol)

Right Hond Man—Eddy Raven—(RCA)

Baby's Got A New Baby—SKO—(MTM)

Mornin' Ride—Lee Greenwood—(MCA)

Forever—The Statler Brothers—(Mercury/Polygram)

How Do I Turn You On—Ronnie Milsop—(RCA)

REQUESTS



Forever—The Statler Brothers—(Mercury/Polygram)

No Ploce Like Home—Randy Travis—(Warner Brothers)

Twenty Years Ago—Kenny Rogers—(RCA)

The Right Left Hond—George Jones—(Epic)

Kids Of The Boby Boom—The Bellam Brathers—(MCA/Curb)

You've Got The Touch—Alabomo—(RCA)

The Bed You Mode For Me—Highwo 101—(Warner Bros.)

HOT CUTS

- George Strait**—All My Ex's Live In Texas—(Ocean Frant Property)
- Reba McEntire**—Why Not Tonight—(What Am I Going To Da About You)
- Dan Seals**—Three Time Laser—(On The Front Line)
- The Judds**—Turn It Loose—(Heartland)
- Mel McDaniel**—'57 Chevy And You—(Just Con't Sit Down Music)

- Restless Heart**—Hummingbird—(Wheels)
- The Judds**—Cow Caw Boogie—(Heartland)
- The Bellamy Brothers**—Country Rap—(Country Rap)
- Alabama**—I Taught Her Everything She Knows—(The Touch)
- Moe Bondy**—The Times I Try To Love You—(You Haven't Heord The Last Of Me)

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	Earl Thomas Conley -I Can't Win For Losin' You-RCA	6	13	9	Hot	2	N	Y	5	15	Dancing With The Flame/Preservation Of...
2	Eddy Raven -Right Hand Man-RCA	3	14	23	Hot	4	N	Y	-	-	Shine, Shine, Shine
3	Lee Greenwood -Mornin' Ride-MCA	5	13	16	Hot	6	N	Y	25	21	Silver Saxophone/Love Will Find Its Way...
4	Randy Travis -Na Place Like Home-Warner Bras.	7	11	3	Hot	1	N	Y	1	36	Storms Of Life/Messin' With My Mind
5	Crystal Gayle -Straight To The Heart-Warner Bros.	2	14	10	RC	13	N	Y	26	27	Deep Down/Take This Heart
6	The Statler Brothers -Forever-Mercury/Polygram	8	11	2	Hot	7	N	Y	35	36	Will You Be There
7	Tanya Tucker -I'll Come Back...-Warner Bros.	4	16	17	RC	3	N	Y	48	44	Daddy Langlegs/Girls Like Me
8	Sweethearts Of The Rodeo -Midnight Girl...-Col.	10	13	28	Hot	11	Y	Y	31	27	-
9	SKO -Baby's Got A New Baby-MTM	11	12	11	Hot	5	Y	N	38	3	Country Heart/Bitter Pill To Swallow
10	Steve Wariner -Small Town Girl-MCA	12	9	13	Hot	14	N	Y	-	-	-
11	Restless Heart -I'll Still Be Loving You-RCA	13	10	12	Hot	15	N	Y	15	5	Hummingbird/Why Does It Have To Be...
12	Kenny Rogers -Twenty Years Ago-RCA	15	5	4	Hot	16	N	Y	11	5	Time For Love/They Don't Make Them...
13	Marie Osmond -I Only Wanted You-Capitol/Curb	17	9	18	Hot	9	Y	Y	18	20	Everybody's Crazy 'Bout My Baby
14	George Strait -Ocean Front Property-MCA	21	5	1	Hot	10	N	Y	21	3	All My Ex's Live In Texas
15	The Gatlin Brothers -Talkin' To the Moon-Columbia	20	5	20	Hot	20	N	N	-	-	From Time To Time (It Feels Like Love Again)
16	John Schneider -Take The Long Way Home-MCA	19	10	30	Med.	19	N	Y	29	32	The Auction
17	Juice Newton -What Can I Do with My Heart-RCA	18	10	29	Med.	32	N	N	-	-	-
18	George Jones -The Right Left Hand-Epic	24	5	5	Hot	24	N	Y	4	17	Don't Leave Without Taking The Silver
19	Nitty Gritty Dirt Band -Fire In The Sky-WB	9	15	39	RC	22	N	N	43	37	-
20	Ronnie Milsap -How Do I Turn You On-RCA	1	14	14	RC	8	N	Y	47	45	-
21	The Bellamy Bros. -Kids Of The Baby Baam-MCA/Curb	27	5	6	Hot	31	N	Y	-	-	Country Rap
22	Gary Morris -Leave Me Lonely-Warner Bros.	14	17	40	RC	17	N	N	14	22	Taday I Started Loving You Again/11th Hour
23	Alabama -You've Got The Touch-RCA	29	5	7	Hot	21	N	Y	3	17	Let's Hear It For The Girl/I Taught Her...
24	Dan Seals -You Still Move Me-EMI America	22	18	34	RC	18	N	Y	7	16	Three Time Laser/Lullabye
25	Keith Whitley -Homecoming <INCH>63-RCA	16	15	45	RC	12	Y	Y	-	-	-
26	Waylon Jennings -Rose In Paradise-MCA	36	4	19	Hot	36	N	Y	33	29	-
27	Highway 101 -The Bed You Made For Me-Warner Bros.	34	5	8	Hot	37	N	N	-	-	-
28	Lacy J. Dalton -This Ol' Tawn-Columbia	30	10	54	Med.	39	N	N	-	-	I Can't See Me Without You
29	Ronnie McDowell -Lovin' That Crazy...-MCA/Curb	31	10	31	Lite	40	Y	Y	-	-	-
30	Tom Wopat -The Rock And Roll Of Love-EMI America	32	9	32	Med.	34	N	N	-	-	-
31	Anne Murray -On And On-Capitol	33	9	55	Med.	25	N	N	-	-	-
32	T. Graham Brown -Don't Go To Strangers-Capitol	38	4	22	Med.	26	Y	Y	10	37	-
33	Sawyer Brown -Gypsies On Parade-Capitol/Curb	37	5	24	Med.	35	N	Y	9	16	Graveyard Shift/Savin'The Honey...
34	Lyle Lovett -Cowboy Man-MCA/Curb	23	17	35	RC	30	N	N	22	14	Why I Don't Know/You Can't Resist It
35	Eddie Rabbitt -Gatta Have You-RCA	25	17	56	RC	23	N	Y	-	-	Singin' In The Subway/Letter Fram Home
36	T.G. Sheppard -Half Past Forever-Columbia	26	20	57	RC	29	N	Y	49	28	The Bad Thing About Gaad Love/Paintin'
37	Willie Nelson -Partners After All-Columbia	28	13	58	RC	38	Y	Y	19	12	Heart Of Gold/Home Away From Home
38	Tommy Roe -Let's Be Faals Like That Again-Mercury	42	9	41	Lite	43	N	Y	-	-	-
39	Michael Johnson -The Moon Is Still Over...-RCA	44	3	42	Med.	48	N	Y	27	33	Cool Me In The River/Hangin' On
40	Reba McEntire -Let The Music Lift You Up-MCA	45	3	33	Med.	47	N	Y	2	17	Why Not Tonight/Till It Snows In Mexico

Y—Yes

N—No

ON DECK

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Req. Rank	Rat.	Sales Rank	Video	Current Taur	Current LP		Hat Cuts
									This Wk.	Ttl. Wks.	
41	Ricky Van Shelton-Wild Eyed Dream-Columbia	46	9	50	Med.	-	N	Y	-	-	Somebody Lied/Working Mon Blues
42	Michael Martin Murphey/Holly Dunn-A Face...WB	47	3	36	Med.	49	N	Y	-	-	-
45	Nanci Griffith-Lone Star State Of Mind-MCA	49	5	44	Med.	-	N	Y	-	-	-
46	Kathy Mattea-You're The Power-Mercury	53	3	51	Med.	-	N	Y	32	13	Bock Up Grinnin'/You Plant Your Fields
47	Billy Joe Royal-Old Bridges Burn...Atl. Americo	52	2	21	Med.	44	N	Y	30	39	-
50	The Judds-Don't Be Cruel-RCA/Curb	59	2	15	Hat	-	N	Y	46	D	-
51	Dan Williams-Senarito-Capitol	64	3	46	Med.	45	N	N	-	-	Send Her Roses
52	Jimmy Murphy-Keep The Faith-Encare	60	4	26	Med.	-	N	Y	-	-	-
53	The O'Kanes-Can't Stop My Heart...-Columbio	67	3	59	Med.	-	N	Y	24	5	Bluegrass Blues/That's All Right Mama
54	Liz Baardo-There's Still Enough Of Us-Moster	61	4	37	Lite	-	N	N	-	-	-
55	To Know Him Is...Partan/Ronstadt/Harris-WB	D	D	-	Lite	-	Y	N	-	-	-
56	Judy Rodman-Girls Ride Horses Taa-MTM	D	D	-	Lite	-	N	N	-	-	Da You Make Love As Well As You Moke Music
58	The Oak Ridge Boys-It Takes A Little Rain-MCA	D	D	-	Lite	-	N	Y	-	-	-
60	Adam Baker-You've Got A Right-Avista	68	3	47	Lite	-	N	Y	-	-	-
61	Lisa Childress-It's Goodbye And Sa Lang...-A.M.I.	62	4	-	Lite	-	N	Y	-	-	-
62	Cheryl Handy-One Of The Bays-RCM	65	9	-	Lite	-	N	N	-	-	-
63	The Girls Next Door-Wolk Me In The Roin-MTM	72	2	38	Lite	-	N	Y	-	-	-
64	Mel McDaniel-Oh What A Night-Copital	71	2	52	Lite	-	Y	Y	20	13	-
65	Steve Earle-Goodbye's All We've Got Left-MCA	73	2	53	Lite	-	N	Y	11	39	Fearless Heart
66	The Shooters-They Only Come Out At Night-Epic	70	4	48	Lite	-	N	Y	-	-	-

INDIE TOP 20

Title	Last Week	Wks. on Chart	Stations
1 Jimmy Murphy-Keep The Faith-Encare	3	5	WSCG 26/16, KSO 27/21, WPNX 37/25, KIXZ 33/25, KMOO 36/25, KYKX 34/28
2 Liz Baardo-There's Still Enough Of Us-Master	4	5	KMOO 28/24, WPNX 40/30, KIXZ 41/32, KYKX 39/32, WKCW 41/37, WVAR 44/38
3 Tony McGill-Like An Oklahomo Marning-Killer	1	10	WSCP 31/23, WKCW 25/19, KBFS 19/16, WCAO 35/34, WOFF 40/35, WSDS 39/35
4 A.J. Masters-Toke A Little Bit...-Bermudo Dunes	2	5	WKTY 36/30, WSCG 15/10, WYII 38/35, WCCN 41/35, WKTY 36/30, KFRD 38/35
5 Adam Baker-You've Got A Right-Avisto	9	3	KJUN 39/32, KSIW 45/29, WKDY 34/26, KYKX 42/35, WVAR 46/37, WPCM 45/38
6 Cheryl Handy-One Of The Boys-RCM	7	8	WJBS 15/11, KRKT 12/12, WCVR 26/25, KPLE 28/24, KUUX 28/26, KIXZ 26/20
7 Lisa Childress-It's Goodbye And So-Long To You-A.M.I.	5	5	KJJR 23/18, KTTS 9/7, KFDD 27/27, KRKT 31/29, WSCG 39/31, KXSA 40/34
8 Ren Ashley-How Con You Mend A Braken Heart-West	10	4	KJJR 30/25, WSCG 34/30, KEED 38/36, KRKT 37/37, KMOO D/39, WVAR 50/45
9 Mickey Clark-When I'm Over You-Evergreen	11	4	WSCP 32/24, WDLW 40/34, KYKX 36/29, WKCW 32/27, KPOW 38/33, KMOO D/37
10 Billy Vera & The Beaters-At This Mament-Rhina	12	3	WKDY 28/17, WSCG 44/23, WWRK 33/23, WRNS 36/31, WWVA 33/31, WMMK 41/32
11 Tina Danielle-Burned Out-Chorto	13	3	WSCP 30/22, KJJR 39/34, KYKX 46/39, WSCG D/46, WCCN D/48, WGSQ D/48
12 The Johnstans-Two Nome Girl-Hidden Valley	14	2	WPAY D/46, WVAR D/47, WWQM 47/46, WKCW 50/47, KYKX D/49, KFEQ-A
13 Melissa Kay-Na Mare Mr. Nice Guy-Storgem	15	2	WMML D/34, WKCW 42/38, KBFS D/48, WKDY A/50, WLWI-A, WPNX-A
14 Atlanta-We Always Agree On Love-Southern Tracks	16	2	WSCG 31/24, WJBS 32/27, WVAR 32/27, WJJC 36/32, WSDS 41/33, WPNX 41/33
15 Alibi-It Only Hurts When I Cry-Comstock	D	D	KICE 39/35, KMOO D/36, WCVR 48/43, KRKT D/48, WPCM A/48, KFRD D/49
16 Kathy Edge-I Take The Chance-NSD	D	D	KMOO D/38, WPNX D/43, WICO D/48, WSCP D/49, WPAY 50/50, KAYZ-A
17 The Evans Sisters-Chime Bells-Music City U.S.A.	D	D	WASP-A, KXSA-A, KYKX-A, WLWI-A
18 Peggy Jahnson-I Thought You Were Already Gone-Cypress	D	D	WSCP 36/28, WCAW 50/47, WKDY 50/47, KOLY D/49, WKNT-A, KPQX-A
19 Marcia Lynn-Yaau've Got That Leoving Look...-Soundwoves	D	D	WASP-A, WJBS-A, WQST-A, WAMS-A, WOZI-A, WLWI-A
20 J.C. Weaver-Gotta Get Out Of Tawn...-Wild Turkey	D	D	WSDS-A, KPQX-A, KFGO-A, WMTZ-A, KNOE-A, WPNX-A

COUNTRY PLAY BY PLAY

NORTHWEST

ne, OR
Pilgrim-PD
Sweethearts Of The
Kathy Edge
Georgia Satellites
Marcia Lynn
Gary McCulloch
J.C. Weaver
Jimmy Wilcox

ESTS
Rogers
George Strait
Vopatz
Griffith

X-FM
e, MT
Wright-PD
e Greenwood

ae Royal
'Kanes
cDaniel

The Girls Next Door
Ricky Skaggs
Steve Earle
Lyle Lovett
Hank Williams Jr.
Kathy Edge
Georgia Satellites
Marcia Lynn
Gary McCulloch
J.C. Weaver
Jimmy Wilcox

REQUESTS
Alabama
Ronnie McDowell
Waylon Jennings
Sawyer Brown
T. Graham Brown
Jimmy Murphy
Adam Baker

K JUN
Puyollup, WA
Jahn Clark-PD
#1 Ronnie Milsap

ADDS
The Oak Ridge Boys (P)
Marie Osmond
Michael Anthony
Freeman
Marty Mitchell

REQUESTS
The Statler Brothers
Jimmy Murphy

KRKT
Albany, OR
H. David Allan-PD
#1 Crystal Gayle

ADDS
Jimmy Murphy
Liz Baardo
Ricky Skaggs
David Allan Coe
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
Judy Rodman
Mickey Clark
Tina Danielle
Holly Hughes
Paul Practer
Ride The River

REQUESTS
Restless Heart
Kenny Rogers
The Bellamy Brothers
Highway 101
Michael Martin
Murphey & Holly Dunn
K.T. Oslin

SOUTH WEST

KMIX-FM
Turlack, CA
Ed Nickus-PD
#1 Dan Seals

ADDS
The O'Kanes (P)
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
Lyle Lovett
Pake McEntire
David Allan Coe
The Oak Ridge Boys

REQUESTS
Alabama
Kenny Rogers
Steve Wariner

KBRQ
Denver, CO
Jim Stricklan
#1 Crystal Gayle

ADDS
Lyle Lovett (P)
Jennifer Warnes

Cheryl Handy
Kathy Mattea
Ricky Skaggs
Ricky Van Shelton

REQUESTS
Earl Thomas Conley
The Statler Brothers
George Strait
George Jones
The Bellamy Brothers

WSUN
St. Petersburg, FL
Kevin Murphy-PD
#1 Eddy Raven

ADDS
The Oak Ridge Boys
Tam Wapat
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
Judy Rodman
Hank Williams Jr.

WPNX
Calumbus, GA
Ken Corliffe-PD
#1 Gary Morris

ADDS
Judy Rodman
Gary McCulloch
Alibi
Peggy Johnson
Melissa Kay
Ernie Bivens III
Stan Steele
The Johnstons
K.T. Oslin
Gene Straman
"Big" Al Downing
Michael Martin
Murphey & Holly Dunn
Kathy Mattea

REQUESTS
Georgia Satellites
Alabama
George Jones
The Statler Brothers

Pake McEntire
The Girls Next Door
The Oak Ridge Boys
Judy Rodman
Sawyer Brown
Hank Williams Jr.
Dolly Parton, Linda
Ronstadt & Emmylou
Harris

KKAL
Arraya Grande, CA
Frank Shaw

Siman Troin-PD
#1 Janie Frickie

ADDS
Hoot Hester (DH)
David Allan Coe
The Girls Next Door
Peggy Johnson
Marcia Lynn
Hoot Hester
J.C. Weaver
Jimmy Wilcox
Kathy Mattea
Gary McCulloch
Rusty Adams

REQUESTS
Restless Heart
Lee Greenwood
Larry, Steve & Rudy:
The Gatlin Brothers

WWRK-FM
Elbertan, GA
Dove Davis-PD
#1 Randy Travis

ADDS
Reba McEntire (P)
The Johnstons (DH)
Lisa Childress
Tina Danielle
Michael Anthony
Highway 101
Mel McDaniel
The Girls Next Door
Don Williams
The O'Kanes
Nanci Griffith
K.T. Oslin
Gene Straman
"Big" Al Downing
Michael Martin
Murphey & Holly Dunn
Kathy Mattea

REQUESTS
Georgia Satellites
Alabama
George Jones
The Statler Brothers

#1 Earl Thomas
Conley

ADDS
Dolly Parton, Linda
Ronstadt & Emmylou
Harris (P)
K.T. Oslin
The Judds
Don Williams
Judy Rodman

REQUESTS
Randy Travis

WWVA
Wheeling, WV
Bill Berg-PD
#1 Crystal Gayle

ADDS
Hank Williams Jr.(P)
The Diamonds (DH)
Liz Baardo
Adam Baker
Pake McEntire
The Oak Ridge Boys
Lyle Lovett
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
Judy Rodman
Ride The River

REQUESTS
Earl Thomas Conley
Randy Travis
Steve Wariner
Kenny Rogers
Alabama

WMTZ-FM
Augusta, GA
Dave Hensley-PD
#1 Ronnie Milsap

ADDS
Stella Parton (DH)
Linda Lee
Kathy Edge
J.C. Weaver
Stan Steele
Billy Vera and The
Beaters
Judy Rodman
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
Gary Morris
K.D. Lang
O.B. McClinton

REQUESTS
Ricky Skaggs
George Strait
George Jones
Tommy Roe

NORTHEAST

G
nth, NY
Edwards
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Edge
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ESTS
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atler Brothers
e Strait
Murphy

bury, MD

C.R. Hook-PD
#1 Tanya Tucker

ADDS
The Banner Family (DH)
Peggy Johnson
Adam Baker
Tina Danielle
Milissa Kay
Lee Ann
Steve Campbell &
Reunion

REQUESTS
Tanya Tucker
George Strait
The Bellamy Brothers
Southern Reign
Reba McEntire
The Judds
Ricky Skaggs
Mel McDaniel

The Judds

WYII-FM
Williamsport, MD
Bab Hagan-PD
#1 Ronnie Milsap

ADDS
Atlanta (DH)
Reba McEntire
Judy Rodman
The Judds
Patty Loveless
David Allan Coe
Peggy Johnson
Pam Tillis

REQUESTS
Patty Loveless

Restless Heart
Steve Wariner
Kenny Rogers

WKDY
Spartenburg, SC
Tony M.Pearsan-PD
#1 Rannie Milsap

ADDS
Tommy Roe
The Girls Next Door
Michael Martin
Murphey & Holly Dunn
Melissa Kay
Marcia Lynn
Barry Rogers
Kelly Schappa
Kathy Edge

REQUESTS
George Strait
George Jones
Billy Vera and The
Beaters

WPCM-FM
Burlington, NC
Tim Raberts-PD
#1 Crystal Gayle

ADDS
Steve Earle (P)
Alibi (DH)
The O'Kanes

WSWN-FM
Belle Glade, FL

WMMK-FM
Destin, FL
Skip Davis-PD
#1 Earl Thomas
Conley

ADDS
Johnny Paycheck (P)
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
The Whites
Moe Bandy
Gary Morris
K.D. Lang

REQUESTS
Restless Heart
Steve Wariner
Kenny Rogers

WSPN
St. Petersburg, FL
Kevin Murphy-PD
#1 Eddy Raven

ADDS
The Oak Ridge Boys
Tam Wapat
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
Judy Rodman
Hank Williams Jr.

WPNX
Calumbus, GA
Ken Corliffe-PD
#1 Gary Morris

ADDS
Judy Rodman
Gary McCulloch
Alibi
Peggy Johnson
Melissa Kay
Ernie Bivens III
Stan Steele
The Johnstons
K.T. Oslin
Gene Straman
"Big" Al Downing
Michael Martin
Murphey & Holly Dunn
Kathy Mattea

REQUESTS
Georgia Satellites
Alabama
George Jones
The Statler Brothers

WCAO
Baltimore, MD
Jahny Dark-PD
#1 Crystal Gayle

ADDS
Dolly Parton, Linda
Ronstadt & Emmylou
Harris (P)
The Diamonds (DH)
Steve Earle
Billy Joe Royal
Lyle Lovett
Judy Rodman
Hank Williams Jr.

REQUESTS
Crystal Gayle
The Nitty Gritty Dirt
Band
SKO
Highway 101

Clyde Beaver-PD
#1 Mae Bandy

ADDS
Kathy Mattea (P)
Kathy Edge (DH)
David Allan Coe
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
The Johnstons
Lyle Lovett
Gary McCulloch
Pake McEntire
The Oak Ridge Boys
Johnny Paycheck
Ride The River
Morgan Ruppe
Pam Tillis
J.C. Weaver
Jimmy Wilcox

REQUESTS
The Statler Brothers
Randy Travis
Steve Wariner

WATZ
Alpena, MI
Eloine Wils-PD
#1 Crystal Gayle

ADDS
Don Williams (P)
Ricky Van Shelton

NORTH CENTRAL

JS
egon, MI
Roberts
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Partan, Linda
adt & Emmylou

ESTS
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ridge, SD
A. Schreier-

an Seals

rodman (P)
Campbell &
on (DH)
Parton, Linda
adt & Emmylou

a Lynn
Edge

Steve Earle
Hank Williams Jr.
Stan Steele
The Oak Ridge Boys
Terrah Sloane

KFEQ
St. Joseph, MO
Bob Orf-PD
#1 Randy Travis

ADDS
Hank Williams Jr. (P)
Todd Joos (DH)
Stan Steele
Billy Joe Royal
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
Judy Rodman
The Oak Ridge Boys
Sawyer Brown
Lyle Lovett
The Johnstons

REQUESTS
Randy Travis
George Strait
Marie Osmond
The Bellamy Brothers
The O'Kanes

WSDS
Ypsilanti, MI

Billy Joe Royal
Mel McDaniel
Billy Vera and The
Beaters
Hank Williams Jr.
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
Mickey Clark
The Oak Ridge Boys
Lyle Lovett
Ricky Skaggs
Alibi
Pake McEntire
Judy Rodman

REQUESTS
Randy Travis

KTTS
Springfield, MO
Tany Michaels-PD
#1 Eddy Raven

ADDS
Dolly Parton, Linda
Ronstadt & Emmylou
Harris (P)
Paul Practer (DH)
The O'Kanes
Judy Rodman
Steve Earle
Pam Tillis
Pake McEntire
Rosemary Sharpe

WYII-FM
Williamsport, MD
Bab Hagan-PD
#1 Ronnie Milsap

ADDS
Atlanta (DH)
Reba McEntire
Judy Rodman
The Judds
Patty Loveless
David Allan Coe
Peggy Johnson
Pam Tillis

REQUESTS
Patty Loveless

WPCM-FM
Burlington, NC
Tim Raberts-PD
#1 Crystal Gayle

ADDS
Steve Earle (P)
Alibi (DH)
The O'Kanes

WSPN
St. Petersburg, FL
Kevin Murphy-PD
#1 Eddy Raven

ADDS
Tommy Roe
The Girls Next Door
Michael Martin
Murphey & Holly Dunn
Melissa Kay
Marcia Lynn
Barry Rogers
Kelly Schappa
Kathy Edge

REQUESTS
George Strait
George Jones
Billy Vera and The
Beaters

WPCM-FM
Burlington, NC
Tim Raberts-PD
#1 Crystal Gayle

ADDS
Steve Earle (P)
Alibi (DH)
The O'Kanes

WSWN-FM
Belle Glade, FL

WCAO
Baltimore, MD
Jahny Dark-PD
#1 Crystal Gayle

ADDS
Dolly Parton, Linda
Ronstadt & Emmylou
Harris (P)
The Diamonds (DH)
Steve Earle
Billy Joe Royal
Lyle Lovett
Judy Rodman
Hank Williams Jr.

REQUESTS
Crystal Gayle
The Nitty Gritty Dirt
Band
SKO
Highway 101

Clyde Beaver-PD
#1 Mae Bandy

ADDS
Kathy Mattea (P)
Kathy Edge (DH)
David Allan Coe
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
The Johnstons
Lyle Lovett
Gary McCulloch
Pake McEntire
The Oak Ridge Boys
Johnny Paycheck
Ride The River
Morgan Ruppe
Pam Tillis
J.C. Weaver
Jimmy Wilcox

REQUESTS
The Statler Brothers
Randy Travis
Steve Wariner

WATZ
Alpena, MI
Eloine Wils-PD
#1 Crystal Gayle

ADDS
Don Williams (P)
Ricky Van Shelton

WYII-FM
Williamsport, MD
Bab Hagan-PD
#1 Ronnie Milsap

ADDS
Atlanta (DH)
Reba McEntire
Judy Rodman
The Judds
Patty Loveless
David Allan Coe
Peggy Johnson
Pam Tillis

REQUESTS
Patty Loveless

WPCM-FM
Burlington, NC
Tim Raberts-PD
#1 Crystal Gayle

ADDS
Steve Earle (P)
Alibi (DH)
The O'Kanes

WSWN-FM
Belle Glade, FL

WYII-FM
Williamsport, MD
Bab Hagan-PD
#1 Ronnie Milsap

ADDS
Atlanta (DH)
Reba McEntire
Judy Rodman
The Judds
Patty Loveless
David Allan Coe
Peggy Johnson
Pam Tillis

REQUESTS
Patty Loveless

WPCM-FM
Burlington, NC
Tim Raberts-PD
#1 Crystal Gayle

ADDS
Steve Earle (P)
Alibi (DH)
The O'Kanes

WSWN-FM
Belle Glade, FL

SOUTH CENTRAL

KMOO
Mineola, TX
Larry Tucker
#1 Randy Travis

ADDS
Judy Rodman (P)
Alabama
The Girls Next Door
Steve Earle
Pam Tillis
Steve Campbell &
Reunion
Gary McCulloch
Peggy Johnson

REQUESTS
Ronnie Milsap

Gene Straman

KASE-FM
Austin, TX
Steve Gary-PD
#1 Ronnie Milsap

ADDS
Nanci Griffith (P)
Kathy Mattea
T. Graham Brown
Billy Joe Royal
The O'Kanes
David Allan Coe

REQUESTS
Randy Travis
SKO

George Strait

KKTC
Brownfield, TX
Jock Dennison-PD
#1 Gary Morris

ADDS
Pam Tillis
The O'Kanes
Suzy Bogguss
The Oak Ridge Boys
Ricky Skaggs
Dolly Parton, Linda
Ronstadt & Emmylou
Harris
David Allan Coe

REQUESTS
Kenny Rogers
George Strait
Waylon Jennings
The Judds

KSIW
Woodword, OK
Guy St. Clair-PD
#1 The Judds

ADDS
Lyle Lovett (P)
Alibi (DH)
Judy Rodman
The Oak Ridge Boys
Hank Williams Jr.
Dolly Parton, Linda
Ronstadt & Emmylou
Harris

REGIONAL BREAKOUTS COUNTRY

COMMENTS

NORTHEAST

1	Ocean Front Property -George Strait-MCA	Hottest maver.
2	Rose In Paradise - Waylan Jennings-MCA	Daing well.
3	Lone Star State Of Mind -Nanci Griffith-MCA	Lats of phanes.
4	The Moon Is Still Over Her Shoulder -Michael Jahnsan-RCA	Dain' real well.
5	Country Girl Going To Town -Terrah Slaane-Axbar	Gaad radio recard.

SOUTHEAST

1	Don't Be Cruel -The Judds-RCA	Extremely heavy phanes.
2	The Bed You Made For Me -Highway 101-Warner Bras.	Lightin' up phanes.
3	You've Got The Touch -Alabama-RCA	Lats of phanes, gaad feeling to it.
4	Forever -The Statler Brothers-Mercury/Polygram	Really happening, gaad phanes and sales.
5	Old Bridges Burn Slow -B. J. Royal-Atlantic America	Hottest recard here.

SOUTHWEST

1	To Know Him Is To... -Partan/Ranstadt/Harris-Warner Bras.	Lats of requests.
2	Don't Be Cruel -The Judds-RCA	A lat of gaad action on it already.
3	Ocean Front Property -George Strait-MCA	Nine trillion phane calls.
4	Keep The Faith -Jimmy Murphy-Encare	Gaad phane action.
5	Rose In Paradise -Waylan Jennings-RCA	Really taking aff.

NORTHWEST

1	Gypsies On Parade -Sawyer Brawn-Capital/Curb	Lats of activity.
2	Ocean Front Property -George Strait-MCA	Hottest phanes here.
3	Let The Music Lift you Up -Reba McEntire-MCA	Phanes are daing extremely well.
4	The Moon Is Still Over Her Shoulder -Micheal Jahnsan-RCA	Daing well far us.
5	The Right Left Hand -George Janes-Epic	Request activity high.

NORTH CENTRAL

1	Old Bridges Burn Slow - B. J. Royal-Atlantic America	Hat phanes, marning and night.
2	You've Got A Right -Adam Baker-Avista	Ladies most requested.
3	Rose In Paradise - Waylan Jennings-MCA	People are taking to it quickly.
4	Keep The Faith -Jimmy Murphy-Encare	In our tap 40 after only two weeks.
5	Two Name Girl -The Jahnstans-Hidden Valley	Peaple seem to ga far it.

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COUNTRY PROFILES



**Skip Davis—Music Director
WK-FM—Destin, FL**

"When Skip Davis was first offered the opportunity to work on a country station in 1981, he thought to himself, 'Ang, twong. It's cry-in-your-beer time. Country music—that's hogs, dogs and hors stuff.'" But, when he took the time to listen to some country radio stations to get an idea of the market, he says it was an ear-opener—or ear-opener as the case may be.

"I found out country music has something for everyone," he says, "and that it's more mainstream than it was traditionally. It's every song told a story."

"Skip was making the change from top 40 radio to country, and it was a good thing that country turned out to be such a pleasant surprise because he was tired of top 40—and there aren't a whole lot more options. '[Top 40 was getting so stale,' he says. 'I thought if I heard another synth-pop song I was going to puke.'"

"Skip had been pretty much surrounded by top 40, having been raised in California where he first got the radio bug), then in Florida. During high school, he had the opportunity to work part-time at WFSH-Nice (sounds like a nice place). Skip went full-time and eventually began working full-time becoming the station's p.d., m.d., and general service director and doing the after-drive show. At this time, Gobby Blythe, who would become the p.d. of WK-FM, heard what Skip was doing and liked it. He offered Skip the position of p.d. of WMMK-FM—then informed him that the station was going country.

"Now, Skip knew he needed a change, and this was when his image of country music was one great big rhinestone suit. He

hem-hawed around, and then decided to study the country market. The result of that study is history—the station has been #1 in its ratings for four years in a row.

He wasn't the only one, Skip says, who was new to country when he got there—everyone at the station was new to it. "It's a top-40 approach to country here," he says. "Guys that are young at heart put a lot of energy into the station and it shows through. We put the most positive outlook and sound for country music over the airwaves that we can find."

Skip loves his role as m.d. "I am fortunate in that I have the freedom to run with the music," he says. "There is no one looming over me telling me what to play. I basically decide what to play by listening to the listeners."

Skip also thinks that country music is right where it needs to be. "It's not too traditional and it's not too contemporary," he says. "I'll play a steel guitar or a screaming guitar because everybody can enjoy it that way."

Amy Lavelle



**Brian Ringo—Music Director
KNOE—Monroe, LA**

"MONROE—'Son of a gun, he's had some fun on the bayou...'" Brian Ringo, that is, way down Louisiana way where he was raised. He grew up eatin' that cajun cookin', "playin' music and tellin' dumb jokes." The latter two pastimes, Brian's dad informed him, would fit well into the radio field. So, based on the theory that father knows best, Brian decided that radio was the place for him.

First, however, he went into the Air Force for four years to "do his duty for Uncle Sam." As soon as he got out of the service, he went to electronics school in Monroe on the GI bill. At this time, Brian became somewhat interested in television, and worked part-time at the tv station KLAA as a "gopher, camera man and floor director." While he was there, he met two guys who had been in radio, and the more Brian listened to them, the more he decided his dad was right. (After all, you can be nuttier on radio, and no one sees your face, so they can't recognize you in public...)

Well, those two fellas had been to broadcasting school in Florida, and seemed to know what they were talking about, so Brian decided it would be a good idea if he went too. So Brian packed up and headed for Brown Institute, where he got his FCC/1st class license.

Armed with this radio "passport," Brian went back to Monroe and got a job at the local country radio station, KLIC, and worked his way up to m.d. and p.d. in two years. When the station changed owners, Brian landed in Texas, at KTXO as p.d. for a brief time before going to KRLD in Dallas. (Both were country stations.) Brian stayed two years, but when the station went back

to playing big-band music, Brian figured it was time to move on once more.

Shreveport beckoned him then (another section of the swampland he was accustomed to), and he worked under Tom Phifer for about a year at KRMD. Next stop: KNOE, where Brian was offered the music directorship. Six years later he's still there and was recently promoted to assistant program director.

The favorite part of his job, Brian says, is not "playin' music and tellin' dumb jokes," but dealing with people. "At this point I'm learning as much as I can about the management side of things, sales and programming, and am enjoying dealing with the public," he says. All that learning will most likely come in handy when Brian's dream—owning his own country music station—becomes a reality.

He thinks that country music is making a change for the better now, with the swing back towards traditionalism. "It's good for the listeners," he says. "You can hear pop music on pop stations, but try putting Randy Travis or Dwight Yoakam on a pop station. Listeners can hear music [on a country station] that they can't hear anywhere else."

Amy Lavelle

HIGH PRIORITY



KATHY MATTEA

SKO's "Baby's Got A New Baby" is still on its way up to the top of the charts and doing great. The **Girls Next Door's** new single, "Walk Me In The Rain" has been getting a lot of positive listener response. **Judy Rodman's** new single, "Girls Ride Horses Too," is going to be MTM's biggest debut record since we've started. If you want a good, uptempo country song, try this one.



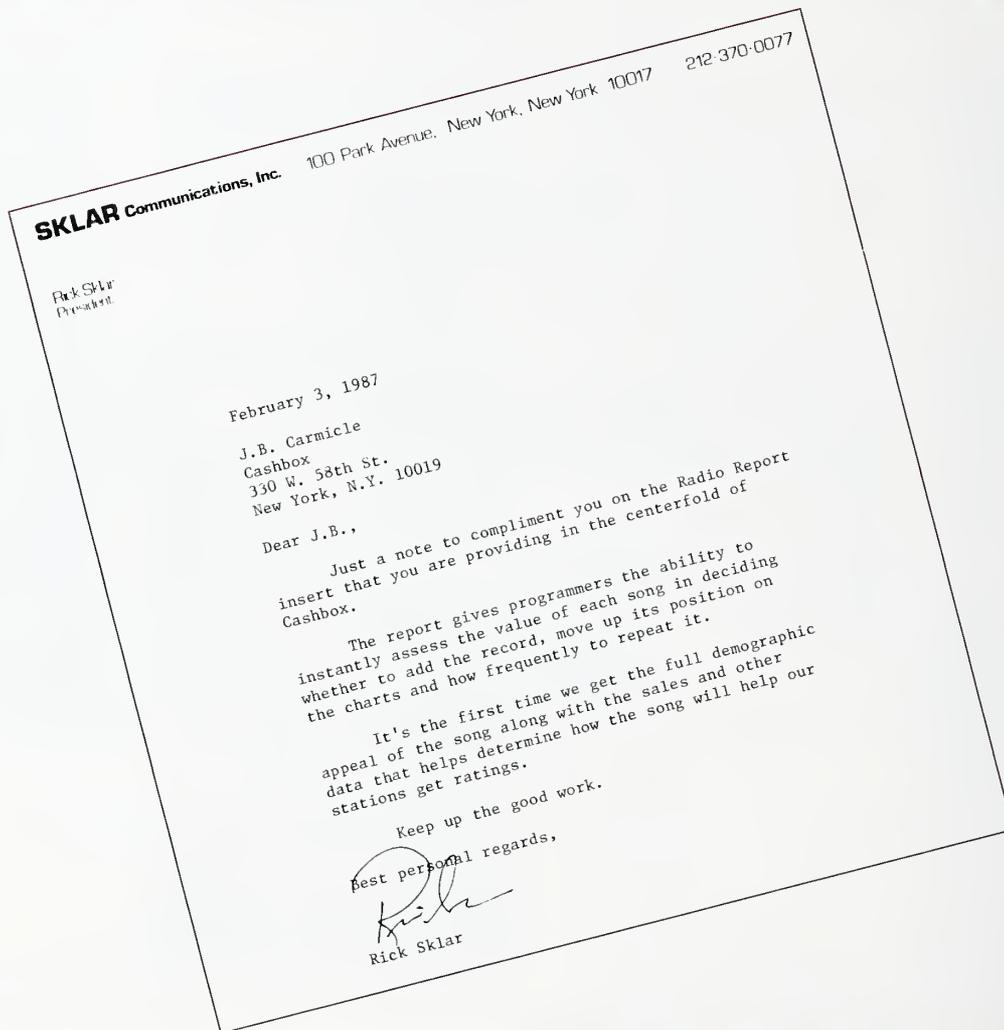
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CASH BOX TOP ALBUMS /101 to 200

February 21, 1987

		W	L	O		W	L	O		W	L	O
			W	C			W	C			W	C
1	THE MISSION 9.98 ORIGINAL SOUNDTRACK FROM THE FILM (Virgin 90567)WEA	107	3		133	A NICE PLACE TO BE 8.98 GEORGE HOWARD (MCA MCA 5855)MCA	135	4		168	MUTUAL ATTRACTION 8.98 SYLVESTER (Warner Bros. 25527-1)WEA	DEBUT
2	THIS SIDE OF PARADISE 8.98 RICK OCASEK (Geffen GHS 24098) WEA	88	19		134	THE GOLDEN CHILD 9.98 FROM ORIGINAL MOTION PICTURE SOUNDTRACK(Capitol SJ 12544)CAP	143	3		169	TUFF ENUFF □ 8.98 THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS	163 51
3	LIFES RICH PAGEANT 8.98 R.E.M. (I.R.S. 5783)MCA	87	28		135	SCOUNDREL DAYS 8.98 A-HA (Warner Bros. 925501-1) WEA	118	17		170	LIVING ALL ALONE 8.98 PHYLLIS HYMAN (Manhattan ST 53029) CAP	170 19
4	NO JACKET REQUIRED 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	105	103		136	THE TONIGHT SHOW BAND WITH DOC SEVERINSON 8.98 (Amherst AMHY 3311)IND	153	5		171	LIVE 8.98 HANK WILLIAMS, Jr. (Warner Bros. 25538-1)WEA	DEBUT
5	THE COLLECTION 8.98 AMY GRANT (A&M SP 3900)RCA	106	25		137	REIGN IN BLOOD 9.98 SLAYER (Def Jam/Geffen GHS 2413)WEA	124	13		172	CONSTRUCTOR 8.98 ALICE COOPER (MCA 5761) MCA	166 20
6	DUOTONES 8.98 KENNY G (Arista AL8 8427)RCA	117	3		138	THE JETS 8.98 (MCA 5667)MCA	158	2		173	REAL LOVE 8.98 ASHFORD & SIMPSON (Capitol ST-12469)CAP	169 24
7	ELECTRIC CAFE 9.98 KRAFTWERK (Warner Bros. 9 25525-1)WEA	103	13		139	EXPRESS 8.98 LOVE & ROCKETS (Big Time 6011-1-B)RCA	141	13		174	WINNER IN YOU 8.98 PATTI LABELLE (MCA 5737) MCA	172 41
8	MIAMI VICE II: NEW MUSIC FROM THE TELEVISION SERIES "MIAMI VICE" 9.98 VARIOUS ARTISTS (MCA 6192)MCA	94	12		140	THE COMMUNARDS 8.98 (MCA 5794)MCA	142	4		175	L IS FOR LOVER 9.98 AL JARREAU (Warner Bros. 25477-1)WEA	175 21
9	LIKE A ROCK 9.98 BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP	104	45		141	INFECTED 8.98 THE THE (Epic BFE 40471)CBS	154	3		176	LISA LISA AND CULT JAM WITH FULL FORCE □ 8.98 (Columbia BFC 40135)CBS	171 22
10	INSIDE THE ELECTRIC CIRCUS 8.98 WASP (Capitol ST 12531) CAP	95	16		142	ROCK FOR AMNESTY 9.98 VARIOUS ARTISTS5 (Mercury 830 617)POL	150	3		177	JAZZ FROM HELL 8.98 FRANK ZAPPA (Barking Pumpkin ST 74205)CAP	168 9
1	THE LACE 8.98 BENJAMIN ORR (Elektra 60460)WEA	121	4		143	TRUE CONFESSIONS □ 8.98 BANANARAMA (London 828 013-1) POL	140	29		178	EMERSON, LAKE & POWELL 8.98 (Polydor 827 297-1) POL	176 38
2	THE PACIFIC AGE 8.98 ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/A&M SP 5144) RCA	102	19		144	REVENGE □ 8.98 EURYTHMICS (RCA ATL1-5847) RCA	129	30		179	THE MONKEES 8.98 (Rhino RNLP 70140)	177 20
3	WAREHOUSE: SONGS AND STORIES 10.98 HÜSKER DÜ (Warner Bros. 25544-1)WEA			DEBUT	145	BETWEEN TWO FIRES 8.98 PAUL YOUNG (Columbia FC 40543)CBS	127	13		180	DOUBLE VISION □ 8.98 BOB JAMES/DAVID SANBORN (Warner Bros. 25393-1) WEA	184 38
4	EYE OF THE ZOMBIE □ 8.98 JOHN FOGERTY (Warner Bros. 25449-1)WEA	92	21		146	HAND TO MOUTH 8.98 GENERAL PUBLIC (I.R.S. 5782) MCA	138	18		181	BROTHERS IN ARMS 8.98 DIRE STRAITS (Warner Bros. 25264) WEA	174 91
5	A CHANGE OF HEART 9.98 DAVID SANDBORN (Warner Bros. 27479)WEA	155	2		147	THE RAINMAKERS 8.98 (Mercury 830 214-1M)POL	130	23		182	DEEP END LIVE 9.98 PETE TOWNSHEND (Atco/Atlantic 7 90553) WEA	178 17
6	DECEMBER 9.98 GEORGE WINSTON (Windham Hill WH 1025) RCA	111	11		148	CLASSICS LIVE 8.98 AEROSMITH GREATEST HITS (Columbia PC 36865)CBS	149	4		183	PLEASE 8.98 PET SHOP BOYS (EMI/America PW 17193) CAP	180 46
7	NO. 10, UPPING ST. 8.98 BIG AUDIO DYNAMITE (Columbia BFC 40445)CBS	109	16		149	STANDING ON A BEACH 8.98 THE CURE (Elektra 60477-1)WEA	148	39		184	KINGDOM BLOW 8.98 KURTIS BLOW (Mercury 830 215-1) POL	185 16
8	ROCKBIRD 8.98 DEBBIE HARRY (Geffen/Warner Bros. GHS 24123)WEA	114	9		150	LEATHER JACKETS 9.98 ELTON JOHN (Geffen GHS 24114)WEA	134	10		185	GOOD MUSIC 8.98 JOAN JETT AND THE BLACKHEARTS (Blackheart BFZ 40544)CBS	183 14
9	STORMS OF LIFE □ 8.98 RANDY TRAVIS (Warner Bros. 25435-1) WEA	116	35		151	BLOOD AND CHOCOLATE 8.98 EL VIS COSTELLO AND THE ATTRACTIONS (Columbia 40518) CBS	139	20		186	MORE OF THE MONKEES 8.98 (Rhino RNLP 70142)	179 20
10	BROTHERHOOD 8.98 NEW ORDER (Qwest 25511-1) WEA	120	19		152	CROWDED HOUSE 8.98 (Capitol ST-12485)	173	2		187	PICTURE BOOK 8.98 SIMPLY RED (Elektra 60452-1) WEA	181 48
1	STILL STANDING 8.98 JASON AND THE SCORCHERS (EMI America ST 17219)CAP	123	10		153	SCARECROW 8.98 JOHN COUGAR MELLENCAMP (Riva 824 86-1) POL	144	76		188	U-TURN 8.98 ISAAC HAYES (Columbia FC 40316)CBS	182 13
2	WHO MADE WHO 8.98 AC/DC (Atlantic 7 81650) WEA	119	37		154	THREE HEARTS IN THE HAPPY ENDING MACHINE 8.98 DARYL HALL (RCA AJL1-7197)RCA	145	26		189	LITTLE CREATURES 8.98 TALKING HEADS (Sire 25305-1) WEA	187 89
3	SKYLARKING 8.98 XTC (Geffen/Warner Bros. GHS 24117)WEA	125	9		155	WHILE THE CITY SLEEPS... 8.98 GEORGE BENSON (Warner Bros. 25475-1) WEA	146	23		190	OBSESSION 9.98 BOB JAMES (Warner Bros. 25495-1)WEA	195 13
4	JUICE 8.98 ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)CBS	113	22		156	THE SPORT OF KINGS 8.98 TRIUMPH (MCA-5786)MCA	151	24		191	THE OTHER SIDE OF LIFE □ 8.98 THE MOODY BLUES (Polydor 829-179-1) POL	186 42
5	7800 DEGREES FAHRENHEIT □ 8.98 BON JOVI (Mercury 824 509-1)POL	128	6		157	PRESS TO PLAY 9.98 PAUL McCARTNEY (Capitol PIAS-12475)CAP	136	24		192	ROUND MIDNIGHT 8.98 VARIOUS ARTISTS (Columbia SC 40464)CBS	190 13
6	SHOCKADELICA 8.98 JESSE JOHNSON (A&M SP 5122) RCA	115	19		158	OH, MY GOD! 8.98 DOUG E. FRESH & THE GET FRESH CREW (Reality 2-9649)IND	152	9		193	POOLSIDE 8.98 NU SHOOZ (Atlantic 81647-1) WEA	188 39
7	TRILOGY 8.98 YNGWIE J. MALMSTEEN (Polydor 831 073-1)POL	110	21		159	KLYMAXX 8.98 (MCA 5832) MCA	147	11		194	LANDING ON WATER 8.98 NEIL YOUNG (Geffen GHS 24109)WEA	189 29
8	SILK AND STEEL 8.98 FIVE STAR (RCA AFL 19501) RCA	131	19		160	TO BE CONTINUED . . . 8.98 THE TEMPTATIONS (Gordy/Motown 6207GL) MCA	164	30		195	ENOUGH IS ENOUGH 9.98 BILLY SQUIER (Capitol PJ 12483) CAP	191 19
9	COUNT THREE AND PLAY 8.98 BERLIN (Geffen GHS 24121) WEA	122	16		161	PLAY DEEP 8.98 THE OUTFIELD (Columbia BFC 40027) CBS	157	71		196	TURBO □ 8.98 JUDAS PRIEST (Columbia OC 40158) CBS	193 46
10	FRESH AIR VI 11.98 MANNHEIM STEAMROLLER (American Gramophone AG 386)	133	10		162	QR III 8.98 QUIET RIOT (Pasha OZ 40321)CBS	161	29		197	TAKE ME ALL THE WAY 8.98 STACY LATTISAW (Motown 6212ML) MCA	192 17
1	DOWN TO THE MOON 8.98 ANDREAS VOLLENWEIDER (CBS FM 42255) CBS	132	30		163	HEART 8.98 (Capitol ST-12410) CAP	159	85		198	CURIOSITY 8.98 REGINA (Atlantic 81671)WEA	194 23
2	AFTERBURNER 8.98 ZZ TOP (Warner Bros. 25342) WEA	126	67		164	UNITED 8.98 COMMODORES (Polydor 831 194-1)POL	167	10		199	LIVERPOOL 8.98 FRANKIE GOES TO HOLLYWOOD (Island/Atlantic I.L.D. 90546)WEA	196 11
					165	GUITARS, CADILLACS, ETC., ETC. 8.98 DWIGHT YOAKAM (Reprise/Warner Bros. 15372-1) WEA	162	49		200	FAME AND FORTUNE 8.98 BAD COMPANY (Atlantic 81684-1) WEA	197 19
					166	TUTU 8.98 MILES DAVIS (Warner Bros. 25490) WEA	160	19				
					167	BORN IN THE U.S.A 8.98 BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	165	139				

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

bott, Gregory	20	David & David	43	Hyman, Phyllis	170	Lorber, Jeff	90	Ratt	37	Triumph	156
/DC	122	Davis, Miles	166	Idol, Billy	30	Los Lobos	59	Ready For The World	50	Turner, Tina	47
rosmith	148	Dead Or Alive	75	Iron Maiden	51	Love & Rockets	139	Regina	198	Vandross, Luther	16
ibama	77	Deep Purple	33	Jackson, Freddie	36	Madonna	9	R.E.M.	103	Van Halen	67
ia	135	Dire Straits	181	Jackson, Janet	10	Malmsteen, Yngwie J.	127	Richie, Lionel	15	Vaughan, Stevie Ray	38
lford & Simpson	173	Doug E Fresh	158	James, Bob & Sandboran, David	184	Mannheim Steamroller	130	Rock For Amnesty	142	Vera, Billy	17
l Company	129	Duran Duran	21	James, Bob	190	McCartney, Paul	157	Ronstadt, Linda	15	Vincent, Winnie	93
er, Anita	13	Edmunds, Dave	99	Jarreau, Al	175	Megadeth	97	Roth, David Lee	73	Vollenweider, Andreas	131
anarama	143	Emerson, Lake & Powell	178	Jason And The Scorchers	121	Mellencamp, John	153	Run D.M.C.	28	Wang Chung	66
ngles	4	Europe	29	The Jets	138	Miami Sound Machine	70	Sandborn, Dave	115	Wasp	110
stie Boys	2	Eurythmics	144	Jett, Joan & The Blackhearts	185	Miller, Steve	58	Seeger, Bob	109	Williams, Hank Jr.	171
son, George	155	Fabulous Thunderbirds, The	169	Joel, Billy	22	Money, Eddie	32	Simon, Paul	12	Willis, Bruce	165
lin	129	Five Star	128	John, Elton	150	Monkees	83,179,186	Simply Red	187	Winston, George	116
Audio Dynamite	117	Fogerty, John	114	Johnson, Don	94	Moody Blues	191	Slayer	137	Winwood, Steve	18
w, Kurtis	184	Fox, Samantha	35	Johnson, Jesse	126	Murdock, Shirley	100	Smithereens, The	54	World Party	177
n Jovi	1,125	Frankie Goes To Hollywood	199	Jones, Grace	96	Nevil, Robbie	34	Springsteen, Bruce	14,167	XTC	123
ston	6,89	Franklin, Aretha	57	Jones, Howard	91	New Edition	64	Squier, Billy	195	Yoakam, Dwight	165
wn, Bobby	85	Gabriel, Peter	25	Jones, Bob	124	New Order	120	Stacey Q	98	Young, Neil	194
h, Kate	52	Genesis	7	Journey	46	Nu Shooz	193	Strayer	60	Young, Paul	145
meo	31	General Public	146	Judas Priest	196	Ocasek, Rick	102	Survivor	68	Zappa, Frank	177
era, Peter	40	Georgia Satellites	11	Kansas	69	Ocean, Billy	81	Sylvester	168	ZZ Top	132
icago	49	Glass Tiger	53	KBC	78	O.M.D.	112	Talking Heads	39,189		
iderella	5	Grant, Amy	105	Kenny G	106	Orr, Benjamin	111	Temptations	160	An American Tail	86
pton, Eric	26	Hall, Daryl	154	Kinix	88	Outfield	161	Tesla	95	Golden Child	134
ib Nouveau	44	Harry, Debbie	118	Klymaxx	159	Palmer, Robert74	41	The Police	23	Little Shop Of Horrors	48
llins, Phil	104	Hart, Corey	65	Kool & The Gang	41	Parson, Alan	63	The The	141	Miami Vice II	108
mmodore	164	Hayes, Issac	188	Kraftwerk	107	Pet Shop Boys	183	Thorogood, George	94	Mission	101
mmunards	140	Heart	163	LaBelle, Patti	174	Pointer Sisters	92	Til Tuesday	80	Round Midnight	190
oper, Alice	172	Hornsby, Bruce	45	Lattisaw, Stacy	197	Poison	87	Timbuk 3	56	Stand By Me	42
stello, Elvis	151	Houston, Whitney	45	Lauper, Cyndi	24	Pog, Iggy	79	Tonight Show Band	136	Ton Gun	55
wj, Robert	19	Howard, George	133	Lewis, Huey	8	Pretenders	82	Toto	82		
wled House	152	Human League	76	Lisa Lisa	176	Quiet Riot	162	Townshend, Pete	182		
re, The	149	Husker Dü	113	Lone Justice	72	Rainmakers, The	147	Travis, Randy	119		



CONNECTING WITH SUCCESS—Columbia Pictures Music Group executives recently joined Atlantic recording artist Stacey Q in celebration of the singer's most recent single, "We Connect." Pictured (l-r) are: Keith Zajic, CPMG vice president, music business affairs; Bones Howe, CPMG vice president music (features); Lonnie Still, professional manager; Jon St. James, Q's manager; Willie Wilcox, CPMG staff songwriter, writer of "We Connect"; Q; and Bill Green, CPMG director, music publishing.



CONSOLE CLUSTER—Geffen recording act Little America took a break from recording their debut LP for the label to gather around the console at Devonshire Sound in L.A. with their producer, engineer and manager. Pictured (l-r) are: the band's Andy Logan, Custer, Mike Magnisi and John Hussey; manager Julie Shy; and (seated) engineer Richard Bosworth and producer John Punter.



EGYPTIANS—BMI's West Coast office went "Egyptian" recently in honor of Liam Sternberg, who penned the recent Bangles single, "Walk Like An Egyptian." Pictured at the celebration (l-r) are: Sternberg; Bangle Vicki Peterson; BMI executive, writer/publisher relations Allan McDougall; Bangle Michael Steele and BMI vice president, Ron Anton.



SIEGEL AT THE BLUE NOTE—Atlantic recording artist Janis Siegel of the Manhattan Transfer recently completed a week-long engagement at New York's legendary Blue Note jazz club, where she performed selections from her forthcoming second solo LP. Pictured backstage after one of the shows are (l-r): Atlantic vice president/general manager Dave Glew; Siegel; and WEA International chairman Nesuhi Ertegun.



HIGH SCHOOL PRESS CORPS—I.R.S. recording act the Three O'Clock recently participated in the first of the label's continuing series of high school press conferences, at which a multitude of regional high school newspaper reporters and editors turned out from varying corners of Southern California. Pictured in L.A. facing the high school press battalion are (l-r): Cary E. (standing, with beard), I.R.S. national director of publicity; and band members Steven Altan, Danny Benair, Mike Mariano and Michael Quercio.



EVERY PICTURE TELLS A STORY—The Georgia Satellites played MTV's New Year's Ball and are seen here clinking glasses with friends and cohorts. Pictured (l-r): Joey Ramone, Satellites bassist Rick Price, E/A's Lisa Levine, Satellite guitarist/vocalist Dan Baird, Elektra A&R coast vp of A&R Howard Thompson, Satellite Rick Richards. Front row (l-r): Satellite Ma Magellan, Elektra A&R exec Kevin Patrick, WPXI's Candi Clarke, WCMF's Roger McCall, Melnick, Ramones tour manager.



NEW AGE FOR CBS—CBS Records will manufacture and distribute recordings by Global Pacific, a Sonoma, CA-based 'New Age' label, in the United States. Artists include Paul Horn, David Friesen, and Steve Kindler. Pictured (l-r, standing): Tom McGuinness, vp-marketing brand distribution, CBS Records; Greg DiGiovine, vp-Global Pacific; Jon Birge, dir.-sales P/D, CBS Records; Gregg Westmoreland, vp-gen'l mgr, mkt'g and promo, Global Pacific. (Sitting, l-r): Jol Kotecki, vp-mkt'g/bus. devel., CBS Records; Howard Morris, Sr. vp, CEO, Global Pacific; Paul Smith, Sr. vp & gen'l mgr., mkt'g, CBS Records; Howard Sapper, pres. CEO, Global Pacific.

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Female Vocalist

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Tanya Tucker (Capitol)
Marie Osmond (Capitol/Curb)



Duo Of The Year

THE JUDDS (RCA/Curb)
The Bellamy Brothers (MC Curb)
Sweethearts of the Rodeo (Columbia)

Group Of The Year

ALABAMA (RCA)
Restless Heart (RCA)
The Statler Brothers (Mercury/Polygram)



Most Promising

Female Vocalist

HOLLY DUNN (MTM)
Judy Rodman (MTM)



Most Promising Group

RESTLESS HEART (RCA)
S*K*O (MTM)



Most Promising Duo

SWEETHEARTS OF THE RODEO (Columbia)
The O'Kanes (Columbia)

Most Promising Male Vocalist

RANDY TRAVIS
(Warner Bros.)
Dwight Yoakam
(Warner Bros./Reprise)



Single Of The Year

"ON THE OTHER HAND"
Randy Travis (Warner Bros.)
"1982" Randy Travis (Warner Bros.)
"Bop" Dan Seals (EMI America)

Album Of The Year

"STORMS OF LIFE" RAN
TRAVIS (Warner Bros.)
"Rockin' With The Rhythm"
The Judds (RCA)
"Guitars, Cadillacs, Etc., Etc"
Dwight Yoakam (Warner Bros.)

Label Of The Year (Major)

MCA
RCA
Warner Brothers

MCA RECORDS

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KAYZ-FM	2525 NORTHWEST AVE.	EL DORADO, AR 71730	501-862-1031	DAVE SEHON
KBFS	721 STATE STREET	BELLE FOURCHE, SD 57717	605-892-2571	DICK DENO
KBOE	P.O. BOX 380	OSKALOOSA, IA 52577	515-673-3493	SCOTT EWING
KBRQ	1165 DELAWARE	DENVER, CO 80204	303-573-1280	JIM STRICKLAN
KCJB	P.O. BOX 1686	MINOT, ND 58701	701-852-0361	JAY DAVIS
KEED	P.O. BOX 10767	EUGENE, OR 97440	503-686-9123	BILLY FILGRIM
KFAY	P.O. BOX 879	FAYETTEVILLE, AR 72702	501-442-9859	J.L. FISK
KFDI	P.O. BOX 1402	WICHITA, KS 67201	316-838-9141	GARY HIGHTOWER
KFEQ	P.O. BOX 879	ST. JOSEPH, MO 64502	816-233-8881	BOB ORF
KFGO	1020 S. 25TH STREET	FARGO, ND 58108	701-237-5346	DON ROBERTS
KFH	104 SOUTH EMPORIA	WICHITA, KS 67202	316-262-4491	PETE BRIER
KFMS	1555 E. FLAMINGO #435	LAS VEGAS, NV 89119	702-732-7753	J.C. SIMON
KFRD-FM	P.O. BOX 832	ROSENBERG, TX 77471	713-342-6601	BILL INGRAM
KICE	P.O. BOX 751	BEND, OR 97708	503-388-3300	SUE DANIELS
KIKF-FM	2 CITY BLVD. EAST #183	ORANGE, CA 92668	714-835-1300	CHRIS ADAMS
KINO	P.O. BOX K	WINSLOW, AZ 86047	602-289-3364	TOM PIPER
KIXZ	1703 AVONDALE	AMARILLO, TX 79106	806-355-9777	CHRIS TAYLOR
KJJR	P.O. BOX 880	WHITEFISH, MT 59937	406-862-5565	ARTHUR JACKSON
KJUN	1520 E. MAIN	PUYALLUP, WA 98372	206-848-5588	JOHN CLARK
KKAL	129 N. HALCYON	ARROYO GRANDE, CA 93420	805-489-1280	FRANK SHAW
KKIX-FM	P.O. BOX 1104	FAYETTEVILLE, AR 72702	501-521-0104	TOM SLEEKER
KKTC	110 S. 5TH ST.	BROWNFIELD, TX 79316	806-637-2338	JACK DENNISON
KMIX-FM	P.O. BOX 170	TURLOCK, CA 95351	209-883-0433	ED NICKUS
KMMJ	P.O. BOX 1847	GRAND ISLAND, NE 68802	308-382-2800	JOHNNY STEELE
KMOO	P.O. BOX 628	MINEOLA, TX 75773	214-569-3823	LARRY TUCKER
KNAX	3636 N. 1ST ST. #106	FRESNO, CA 93726	209-224-5734	MARK EDWARDS
KNOE	P.O. BOX 4067	MONROE, LA 71203	318-322-8155	BRIAN RINGO
KNSS	P.O. BOX 3998	RENO, NV 89505	702-827-0980	MIKE MITCHELL
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KOLY	P.O. BOX 400	MOBRIDGE, SD 57601	605-845-3654	JOHN A. SCHREIER
KPLE-FM	P.O. BOX 1230	TEMPLE, TX 76503	817-773-5252	RAY WELCH
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KRKT	1207 E. 9TH	ALBANY, OR 97321	503-926-8628	H. DAVID ALLAN
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KWKH	P.O. BOX 31130	SHREVEPORT, LA 71130	318-688-1130	LESLIE WELCH
KWOC	P.O. BOX 399	POPLAR BLUFF, MO 63901	314-785-0891	TERRY HESTER
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WCAW	P.O. BOX 4318	CHARLESTON, WV 25364	304-925-4986	RICK MCGEE
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WCMX	P.O. BOX 1000	LEOMINSTER, MA 01453	617-537-4141	PAUL LACEY
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WICO	P.O. BOX 909	SALISBURY, MD 21801	301-742-3212	C.R. HOOK
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WKNT	P.O. BOX 629	KENT, OH 44240	216-673-2323	STEVE JONES
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WMMK-FM	P.O. BOX 817	DESTIN, FL 32541	904-837-0101	SKIP DAVIS
WMML	P.O. BOX 2567	MOBILE, AL 36652	205-438-4514	JOE DAVIS

Reporting Stations (continued from page 30)

IL	P.O. BOX 2567	MOBILE, AL 36652	205-438-4514	JOE DAVIS
Z-FM	P.O. BOX 11594	AUGUSTA, GA 30907	404-860-0943	DAVE HENSLEY
S	P.O. BOX 5260	MUSKEGON, MI 49445	616-744-1671	CHRIS ROBERTS
N-FM	P.O. BOX 1590	KALAMAZOO, MI 49036	517-279-9767	DENNY BICE
F	P.O. BOX 434	CAMILLA, GA 31730	912-294-0010	DEBBIE TRISTON
Q-FM	P.O. BOX 576	DOVER, NH 03820	603-742-7060	DAN LUNNIE
	615 NORTH 90TH	OMAHA, NE 68141	402-390-2063	BILL CORY
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L-FM	P.O. BOX 1117	PRESQUE ISLE, ME 04769	207-762-5211	MICHAEL CARLOS
7	P.O. BOX 951	PORTSMOUTH, OH 45662	614-353-5176	TIMOTHY SHEPHERD
M-FM	P.O. BOX 1119	BURLINGTON, NC 27216	919-584-0127	TIM ROBERTS
X	P.O. BOX 687	COLUMBUS, GA 31902	404-322-2270	KEN CARLILE
T	P.O. BOX 1539	FOREST MS 39074	601-469-3701	WAYNE SHEFFIELD
E-FM	121 WEST MAUMEE	ADRIAN, MI 49221	517-265-9500	RON ALLAN
Z-FM	WATSON VILLAGE	ANDERSON, SC 29624	803-224-9749	DANN SCOTT
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G	609A PALMER AVE.	CORINTH, NY 12822	518-654-9058	STAN EDWARDS
P	P.O. BOX 169	PULASKI, NY 13142	315-298-6505	MIKE OTIS
Q	RT. 1, BOX 178AA	DUNLAP, TN 37327	615-949-4114	RUTH TITTSWORTH
S	580 W. CLARK ROAD	YPSILANTI, MI 48197	313-484-1480	CLYDE BEAVER
N	P.O. BOX 761	ST. PETERSBURG, FL 33731	813-576-6090	KEVIN MURPHY
N	P.O. BOX 786	BELLE GLADE, FL 33430	305-996-2063	SIMON TRAIN
L-FM	P.O. BOX 1486	TERRE HAUTE, IN 47808	812-232-9481	BARRY KENT
R	3314 CUTSHAW AVENUE	RICHMOND, VA 23230	804-355-3217	MIKE ALLEN
N-FM	875 NO. MICHIGAN #1310	CHICAGO, IL 60611	312-649-0099	SAM WEAVER
M	P.O. BOX 1827	ALTOONA, PA 16603	814-944-9456	DARRELL RAY
R	P.O. BOX 349	RICHWOOD, WV 26261	304-846-2514	DENNIS JACKSON
M-FM	P.O. BOX 4408	MADISON, WI 53711	608-271-6611	JAY ALLAN
K-FM	P.O. BOX 638	ELBERTON, GA 30635	404-283-1400	DAVE DAVIS
A	1015 MAIN STREET	WHEELING, WV 26003	304-232-1170	BILL BERG
W-FM	2930 EAST JEFFERSON	DETROIT, MI 48207	313-259-4323	KEVIN HERRING
E	P.O. BOX 1260	AVERY, WI 54001	715-268-7186	ELAINA MORLEY
F-FM	6 E. POTOMAC STREET	WILLIAMSPORT, MD 21795	301-223-8800	BOB HOGAN
C	1410 HIGHWAY 411 N.E.	CARTERSVILLE, GA 30120	404-382-1270	JULIE FREW
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They Came To See The Elephant

By Valerie Hansen

An interesting phenomenon occurred when some of the early builders of the Country Radio Seminar, the members of the 1974 agenda committee, were asked to describe the purpose and structure of what they had put together. Rather than delivering the expected, interwoven patterns of "common goal" and "pre-arranged direction," the separate discussions were instead a bit like the tale of the blind men and the elephant (where each perceived the animal as a different object, depending on whether he was touching the leg, trunk, ear, etc.). Certainly, many viewpoints aligned with others among the seven men interviewed, but there were others that ran almost perpendicular and a few thrown in at odd angles so that the total picture looked more like Pick-Up-Sticks than a completed jigsaw puzzle.

Such a variety of conceptions (perceptions?) could have many basic reasons—a radio man might see it differently than one in the record industry, a founder differently than those whose first involvement came in the third or fourth year. They could also be the result of looking back through the window of time from today's Seminar to its beginnings, some 17 years ago.

However, though they differed in some areas, four points stand out on which all seven men agreed and brought to the fore:

First, the Country Radio Seminar was begun with an eye to education. It was *not* to be a party (many negative comparisons were made here to that aspect of other conventions in the business), but rather a schooling for serious country radio broadcasters.

Secondly, all seven equated the success of a Seminar to the information—useable information—that could be taken back and applied directly to some aspect of country radio. A recurring statement ran something like, "If a person got *one* good idea to take home, it was worth it."

Third, all spoke of the change in country radio—although the only real agreement was that there was one, the form and reasons behind the change fell into about three different camps.

The fourth point of agreement was pride—pride in their involvement with the beginnings of the Country Radio Seminar.

Other statements concerning goal or direction of the Seminar and of the country radio industry converged and diverged throughout the following conversations. (The interview with Tom McEntee, one of the seven men, is covered in a separate article rather than being included here since it gives an in-depth look at the very first moments of birth of the event.)



Laying out the agenda plans for the 1974 Country Radio Seminar are (back row, l-r): Charlie Monk, Ric Libby, Johnathan Fricke, Tom McEntee; (front row, l-r) Dave Donahue, Bill Anderson (keynote speaker), Tom Allen and Mac Allen.

porting the seminar and someone else was enjoying the profits from it. So the original group got together, formed a charter board and purchased the rights from the professors. We chartered it as a non-profit, educational seminar, which it still is today."

Monk has always taken his soapbox in defense of the little guy—the guy from Ardmore, Tenn. Even now he watches over the Board, according to fellow board member Mac Allen, to see that the seminar is geared as much to the small market stations as to the large. "I always wanted to make sure we didn't forget the guy in a 1000-watt station in a 5,000-market town. Let's not make it just for Chicago, just for L.A. We kept it in those days for the little guy who could come

up here and spend his hundred dollars go back with a \$10,000 idea."

Monk is proud of his association with the Seminar, pointing out that he and Jean Mat are the only two who have been involved with its organization every year since its inception, and he also believes it has a far-reaching affect. "I was in country radio when it was absurd. There was nothing bane or cosmopolitan about it. It was aimed at a very small segment of society. At beginning of the Seminar it was pretty much that way. We've seen now every cosmopolitan market in America have [country] stations with dominant periods. I think it's a direct result of the Seminar."

Charlie Monk's Soap Box

At the time of the first seminar in 1970, Charlie Monk, who now owns Charlie Monk Music, was in radio. He was one of the original seminar organizers, along with Tom McEntee, Biff Collie, Dave Olson, Barbara Starling, Jerry Seabolt and Ralph Paul, among others.

"DJ week [the CMA convention in October] was something I looked forward to every year—but only to meet the artists," Monk recalls. "We didn't discuss radio. I saw the Seminar as doing something for radio."

"The first year was basically a real experiment. Tom [McEntee] did most of the work. His organization funded it and they lost their fannies."

"One thing that we were staunch about from the beginning was that this would not be a party time. That was the key central point. We would make this an academic

seminar."

They encouraged interaction between record companies and seminar attendees, Monk explained, but only from that academic standpoint. The radio people weren't there to be wined and dined.

"We had very stringent rules. We would go to the bars and tell the record people to leave [the seminar attendees] alone, and we had 90-95% attendance at the meetings."

After the financial failure of the first year, the idea had been put on a shelf. But one day two professors from the MTSU business school, who were putting on seminars, came into Charlie's office at ASCAP to talk about doing a seminar for the music business.

"It dawned on me that the seminar was still a good idea, so I got them together with Tom. He explained it, and they thought it was a good idea for the industry, too." It also seemed a natural marriage, since the word "academic" kept popping up on the seminar horizon and two business school professors who had expertise in that area had arrived on their doorstep.

"We made a deal with them to put this on and the music business would fund the various aspects. The professors would get the profits, if any, from the seminar."

"We still had a committee, but they coordinated us and helped structure the seminar from an academic standpoint. They stayed in the background; we still ran it."

"Ultimately, one of the professors moved away and Dr. Jerry Prock took it over. When it became a viable thing, some people were concerned that the industry was sup-

Mac Allen's Labor of Love



Mac Allen

"I came to Nashville in 1969 to program WKDA," Mac clarifies. "The AM went country four or five months after I got here, which was probably right after the first Seminar had taken place. They approached me, looking for a programmer to get involved and help lay out the agenda. What we set out to do was to see if we couldn't set up a forum to share information the way we had in the Top 40 background that I had come from. Three or four of us—Dave Olson, Biff Collie and I—used to sit around my kitchen table and put the agenda together."

"It was always pretty small, but there was always a feeling of success, I think because of the way it had been approached from its inception by the founders."

Mac was also sensing some change in country radio during that time in the early '70s. "I think...there was strong feeling in country that country radio was about to happen. WIRE in Indianapolis was the country station, to the best of my knowledge, that all of a sudden became Number 1 in a major market. That sort of gave everybody this light, a hope that 'This can be done.' It struck me and several of folks at that time that, with what country radio had sustained and done so well, could be reformatted in such a way that could be more acceptable to a non-core listener's ear, the music had every chance of becoming more broad-based."

"That's what we sort of set-out to do," Mac said, returning to the agenda committee, "to bring in people to share the success that they had. There still weren't a lot of country stations that were considered to be Number 1 in a market, overall, totally. There were people who were starting to be Number 1 in specific areas of demographics. That was the beginnings of it."

"And all of that, I think, basically came out of the sharing of people who came to the Seminar and, because of the atmosphere that had been set down, were quite so frightened to sit across the table from somebody from a different market to tell 'em what they did that worked in their market. And the fear in radio in the days—not so much today, I don't think—was that you would sit down with somebody

(continued on page 32)



Charlie Monk



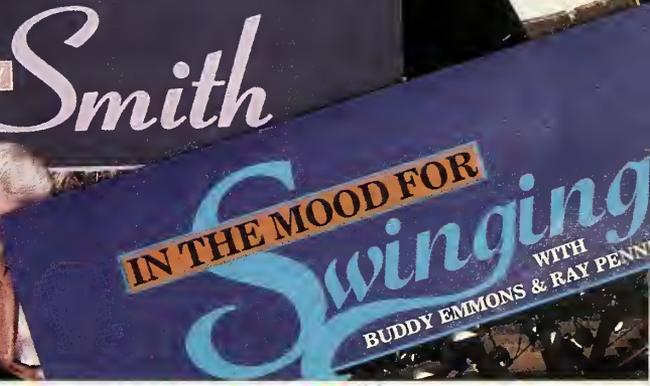
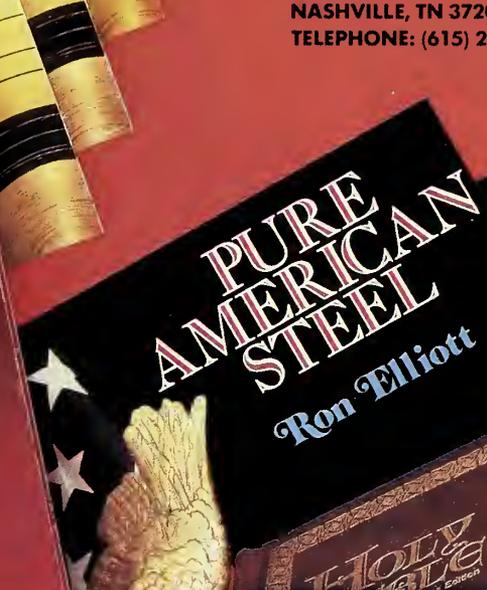
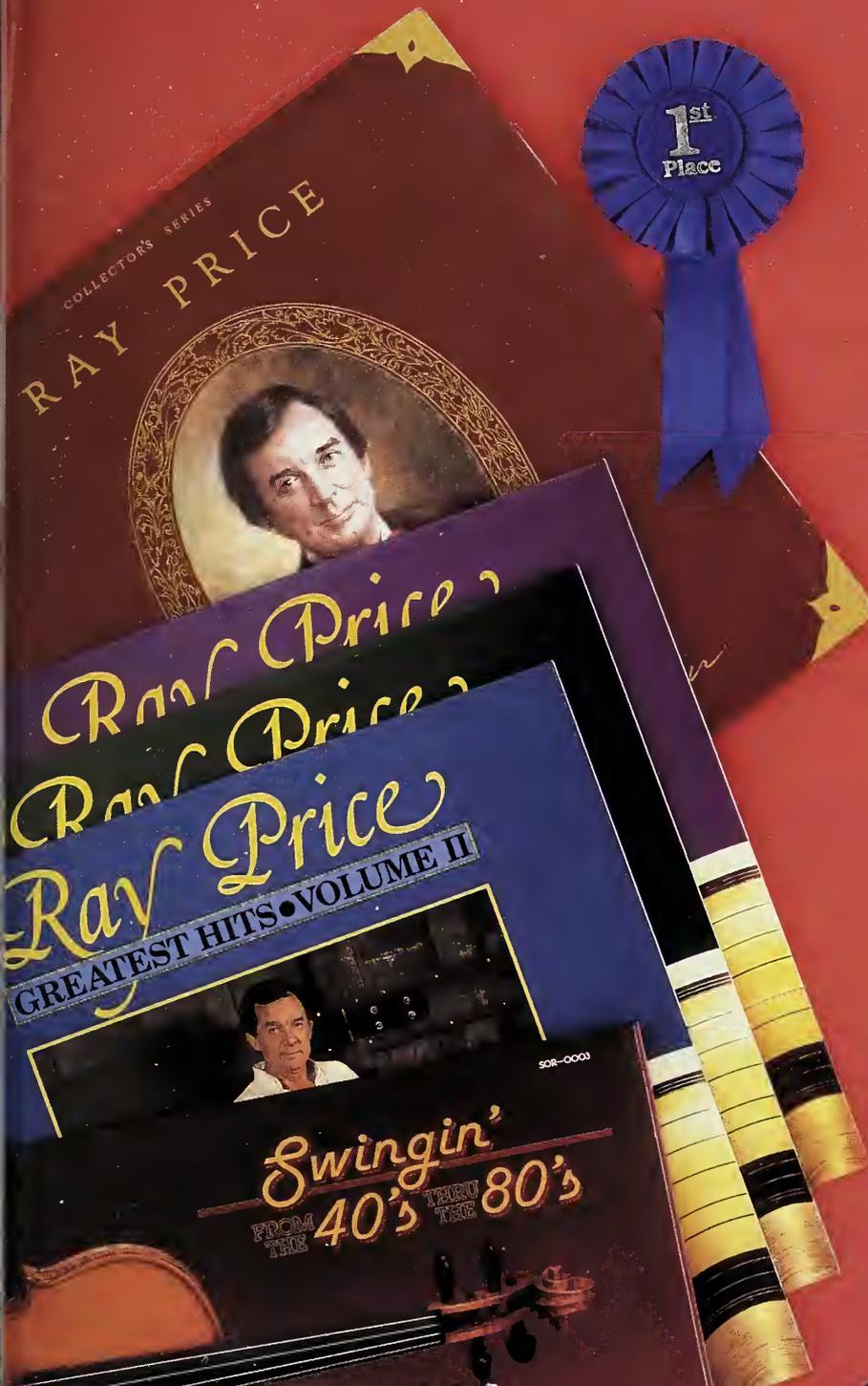
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share your secrets and tomorrow he would be at your competitor across town.

"I think as the business has become a lot more professional in recent years that's gone away to a great degree. People have come to realize that probably whatever it is that they're doing today will be outdated in six months anyway. But in those days there was this big fear factor."

Thus, Allen saw the structure of the Seminar bridging barriers and fomenting the exchange of ideas over the next few years, the years leading up to the Urban Cowboy era.

"I've always felt that the Seminar had a great deal to do with the success of country music at that time. It certainly would not be logical for me to say 'they did Urban Cowboy based on the fact that...' But in truth I was in Houston at KIKK, and it was the predominant Number 1 station [in the market]. So it was no mistake that they came to Houston to do that."

"All this—the Indianapolis deal, and Houston deal, WPLO in Atlanta had become number one, WBAP in Dallas was successful—I think to this day that the things that were happening at the beginning of the Seminar, with people coming in and sharing ideas and information and format exchange and promotional ideas and then going home and trying it

[aided in] country radio as a whole starting to reach its level—whether you care to say that Urban Cowboy was a catalyst of that era or whether you say it was a reflection of what was going on in country radio at that time."

Returning to the Seminar as it is today, Allen continues, "The things that I hear, unsolicited, about the Seminar from people...are very fulfilling, to say the least. To hear somebody say, as I did recently, 'Gee, there's something that happens at that Seminar that doesn't happen anywhere else. People come to do business.'"

There have been many changes in the Seminar over the years that Allen has been involved with it. It has gone through a growth period much as the radio industry itself has. "We certainly discuss often, and argue sometimes, about where the Seminar is and where it should go."

"What's happened, I think, is that something that's been a labor of love for many people, and certainly a pilgrimage of love for many, many people who have come back year after year to be with their friends and share the experience, tends to really not need as formalized a plan to succeed, as long as that which makes it happen is kept reasonably pure."

Jonathan Fricke: Country Radio Evolution



Jonathan Fricke

Jonathan Fricke was one of the first wave of broadcasters to be invited by the original planning committee to become involved in setting up the agenda for the Seminar, and he kept his hand in for about eight years after that. During that time, he watched the Seminar grow with mixed emotions.

"It kept getting bigger, which was great, but it had its minuses, too. I think it lost the personal touch and intimacy that happens with a smaller group. And there was a 'me

too' effect. A lot more people joined when they saw it was going to make it. Tom, Jon and Barbara were really sweating it in the beginning. But at the same time, by exposing it brought more people in and served industry better.

"I think it's more of just a radio seminar. It says 'country' radio still, but I think focuses generally on radio, and anybody in any form—country, rock, or anything—would benefit from going to the Seminar, which is good because we're all in the broadcasting business, no matter what kind of music we play."

Through these same years of growth the Seminar, Fricke has also watched the progression of country radio itself. "There's no question about the fact that, from the time the Seminar began until now, country radio has definitely changed, definitely progressed. It used to be if you couldn't play anything else you played country, and now it's a very viable format."

However, although he feels the early days of the Seminar played a part, he views this progression as more of a natural evolutionary process. "And I think a lot of the evolution of country music goes to the credit of the cord company, too. They've done a phenomenal job of marketing."

Dave Donahue: The Key Is Involvement



Dave Donahue

"At the first Seminar that I can recall, there were more speakers than attendees," Donahue begins. "The second year, I was asked if I would observe and if I had any suggestions when I got back to the radio station—I was working at WITL in Lansing and was program director of Midwest Family Stations—jot them down and send them [to the committee]. I've never been one to do anything simple. Twelve pages later..."

That was how Dave Donahue came to be the agenda chairman for the 1974 Seminar, the year under the microscope for this article. He was called back, told that his ideas were valid and was invited to become involved, especially since his main suggestion concerned a need for more input by radio—for which he was suited.

"We [those on the agenda committee] came into town and closeted ourselves in a smoky little room in the Holiday Inn-West End for 12 solid hours without leaving the room, sitting on the floor and the bed and

everything else," Donahue recalls. He approached Bill Anderson (front center in the picture) to be the keynote speaker that year, knowing his rapport with radio and his speaking ability.

Reminiscing about those early days of the agenda committee and the growth the Seminar has seen over the years, including the inception of the board of directors, Donahue says, "We didn't have any guidance at that time, it was sort of [a program of] make the mistakes as you go along. But, in those first years, we kept an eye out for sharp people [to pull into the organization]—people who were hungry, who asked a lot of questions. To this day, we still watch for those kinds of people. The new blood. The people that really want to be a part of this thing and learn."

Moving from 1974 to 1987, Donahue says, "I love the mechanics of the Seminar, and love to stay involved with it just to see the growth. In the beginning, we never, ever thought we'd see 18 seminars."

As far as his concerns for today's Seminar, Donahue continues "As long as people still realize they're coming into town to exchange information about broadcasting and to better their relationships with the music community, everything is going to work fine. But they've got to be very careful that they don't turn it into too many parties."

Dave concluded with a reminder to the attendees, "I would just caution all the broadcasters coming in: you're here to learn something. You're not here to be hyped. And that was the original intention with McEntee. He said let's get 'em in here without hyping them."

Ric Libby: Competition Changed Seminar



Ric Libby

Ric Libby was experimenting with programming at KENR in Houston in 1972 when he was brought into the Seminar picture. "We were extremely successful. In 1974 we were the first country radio station in the U.S.," Libby says, "to become number one, 12+, in a major market."

In Libby's estimation, the "rap rooms" were one of the most informative aspects of the early Seminars. "It was kind of an after-hours thing where we had people just sit in rooms and talk. We seemed to get as much or more accomplished there than in the formal presentation of the Seminar, back

then." He credits this sharing to the informality of the rap room setting, "People would ask completely off the wall questions there that they wouldn't ask in a formal session. So it opened up some really interesting conversations. We exchanged an awful lot of information."

"Of course maybe things weren't as competitive then as they are now. I tell you what, when we were involved in that thing back in '72, '73-4-5-6, people would read and share information. If you did something that worked, you couldn't wait to share it with everybody else in your industry. Because we would give them a chance to strengthen country music. And now it doesn't seem to be quite the sharing deal. It's more a 'Hey, did this, pat me on the back' kind of situation."

This change, Libby feels, came about when country radio became more competitive and became more competitive—when there got to be two or three country stations competing in the same market. "Especially during the Urban Cowboy thing when you had many stations going country," Libby continues. "Then you couldn't start talking about the things you did that were successful because your competitor was sitting there taking notes! It made it extremely difficult."

information with regard to music selection and promotions. But the overall goal at that time was to make country radio far more competitive in the marketplace all across the nation.

"Country radio has become far more sophisticated down through the years, and that overall goal was enhanced every subsequent year the Seminar was held. I always came away from the Seminar with a good feeling that I had learned something that maybe I hadn't learned before."

The only criticism Allen has about the early Seminars was that they "sometimes had a tendency to get bogged down in redundant issues. I can remember endless discussions each year about whether a particular record was pop or country."

"But there's always been a comradery in country music," Allen continues on a positive

note, "particularly the deejays, and of course the artists. That kinda carries over to country programmers too. I think that down through the years—that may have changed now because it's much more competitive—but dovetail through the years all of us were anxious to share ideas. It was a feeling of 'we're all in this together.' Each [programmer] was responsible for a station. The goal for all of us who were into those early Seminars was to make country radio more competitive in our market, and in so doing bring country music and country radio, over a period of years, into a mass appeal-type format. Which of course it is now."

"I suspect over the years the Seminar has had a very positive affect on country radio in general because, again, anybody who was interested in making their station more competitive attended—and left with some fresh ideas."

Tom Allen: From a Programmer Perspective



Tom Allen

"I got involved when I was operations manager at WIL in St. Louis," Tom Allen relates. Looking back to the early goals of the Seminar, Allen mentioned the business atmosphere, of course, but beyond that he also remembers other focal points during the years he took part.

"One of the first goals that I recall was better record company-radio station relations. Another goal was to create an opportunity for programmers to exchange

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Country Radio Seminar

Warping The Pattern

by Valerie Hansen

The very first seminar for country radio actually took place in a hospitality suite during the CMA convention the October before the first "official" Seminar—and Tom McEntee slept through it.

"I had left Cash Box in 1969," McEntee explains, "to come down [to Nashville] to start the Country Music Survey," a tip sheet which he partnered with Bobby Poe (owner of Pop Music Survey in Washington D.C.) and which was patterned after the D.C. sheet. Tom was to edit the Nashville publication and would share in any profits derived from it.

"During that first year of the tip sheet, I'd gotten to know a lot of radio people, talking to them weekly; and I'd made friends among the record promotion people and record executives. And many's the time we had coffeeshop conversations about other seminars or other events that didn't encompass enough country music. And the bitches and gripes—and personal success stories—that people had were worth sharing, but they had no platform." The other seminars or conventions available were either more party-oriented than businesslike or they only reserved a small corner for country music.

"There was also the fraternal idea of 'hey, we don't see you [radio] guys out there enough and you don't see each other enough.' They knew each other, but they were all situated, geographically, islands. So we thought it would be nice to have a place to bring them all together," Tom explains.

During the DJ convention in October of 1969, Mercury promotion chief Rory Bourke, offered the use of the label's hospitality suite to Tom, for the purpose of gathering his tipsheet reporting stations—many of whom he had never met—for a "coffee clutch."

"It was going to be in the morning hours from nine till noon and then Mercury would be opening up the room for the normal hospitality suite functions," McEntee adds.

"Well, you might say that was the informal beginning of the Seminar because it had at least the fraternal element: meeting, greeting, handshaking. Unfortunately," he admits ruefully, "I overslept that morning and by the time I showed up it was probably about 11:30 and most of the people had left." Thus the first threads of the "Seminar" were spun while the man who would eventually be credited with much of its overall pattern was woolgathering.

At any rate, McEntee continues, "Rory

was constantly encouraging me to go al and host a seminar. There were a lo supporters of the idea, and I finally deci to get off the stick and do it. I didn't ha name for it at that time, so we finally ce it the Country Music Survey Radio Semi That was the first year. The tip sheet th was operating was the sponsoring agen

"One of the really supportive peopl that time was Charlie Monk, who immatly jumped right in. I barely got out word that I was going to do it and Cha was right there, as was Dave Olson. eventually called a number of other peo Biff Collie, Barbara Starling, Jerry Seat Ralph Paul. They became the 'core'— people who were at every meeting, nig weekends, and who were doing the de stuff and most of the followthrough. Oth were pretty involved too—Johnny 'K', Davis, Wally Cochran, Gail Hill, Judy F ris. And Jean Stromat, who sat at the re tration desk every year from the very i one.

"Charlie Monk became the head scrou er," McEntee reminisces. "And so much what we did had to be scrounged beca we had no money. The tipsheet had v little, it was barely operating. It was a lo fun in that respect—that we didn't h lots of money.

"Everything was totally voluntary. Eve body who was part of this thing, who w doing it, giving up their blood, sweat a tears were doing it on a voluntary basi guess that's why certain names get m tioned over and over again, because tl didn't give just a few minutes of th time—the Dave Donahues, Rick Libb Jonathan Frickes, Mac Allens, Bob Mit ells—it was long hours into the night. Th people deserve all the applause they get

"After the first year, there were no pl for a second year," Tom says. "It lost m ey and the tipsheet was actually going do even while the first Seminar was tak place, so there was no sponsoring age Besides, we were all completely drained felt like I needed ten years off."

But the tapestry refused to unravel. T first glimpse of the fact that they had beg a piece of work that was unique and pow ful of itself occurred through the year wh people kept referring to the Seminar, ask when the next one was going to take pla which rather puzzled McEntee because, his mind, the loom was the tipsheet—an was gone.

"I never dreamed that the Seminar v gonna outlive the tipsheet," Tom says. A



Planning the Seminar in the early '70s was a challenge undertaken by a core group including (l.r) Jerry Seabolt, Tom McEntee, Barbara Starling, Charlie Monk, Biff Collie.

Spinning The Yarns

by Tom McEntee (and Friends)

Despite the historical significance of the first Country Radio Seminar (nee Country Music Survey Radio Seminar), its actuality was a slapdash affair, at best. Like many "firsts" before it and since, it was assembled and operated by a group of people whose only experience was accumulated in a sort of on-the-job-training program.

More things went wrong than right, from the planning standpoint (if one could call it "planning"), and more things broke down than actually worked. Most of the shots were fired from the hip and almost all its guidance systems were manufactured by Seat-Of-The-Pants, Ltd. Aerodynamically, its soundness was beyond debate—if it were a bumble bee, it never would have gotten off the ground.

It was a venture to be undertaken only by innocents, and only the most idealistic of innocents at that. Nonetheless, out of that Marx Brothers scenario, and the next few to follow, something marvelous unfolded. At last, according to those who participated in those early, helter-skelter days.

Whatever that something was, it has become part of the fabric of a sort of perpetual

tapestry, still unfolding, with its own folklore continually being woven into its wool and warp.

It's only fitting, perhaps, that before the official Seminar chronicles have one day gone to press, a few of its earliest supporters have an opportunity to offer on-the-spot narratives concerning their first impressions as well as their own involvement in The Seminar.

JACK CRESSE

Vice President/General Manager, KVOO-Tulsa, OK (Ret'd)

"I was really impressed with my first trip to the Seminar, which was the first year we were out at the Airport Hilton. I said at the time that the only problem with it was the fact that they were concentrating on music directors and program directors and there wasn't any concentration on general managers. And that if a general manager did not know what was going on, did not have a good rapport—a rapport like [Billy] Parker and I have—then he's missing a bet, because there are so many things the g.m. needs to know that could help the p.d.

(continued on page 44)

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A Perpetual Tapestry

The Future Looms



Rory Bourke

(Great Empire Broadcasting President Mike Oatman has been a longtime participant, attendee and friend of the Country Radio Seminar. After many years of being part of the Seminar "family," Oatman was elected president of the 1986 presentation of the event and was re-elected for 1987. Here, he offers his views, as well as a few comments regarding the thoughts of the directors of the Seminar as they chart its course for the future.)

"The Seminar board has undergone quite a bit of reorganization and, in the future, I see it becoming more than a one-event concept. In the past it's been a situation where once a year we get together and we have a little meeting and everyone talks and socializes and we go on.

"But we think, in order to perpetuate the good part of it—and we're talking concepts—that music people and trade people and radio people ought to talk to each other on a regular basis. We think that those concepts will be better served by products from this entity known as the Country Radio seminar. We hope to expand the available products of the, which is *itself*, in fact, a product. It's an event, one that disseminates information for the good of radio and for the good of the trade.

"But what we think is going to happen in the future is that we're going to see maybe some video and some audio product available, maybe some written material, maybe

some reference material—for radio stations that are interested in the country music format. Maybe some more contact—perhaps in the form of regional meetings.

"None of these things have been firmly defined yet, but there is a commitment at board level to get into more products. In order for that to occur, there has to be more staff, and there is also a commitment to try to arrange an environment, over the next 4-5 years anyway, for Frank Mull to have available to him more help to do what needs to be done in this area.

"We think it's a shame that the Seminar today reaches only about 1/4 of the available country stations. There's a lot of stations out there that don't get to learn in this environment, and we'd like to expand that—by reaching out, as opposed to sitting here once a year saying 'come see us.'

"One of the things I think is gonna happen is that, as the business that we're all in gets more competitive, there's gonna be more of a need for what the Seminar does. More of a need for the music people to talk to the radio people and vice versa (country music, that is). And more of a need for them to understand each other and recognize each other's needs and recognize the fact that they are indelibly entwined. We can't do without *them* and they can't do without *us*, and we'd better start thinking about that.

"I think the consensus of the Board is that we are gonna be future-looking, but



Mike Oatman

we're not gonna forget our roots. There are a lot of traditions that need to stay in the business. We hope to see some of the good things about the industry preserved—and do that without looking too far back, but, at the same time, not going so far ahead that we forget the fellow who brought us to the party, so to speak.

"For a guy who has been watching it for a long, long time, I'm excited about the feeling that it's pivoted. It's exciting. I feel good about it. It's growing from something that was a seed, planted years ago by the people who conceived it, and we should never, never forget to look at those original concepts: That it must be a learning environment. It's not a party, it's an experience of learning, and it has to be professional. And it has to be involving those elements that make up the country music industry—meaning the radio stations and the record industry."

Original Designs

om touched on a few of the other es within the Seminar and how the orig- threads fit into the design.

Concerning the basic concept, he says, the Seminar was created to provide a plat- on and a meeting place for country music- oriented individuals, mostly radio and rd companies. It was a place for them to et and greet and a place for them to re their educational thoughts, what they done and what they had achieved, to things off their chests. They didn't have ace to do that that was totally country ic-oriented.

le also spoke of the beginnings of the p room" and the New Faces Show: "The y Room started at the Airport Hilton in mid-70s after the Friday night show and was more or less a spontaneous event. re were some people in the bar, some in lobby, talking, still energized. Dave Don- e ran around and rounded them all up brought them to the area where the e for the show had been set up. Maybe or 60 people were there at that first rap m (more than we had at the very first inar). And they just wanted to keep talk- about the subject matter, about radio or ut the business in general. Since it was so ntaneous it was very exciting, just be- ce of the amount of people who wanted ontinue. People were sitting on the floor around the room. Some people would ve, others come in and it went on until ut two or three in the morning. After t we tried to plan the rap rooms, and I t feel they were ever quite the same, that they weren't good or effective, but y could never have the same spontaneity hat original one.

The New Faces Show, which is now one he hallmarks of the Seminar, was totally accidental situation, if anything is acci- tal. The first year we decided that all ferences or seminars always had to end h a banquet and show. We were calling

(continued on page 38)



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and the labels, but it was just one more event to them, another bother—we only had 40 or so people attending. So the only artists we could get the labels to supply were ones that were very junior. We couldn't get name acts.

Then he pulled a few other threads out of the original pattern that have become so interwoven they've gotten lost amidst the overall design. "But it's kinda like you promote what you've got," McEntee says. "and that's how the slogans come about. You promote what's promotable. And a lot of times people get caught up in the promotion. They fail to remember sitting around the table creating the promotion! We forget we are the ones who designed and did all the wording. In other words, we take it in and tend to believe that this is gospel. Well you can do that if you want, but somebody creates that gospel."

Rory Bourke, Songwriter

Rory Bourke, who is now a songwriter with Welk Music, was one of the Seminar's first lobbyists. Looking back at the beginnings of the event, Bourke says that what he finds most impressive about the Seminar is its very conception, the very fact that it came into existence.

"This thing was put together by a handful or two of people in the Nashville music business for people in radio. A place for the sorting out of the problems that both ends of the business were aware of, but had never come together before to discuss.

"What was impressive in that was that some people thought enough about where they lived and where they worked to get together for the purpose of promoting smooth sailing. Then, as now, in Nashville, everybody cared about each other. They cared a lot.

"It wasn't just a case of people seeking

self-aggrandizement. An organization isn't any good if it's just self-serving. There was a service being performed for the entire industry. People said 'let's identify the problems and do something about them.' And its continued growth shows that, obviously, it's been able to keep its vested interests together. And it's still going, still performing that service.

"In my estimation, if it hadn't worked, the songwriter's seminar, which was patterned after it, would not have worked, either, and would not have experienced the success it has had for the past 10 years.

"It's not something I'm prone to talking about on a day-to-day basis, but I'm proud to have been in on the ground floor of both these events."

Jerry Seabolt, Founder and Famed Storyteller

Jerry Seabolt is proud of his involvement in the creation of the first Country Radio Seminar, and more proud yet of the impact the event has on the industry today.

"We had actually taken a very small group of people and done something no one would admit could be done without a gigantic organization. We made a place for people who make their living in country radio to go where there's not a bunch of promotion people who are there for the express purpose of getting them drunk and disorderly—a place where they can learn a bit more about their business and become competitive (because at that point in time, country radio was not a competitive force in broadcasting)...The people involved in it at that time believed in it. The sincerity factor was indeed the most part of it. Otherwise it couldn't have gotten done.

"I remember Dave Olson and his second-hand Wollensak trying to record Tex Ritter's keynote address the first year. Now

look at all the electronic sophistication we have. I guess that's basically why the whole Seminar came together the way it did—because of people with their used Wollensaks willing to jump in and do something...

"We were at a time back then when we all had to help or it wouldn't have gotten done in the first place...a strictly volunteer, strictly no concern as to who was gonna get the credit. Why was it very successful? Because it *is* very successful. I guess that's the proof of the pudding. Without the foundation that was laid by a bunch of selfless people, it would not have managed to grow as it has every year. Even during the economic problems that radio and the music business had during the late 70s, it still continued to grow because there was a *need* for it. And, as long as there's a need for it, it will continue to grow. The original foundation is strong enough that it has a good base to

grow from...It was a lot of people run around in circles...All of those things: running from one room in a Sheraton Hotel downtown to the largest convention hall east of the Mississippi, Tex Ritter as opening keynote, having Don Gibson surprise "finale" to the New Faces Show.

"I remember people who said 'I'm even gonna bother with that event' or two or three years later said, 'Can I get act on that show. It's the hottest gig in town!'...going from that first tiny banquet (well was a money-loser) to a show recorded in the Opryland ballroom...

"I can always say that I was there and a part in it and that's gonna be important for the rest of my life. If ever anyone who doesn't know who I am can look in my rating book and his station's got a couple extra points in there, I had a little tiny part in it..."

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By

Gary McCullough

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New CMA Awards To Recognize Broadcasters

NASHVILLE — The Country Music Association's new board of directors brought their new plans back from Key West, Florida recently and announced their new plans for 1987. Among the plans approved at the meeting, which was led by Chairman Jim Glesong and President Al Greenfield, is the instigation of 12 additional awards for country radio broadcasters.

The radio committee, chaired by Lon Heltz, proposed the awards for excellence in categories of country radio station, general manager, program director and music director of the year in each of three markets—small, medium and large. These awards will be added to those already given three broadcasters during CMA week in October and will be presented for the first time at the membership meeting this fall. The criteria will be formulated by a committee appointed for the purpose, but competition is open to all country radio stations whether or not they are members of the CMA. Other action by the CMA board included

approval of proposals brought forth by the committee for marketing and promotion, which will be organizing again this year a series of roundtables in various parts of the country which address industry challenges on a regional basis. In addition, chairmen from the planning and developing committee, MIPS committee, Fan Fair, meetings and arrangements and the international committee also apprised the board of their plans for 1987.

David Conrad, chairman of the Music Industry Professional Seminar committee, told the board that two MIPS sessions, "The Country Music Audience: New Perspectives" and "Radio and Retail—The Profitable Synergy," will be presented at the Country Radio Seminar Thursday, Feb. 19. The CMA will also participate in the Artist Radio Tape Session as they did last year.

The next CMA board meeting will be April 15 and 16 at the Four Seasons in Austin, TX.



JUST HANGING OUT— You can always tell who the writer is in a picture like this — he's the one without a tie. Actually, the whole group looks pretty comfortable about Gary Harrison's re-signing with BMI. At ease from left are Harrison; Jody Williams, associate director of performing rights (BMI); Patrick Finch, director of Nashville operations, Nashlown Music, Inc. (Harrison's publisher); and Phil Graham, director, writer relations (BMI).

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6	GUITARS, CADILLACS, ETC., ETC. ★ □	DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	6	62			
7	ON THE FRONT LINE □	DAN SEALS (EMI/America PW-17231)	8	16			
8	GUITAR TOWN ★	STEVE EARLE (MCA 5713)	11	39			
9	OUT GOIN' CATTIN'	SAWYER BROWN (Capitol/Curb 5T-12517)	12	16			
10	I TELL IT LIKE IT USED TO BE	T. GRAHAM BROWN (Capitol ST-12487)	9	37			
11	THEY DON'T MAKE THEM LIKE THEY USED TO	KENNY ROGERS (RCA 5633)	10	5			
12	LOVE'S GONNA GET YA ★	RICKY SKAGGS (Epic FE 40309)	13	17			
13	GEORGE STRAIT #7 ★ □	GEORGE STRAIT (MCA 5750)	14	37			
14	PLAIN BROWN WRAPPER	GARY MORRIS (Warner Bros. 925438-1)	5	22			
15	WHEELS	RESTLESS HEART (RCA 5648)	18	5			
16	ROCKIN' WITH THE RHYTHM ★ ■	THE JUDD5 (RCA/Curb AHL-1-7042)	17	65			
17	MONTANA CAFE ★ □	HANK WILLIAMS, JR. (Warner Bros./Curb 1-25412)	15	33			
18	I ONLY WANTED YOU	MARIE OSMOND (Capitol/Curb ST-12516)	16	20			
19	PARTNERS ★	WILLIE NELSON (Columbia FC 39894)	22	13			
20	HOLLY DUNN	HOLLY DUNN (MTM ST-71052)	23	16			
21	OCEAN FRONT PROPERTY	GEORGE STRAIT (MCA 5193)	28	3			
22	LYLE LOVETT	LYLE LOVETT (MCA/Curb 5748)	24	14			
23	PARTNERS	LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia FC 40431)	26	16			
24	THE O'KANES	THE O'KANES (Columbia BL 4059)	27	5			
25	LOVE WILL FIND ITS WAY TO YOU ★	LEE GREENWOOD (MCA 5770)	21	21			
26	STRAIGHT TO THE HEART	CRYSTAL GAYLE (Warner Bros. 9-25405-1)	19	27			
27	WINGS	MICHAEL JOHNSON (RCA AEL 1-9501)	29	12			
28	JUST CAN'T SIT DOWN MUSIC	MEL McDANIEL (Capitol ST-12528)	20	13			
29	COUNTRIFIED	JOHN ANDERSON (Warner Bros. 9-25373)	32	12			
30	LOOKING AHEAD	BILLY JOE ROYAL (Atlantic America 7-90508)	34	39			
31	SWEETHEARTS OF THE RODEO	SWEETHEARTS OF THE RODEO (Columbia FC 40406)	35	27			
32	WALK THE WAY THE WIND BLOWS	KATHY MATTEA (Mercury 830 405-1)	36	13			
33	BLACK & WHITE ★	JANIE FRICKIE (Columbia FC-40383)	30	29			
34	TAKE THE LONG WAY HOME ★	JOHN SCHNEIDER (MCA-5789)	31	32			
35	FOUR FOR THE SHOW ★	THE STATLERS (Mercury 826-782-1M-1)	25	36			
36	OUT AMONG THE STARS ★	MERLE HAGGARD (Epic FE 40107)	39	16			
37	HANK LIVE	HANK WILLIAMS JR. (Warner Bros./Curb 9-25538-1)					DEBUT
38	S-K-O	SCHUYLER, KNOBLOCH & OVERSTREET (MTM ST-71058)	40	3			
39	RADIO GOSPEL FAVORITES	THE STATLER BROTHERS (Mercury 826-710)	42	2			
40	ALABAMA GREATEST HITS ★ ■	ALABAMA (RCA AHL-1-7170)	44	52			
41	GREATEST HITS ★	EXILE (Epic FE 40401)	43	29			
42	RIGHT HAND MAN	EDDY RAVEN (RCA 5728-1)					DEBUT
43	TWENTY YEARS OF DIRT	THE NITTY GRITTY DIRT BAND (Warner Bros. 25382-1)	33	37			
44	GREATEST HITS VOLUME 2 ★	THE BELLAMY BROTHERS (MCA/Curb 5812)	38	13			
45	HARMONY	JOHN CONLEE (Columbia FC-40257)	47	5			
46	HEARTLAND	THE JUDD5 (RCA/Curb 5916-1)					DEBUT
47	LOST IN THE FIFTIES TONIGHT ★	RONNIE MILSAP (RCA AHL-1-7194)	41	46			
48	GIRLS LIKE ME	TANYA TUCKER (Capitol ST-12474)	45	44			
49	IT STILL RAINS IN MEMPHIS	T. G. SHEPPARD (Columbia FC 40310)	48	28			
50	WHOEVER'S IN NEW ENGLAND ★ □	REBA MCENTIRE (MCA 5691)	37	50			

ALBUM REVIEWS

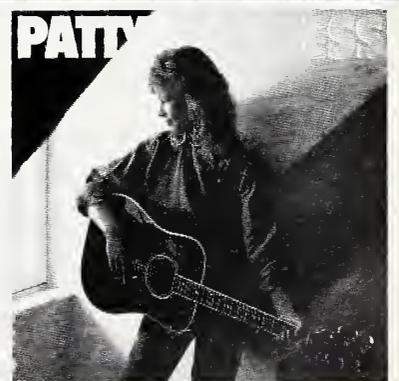
KRIS KRISTOFFERSON—Repossession—(Mercury 422 830 406-1)—(Producer: C.Moman)

El Coyote never did wield his pen lightly, but on this collection of poetry it slashes like the sword of Zorro, leaving its mark on a myriad of political and philosophical scenes. Everyone will probably have their favorites—and some will shun the controversy altogether—but this reviewer was stung most immediately by "El Coyote," "What About Me" and "The Heart."



PATTY LOVELESS—(MCA MCA-5915)—(Producers: E.Gordy, Jr., T.Brown)

Patty had songwriters all over the place during these sessions—but they were doin' stuff like pickin' and grinnin'—Mac McAnally, Paul Davis, Vince Gill, Karen Staley and others. It's hard to pick cuts—lots of good stuff with some very successful arrangements and production touches—but try out the Loveless-penned "I Did" or Staley's "Half Over You."



CASH BOX COUNTRY SINGLES

February 21, 1987

Rank	Title	Label, Number	W	L	O	W	L	O	W	L	O
		Producer (Songwriter)									
1	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY (RCA 5064-7)	6	13							
2	RIGHT HAND MAN	EDDY RAVEN (RCA PB-5032-7)	3	14							
3	MORNIN' RIDE	LEE GREENWOOD (MCA 52984)	5	13							
	NO PLACE LIKE HOME	RANDY TRAVIS (Warner Bros. 7-28525)	7	11							
5	STRAIGHT TO THE HEART	CRYSTAL GAYLE (Warner Bros. 7-28518)	2	14							
6	FOREVER	THE STATLER BROTHERS (Mercury/Polygram 888 219-7)	8	11							
7	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER (Capitol B-5652)	4	16							
8	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO (Columbia 38-06525)	10	13							
9	BABY'S GOT A NEW BABY	SKO (MTM B-72081)	11	12							
10	SMALL TOWN GIRL	STEVE WARINER (MCA 53006)	12	9							
11	I'LL STILL BE LOVING YOU	RESTLESS HEART (RCA 5065-7)	13	10							
12	TWENTY YEARS AGO	KENNY ROGERS (RCA 5078-7)	15	5							
13	I ONLY WANTED YOU	MARIE OSMOND (Capitol/Curb B-5663)	17	9							
14	OCEAN FRONT PROPERTY	GEORGE STRAIT (MCA 53021)	21	5							
15	TALKIN' TO THE MOON	LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia 38-06592)	20	5							
16	TAKE THE LONG WAY HOME	JOHN SCHNEIDER (MCA 52989)	19	10							
17	WHAT CAN I DO WITH MY HEART	JUICE NEWTON (RCA 5068-7)	18	10							
18	THE RIGHT LEFT HAND	GEORGE JONES (Epic 34-06593)	24	5							
19	FIRE IN THE SKY	THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28547)	9	15							
20	HOW DO I TURN YOU ON	RONNIE MILSAP (RCA PB-5033-7)	1	14							
21	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS (MCA/Curb 53018)	27	5							
22	LEAVE ME LONELY	GARY MORRIS (Warner Bros. 7-28542)	14	17							
23	YOU'VE GOT THE TOUCH	ALABAMA (RCA 5081-R)	29	5							
24	YOU STILL MOVE ME	DAN SEALS (EMI America 79851)	22	18							
25	HOMECOMING '63	KETH WHITLEY (RCA PB-5013-7)	16	15							
26	ROSE IN PARADISE	WAYLON JENNINGS (MCA 53009)	36	4							
27	THE BED YOU MADE FOR ME	HIGHWAY 101 (Warner Bros. 7-28483)	34	5							
28	THIS OL' TOWN	LACY J. DALTON (Columbia 38-06360)	30	10							
29	LOVIN' THAT CRAZY FEELIN'	RONNIE McDOWELL (MCA/Curb 52994)	31	10							
30	THE ROCK AND ROLL OF LOVE	TOM WOPAT (EMI America B-8364)	32	9							
31	ON AND ON	ANNE MURRAY (Capitol B-5655)	33	9							
32	DON'T GO TO STRANGERS	T. GRAHAM BROWN (Capitol B-5664)	38	4							
33	GYPSIES ON PARADE	SAWYER BROWN (Capitol/Curb B-5677)	37	5							
34	COWBOY MAN	LYLE LOVETT (MCA/Curb 52951)	23	17							
35	GOTTA HAVE YOU	EDDIE RABBITT (RCA 5012-7)	25	17							
36	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD (Columbia 38-06347)	26	20							
37	PARTNERS AFTER ALL	WILLIE NELSON (Columbia 38-06530)	28	13							
38	LET'S BE FOOLS LIKE THAT AGAIN	TOMMY ROE (Mercury 888 206-7)	42	9							
39	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON (RCA 5091-7)	44	3							
40	LET THE MUSIC LIFT YOU UP	REBA McENTIRE (MCA 52990)	45	3							
41	WILD-EYED DREAM	RICKY VAN SHELTON (Columbia 38-06542)	46	9							
42	A FACE IN THE CROWD	MICHAEL MARTIN MURPHEY AND HOLLY DUNN (Warner Bros. 7-28471)	47	3							
43	WHAT AM I GONNA DO ABOUT YOU	REBA McENTIRE (MCA 52922)	39	20							
44	WHEN A WOMAN CRIES	JANIE FRICKIE (Columbia 38-06417)	35	15							
45	LONE STAR STATE OF MIND	NANCI GRIFFITH (MCA 53008)	49	5							
46	YOU'RE THE POWER	KATHY MATTEA (Mercury 888-319-7)	53	3							
47	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL (Atlantic America 7-99485)	52	2							
48	QUIETLY CRAZY	ED BRUCE (RCA 5077-7)	40	10							
49	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY (Warner Bros. 7-28577)	41	19							
50	DON'T BE CRUEL	THE JUDDS (RCA/Curb 5094-7)	59	2							
51	SENRITA	DON WILLIAMS (Capitol B-5683)	64	3							
52	KEEP THE FAITH	JIMMY MURPHY (Encore EM-100366)	60	4							
53	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES (Columbia 38-06606)	67	3							
54	THERE'S STILL ENOUGH OF US	LIZ BOARDO (Master MR-02)	61	4							
CHARTBREAKER											
55	TO KNOW HIM IS TO LOVE HIM	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (Warner Bros. 7-28492)									DEBUT
56	GIRLS RIDE HORSES TOO	JUDY RODMAN (MTM B-72083)									DEBUT
57	LIKE AN OKLAHOMA MORNING	TONY MCGILL (Killer K-1004)	50	12							
58	IT TAKES A LITTLE RAIN (TO MAKE LOVE GROW)	THE OAK RIDGE BOYS (MCA 22314)									DEBUT
59	TAKE A LITTLE BIT OF IT HOME	A.J. MASTERS (Bermuda Dunes S-104)	57	5							
60	YOU'VE GOT A RIGHT	ADAM BAKER (Avista 8703)	68	3							
61	IT'S GOODBYE AND SO-LONG TO YOU	LISA CHILDRESS (A.M.I. 1947)	62	5							
62	ONE OF THE BOYS	CHERYL HANDY (RCM-00105)	65	9							
63	WALK ME IN THE RAIN	GIRLS NEXT DOOR (MTM B-72084)	72	2							
64	OH WHAT A NIGHT	MEL McDANIEL (Capitol B-5682)	71	2							
65	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE (MCA 53011)	73	2							
66	THEY ONLY COME OUT AT NIGHT	THE SHOOTERS (Epic 34-06623)	70	4							
67	HOW CAN YOU MEND A BROKEN HEART	REN ASHLEY (West W-725)	69	3							
68	I WONDER IF I CARE AS MUCH	RICKY SKAGGS (Epic 34-06650)	74	2							
69	THEN IT'S LOVE	DON WILLIAMS (Capitol B-5638)	43	19							
70	WHEN I'M OVER YOU	MICKEY CLARK (Evergreen 1051)	75	4							
71	AT THIS MOMENT	BILLY VERA AND THE BEATERS (Rhino 74403)	76	3							
72	THE CARPENTER	JOHN CONLEE (Columbia 38-06311)	48	18							
73	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	DAVID ALLEN COE (Columbia 38-06661)									DEBUT
74	BURNED OUT	TINA DANIELLE (Charta 204)	78	3							
75	WHEN SOMETHING IS GOOD WHY DOES IT CHANGE	HANK WILLIAMS JR. (Warner Bros./Curb 7-28452)									DEBUT
76	GOD WILL	LYLE LOVETT (MCA/Curb 2040)									DEBUT
77	GOODBYE SONG	GENE STROMAN (Capitol B-5662)	56	5							
78	TWO-NAME GIRL	THE JOHNSTONS (Hidden Valley 1286)	83	2							
79	NO MORE MR. NICE GUY	MELISSA KAY (Stargem 2393)	84	2							
80	WE ALWAYS AGREE ON LOVE	ATLANTA (Southern Tracks ST-1074)	79	4							
81	IT ONLY HURTS WHEN I CRY	ALIBI (Comstock 1833)									DEBUT
82	I'M A LITTLE BOY AGAIN	T.C. ROBERTS (db 8701)	86	3							
83	YOU LEFT HER LOVIN' YOU	RIDE THE RIVER (Advantage 165)									DEBUT
84	I TAKE THE CHANCE	KATHY EDGE (NSD 228)									DEBUT
85	CHIME BELLS	THE EVANS SISTERS (Music City U.S.A. 006)									DEBUT
86	I THOUGHT YOU WERE ALREADY GONE	PEGGY JOHNSON (Cypress CYP-8518)									DEBUT
87	COUNTRY GIRL GOING TO TOWN	TERRAH SLOANE (Axxbar 6051)	91	2							
88	WALL OF TEARS	K.T. OSLIN (RCA 5066-7)	55	5							
89	DIDN'T YOU GO AND LEAVE ME	ROSEMARY SHARPE (Canyon Creek 86-1226)	92	2							
90	I'LL DIE TRYING	ERNIE BIVENS III (GBS 741)									DEBUT
91	TAKE MY WINGS OFF	TERESA LYNN (K-ARK 1413)									DEBUT
92	SAY LADY WE LET IT SLIP AWAY	KELLY SCHOPPA (NSD 227)	87	3							
93	COLD DRIVING RAIN	MARK WHITE (High Sky 10002)	98	2							
94	IT'S SO EASY (BEING IN LOVE WITH YOU)	TOM MILES (Criket RR 5191)									DEBUT
95	SINGLE BAR LULLABY	JEB McCLELLAN (Marble 1006)									DEBUT
96	I NEVER MET A MAN I DIDN'T LIKE	DUSTY SPARKS (Motion 1029)	93	2							
97	15 TO 33	SOUTHERN REIGN (Regal RRSR2)	66	5							
98	DIDN'T WE SHINE	LYNN ANDERSON (Mercury 888-209-7)	54	9							
99	LONG GONE LONESOME BLUES	DENNIS ROBBINS (MCA 52987)	80	3							
100	CRY MYSELF TO SLEEP	THE JUDDS (RCA/Curb 5000-7)	51	19							

ALPHABETICAL LISTING ON INSIDE BACK COVER

OUT OF THE BOX

PAKE McENTIRE (RCA 5092-7-A) **Heart Vs. Heart** (3:39) (Cross Keys [Tree Group]—ASCAP/Shen—BMI) (D.Henry, M.Parker) (Producer: M.Wright)

had to happen eventually. They've been hopscooting around each other on the chart lately—now they'll be together, although under Pake's banner. Brother and sister vocals balance like kids on a seesaw, and with Pake adding a little momentum, Pake's got just swinging to the top this time.



FEATURE PICKS

KEVIN BANDY (MCA/Curb MCA-53033) **Till I'm Too Old To Die Young** (3:09) (Cross Keys—ASCAP) (J.Hadley, K.Welch, S.Dooley) (Producer: Kennedy)

Joe, baby, you done good! Strong stuff here—let's throw in some applause for the writers and Kennedy, too.

GARY MORRIS (Warner Bros. 7-28468-A) **Plain Brown Wrapper** (3:56) (WB/Cross Keys—ASCAP) (G.Morris, K.Welch) (Producer: G.Morris)

Gary continues his ballad phase in style. Nice acoustic pickin' between the lyrical and the melody makes for as pretty a package as you're likely to hear.

O.B. McCLINTON (Epic 34 6682) **Turn The Music On** (3:02) (Chatterbox/Drexel—ASCAP) (O.B.McClinton) (Producer: A DiMartino)

O.B. heads a little south of the border to import some musical optimism. It's a little different, but he knows first-hand.

BILLY JOE SHAPER (Epic 34-06671) **Way Down Texas Way** (2:37) (Cross Keys—BMI) (B.J.Shaver) (Producer: R.Benson)

The swing boys are back, and they've brought along Billy Joe. Willis might've wondered about look, but he would definitely have recognized the 7-piece sound. Yeahs.

THE WHITES (MCA/Curb MCA-53038) **There Ain't No Binds** (3:00) (T.Garner/MCA—ASCAP) (B.Nelson) (Producer: L.Butler)

The only binds these folks have are in their harmonies. Nice direction—acoustic and contemporary, upbeat with no hard edges.



THIRD JUDD?— Not quite. Actually, we think our Nashville editor, Valerie Hansen, talked Naomi (left) and Wynonna into going trio when they stopped by the CB office in Nashville recently. We don't know what the answer was, but the two left pretty quickly—Valerie's still here.



MAYPOP'S A'MOVIN' AGAIN— They're not moving their office this time, they're moving product—through a sub-publishing agreement with Sweden Music AB. According to Maypop v.p., Kevin Lamb, company plans for 1987 include tying in with sub-publishers throughout the free world. Pictured (l-r) are: Lamb; Randy Owen, co-owner of Maypop Music Group; Dan Ekback, professional manager, Sweden Music, AB; Chuck Neese, professional manager, Maypop; (seated) Jeff Cook, co-owner of Maypop.

NASHVILLE CHATTER

CHIT CHAT: First NGDB, then Southern Pacific, now **S'K'O**, or should we say S'K'B, is shaking up—which is different than breaking up at least. The word on the street is that the "O" of SKO (Paul Overstreet) will be pursuing a solo gospel career—and that S and K will be adding a different songwriter to their singing trio. No officiality yet, but it looks as if Thom Schuyler and Fred Knobloch's new co-hort may be Craig Bickhardt. Also "to be announced" is what their billing will be. **Buddy Killen** hosted, for the seventh consecutive year, the Nashville segment of the Easter Seal Telethon from the Bullpen Lounge recently. The bright lights set up for a myriad of television cameras, electrical cords winding around crowded chair legs and a standing-room-only gathering of fans brought big smiles to Killen's face as he introduced such artists as **Steve Wariner, T.Graham Brown, Steve Earle, Lee Greenwood, Forester Sisters, Sawyer Brown, David Allan Coe** and more. Between acts, Killen and **Charlie Chase** auctioned celebrity items such as a shirt from Barbara Mandrell, a jacket from John Conlee, an Alabama calendar, etc., which brought anywhere from \$50 to \$500. But when Lee Greenwood brought out a hand-tooled briefcase with his name on it and the shirt inside that he wore for the cover of his "Streamlined" album, the audience of fans—and even many of the bidders themselves—were almost silent as the bidding reached \$4,000, then \$6,000, and finally sold for \$8,000 to **John Lindahl**, president of State Industries of

Ashland City, a longtime supporter of Easter Seals. Appropriately, Greenwood followed this performance by a great one of his own, singing "It Turns Me Inside Out." Besides raising about \$25,000 for Easter Seals, the show also provided footage to be used on the national NBC-broadcast Telethon March 7 & 8...MCA/Nashville chief **Jimmy Bowen** has commissioned freelance writer **John Lomax III** to begin a project that will focus on his achievements as a producer and label executive as well as his impact on the Nashville music community over the last ten years...While we in Nashville are attending the Country Radio Seminar, the West Coast office of NARAS will be putting the finishing touches on this year's "Grammy Awards Show," to be aired on CBS-TV Tuesday, Feb. 24...On a personal note, congratulations go out to **Jerry Lee Lewis** and his wife **Kerrie** for the January 28 birth of their son, Jerry Lee Lewis III.

RADIO NEWS: While searching for material for this issue's Seminar articles, we ran across a couple of other searchers—one for an employer, one for an employee. Veteran broadcaster **Ric Libby** is looking for a general manager position. His address is 1695 El Tair Trail, Clearwater, FL 33575...And if any of you are interested in a mid-night to 6 shift at a 100,000-watt, simulcast AM-FM, modern country station, you can send a tape and resume to Bill O'Brian, operations manager at KRKT, 1207 E. 9th, Albany OR 97321.

Valerie Hansen

COUNTRY INDIES

INDIE SPOTLIGHT

CARL PERKINS (America/Smash 888 142-7) **Class Of '55** (2.56) (Rightsong/Chips Moman/Attadoo—BMI) (C.Moman, B.Emmons) (Producer: C.Moman)

This class has been in just about every other spotlight around, so it's no big surprise that the CB staff voted them into this one, too. Listeners won't have to warm up to the single—they've been basking in the rays of the hot cut for some time now. And you can bet Carl's got some gloves ready if necessary, to handle this release.



INDIE FEATURE PICKS

TIM MALCHAK (Alpine APS-006) **Colorado Moon** (4:06) (Life Of The Recca Malchak/Caloosa—ASCAP) (T.Malchak) (Producer: J.Rutenschroer, T.Malchak) If you thought going solo would take the harmonies out of Malchak's single you'll be glad to know it didn't. They're there—and how—on this beautiful, acoustic ballad.

BITTERSWEET (Evergreen EV 1050) **Show Me Your Love** (3:28) (Hall-Clement—BMI) (T.Skinner, J.L.Wallace, K.Bell) (Producers: Bittersweet) Curiously enough, this single has the same qualities as Malchak's, except production is more synthesized and the backup harmonies are female. Nice debut.

TODD JOOS (Stargem SG 2394) **Success** (3:25) (Grandpa Jack—BMI) (R.Welch) (Producer: W.Hodge) The secret of Todd's success is pretty evident—consistent increase in quality with every release. Good sound from a frequent player.

CAROL MARTYN (Golden Eagle GE-148) **Another Day To Love** (D&L PROC) (F.Walker) (Producer: D.Grashey) This Canadian gal first stormed the CB borders with an album last November. Now, on her confident stateside debut single, Carol almost out-honky-tonks Texans.

WORTH MENTIONING

LEIGH ANN (Kansa KA 631) **Old Enough To Play With Matches**
RON NIGRINI (Oasis OA-5353) **Thin Line**
OGDEN HARLESS (Door Knob DK87-268) **The Richest Poor Man Alive**
JOY FORD (Country International 212) **Crazy Arms**



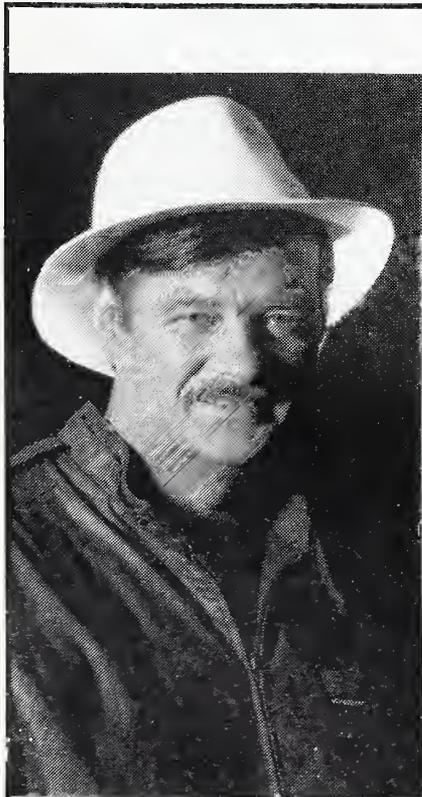
STELLA'S BACK—Stella Parton (right) is planning a return to radio airwaves, with a single on Luv Records. Recently she's been busy dabbling in television, performing overseas and writing songs. Above she's pictured with TNN's Roxane Russell during a recent videotaping at LSI Recording Studio.

INDIE LP REVIEW

LAURIE LEWIS—**Restless Rambling Heart**—(Flying Fish FF 406)—(Producers: T.O'Brien, L.Lewis)

There's no doubt about the bluegrass nationality of this lp as a whole, however there are also a couple of commercial country tunes thrown into the mix—most prevelently the title cut, but also a duet called "Here We Go Again" with Tim O'Brien. The album starts out in high-kickin' bluegrass style, travels out West to tumbleweed country and even takes a spin through Mexico—and the whole trip is made especially enjoyable by Lewis's clean, flexible vocals.

LAURIE LEWIS



J.C. WEAVER
HAS A HOT NEW RELEASE!
GOTTA GET OUT OF TOWN (TO STAY OUT OF TROUBLE)

WT-7722

Produced & Engineered by Jack Brown and J.C. Weaver

Wild Turkey Records are distributed by Bobby Fischer Music Group, 1618 16th Avenue South, Nashville, TN 37212, Phone (615) 292-3611, and recorded at WTM Studios in Clearwater, FL.

NEW RELEASE

KATHY EDGE (NSD 228) **I Take The Chance** (2:37) (Acuff-Rose-Opryland—BMI) (Ira Louvin, Charlie Louvin) (Producer: Joe Gibson) (Promotion: Double E Music, Ltd., 601-728-8533)

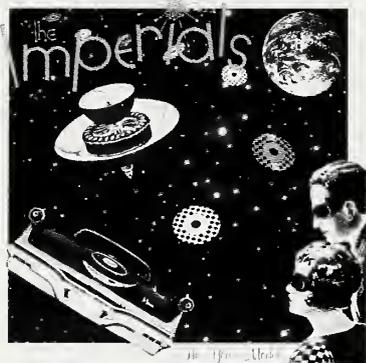
From the standpoint of singing skills and technique, Kathy has been ready to make good records for the last four or five years. Her promoters waited until mid '86 to cut her first one because Kathy is an "outstanding country singer," not just another good singer singing country music. Her second release, debuting at #84 this week in Cash Box, has music directors all across the country keeping one eye open—LOOK OUT!



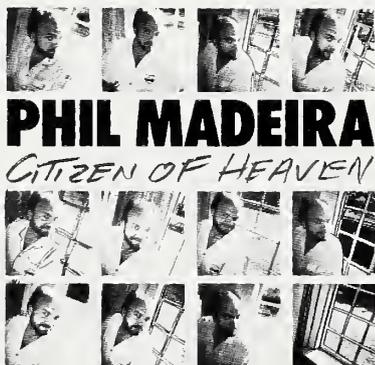
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GOSPEL LP REVIEWS

THE IMPERIALS—This Year's Best—(Myrrh 7-01-683506)—Producers: B. Bannister—Executive Producer: L. Nichols
 Close to a decade ago, The Imperials was in the quartet-traditional mode. When Russ Taff came aboard, the music began to take on a more temporary flavor, gradually changing with the times even after he left. This album shows the results: the blend of vocals, music and special effects produce a sound competitive with the best albums today. "Devoted To You," "Ever Of God" and the single "Wings of Love" (already at #1 on some playlists) are all standouts.



PHIL MADEIRA—Citizen Of Heaven—(Refuge 7-90-060053)—Producers: B. Smith, P. Marra—Exec. Producer: B. McKenzie
 Phil Madeira (co-author of "Do Nothing Now," Christian music's version of "We Are The World") has released a hard-hitting lyrical album that encompasses rock, r & b and jazz. From the rock-styled "Shine This Light" to the slow and peaceful "Alone With You" to the groovin' "Don't Fix It 'Til the Man Knows What He's Doing," his new works.



GOSPEL BITS

PHIL DRISCOLL TOOK HEED of the First Lady's "Just Say No" policy by recording a single with the same name. Written by the famous trumpeter, the song encourages listeners not to waste their lives on drugs. Driscoll has received endorsements from the Just Say No Foundation and Broadcasters Against Drugs. Two versions of the single are being released, one to Christian stations (with the lyric "Jesus is the way") and one to mainstream stations.

And he's received support from the field of education, too: Hawthorne College is offering two full four-year scholarships to the male and female who submit the best themes addressing and following the concept of "Just Say No." Each theme must be typed, less than 500 words and mailed by May 1, 1987 to: Hawthorne Quality Of Life Scholarships, Hawthorne College, Antrim, NH 03440.

Amy Lavelle



HOME IS WHERE THE STUDIO IS—Pat Boone has been busy lately recording his new album "Home," his first to be distributed by The Benson Company on Lamb & Lion Records. The LP will be released in March. Pictured from l to r: Bob Clark, engineer; Bill Traylor, exec. vp/gen. mgr. of Benson; Lari Goss, producer; and Boone.

CASH BOX TOP 30 CONTEMPORARY ALBUMS

	L	W		L	W
	W	C		W	C
1 DON'T WAIT FOR THE MOVIE WHITEHEART (Sparrow SPR 1128)	2	21	16 IMMORTAL CYNTHIA CLAWSON (Dayspring SPCN 7-01-414501-0)	17	16
2 BACK TO THE STREET PETRA (Star Song 7-102-07386-0)	3	20	17 SHADOWLAND SHEILA WALSH (Myrrh 6838)	18	30
3 THE BIG PICTURE MICHAEL W. SMITH (Reunion 7-01-00512-S)	1	27	18 KEEPER PAM MARK HALL (Reunion RNN 0016)	19	3
4 SCANDALON MICHAEL CARD (Sparrow SPR-1117)	5	42	19 SERIOUS FUN BILLY SPRAGUE (Reunion 001S)	20	5
5 MORNING LIKE THIS SANDI PATTI (Word 9003)	4	44	20 KIM BOYCE KIM BOYCE (Myrrh 6836)	22	3
6 SO GLAD I KNOW DENIECE WILLIAMS (Sparrow SPW 1121)	8	24	21 ONE BY ONE THE NEW GAITHER VOCAL BAND (Word/Nashville 0007)	23	5
7 THE COLLECTION AMY GRANT (Myrrh 6843)	9	9	22 MEDALS RUSS TAFF (Myrrh 7-01-679206-4)	16	82
8 CHRONOLOGY DAVID MEECE (Myrrh 7-01-684406-4)	6	27	23 ONLY THE OVERCOMERS HARVEST (Heartwarming 3936)	25	3
9 FOR GOD AND GOD ALONE STEVE GREEN (Sparrow 1120)	13	20	24 ARMED AND DANGEROUS MATTHEW WARD (Lone Oak 000S)	21	32
10 ONE ON ONE STEVE CAMP (Sparrow SPW 1129)	15	5	25 STREET LIGHT DEGARMO AND KEY (Power Discs 4XJ-70501)		DEBUT
11 GIANTS IN THE LAND WAYNE WATSON (Dayspring 4135)	7	48	26 VISION CHRIS EATON (Reunion 7-010013128)	26	16
12 VOICES IN THE WIND TERI DESARIO (Dayspring 7-01-413103-X)	12	39	27 MANIFESTO FARRELL & FARRELL (Star Song 0074)	27	3
13 FROM A SERVANT'S HEART LARNELLE HARRIS (Benson RO 3956)	14	20	28 THIS TOWN ROB FRAZIER (Light SPCN 7-115-70906-8)	28	21
14 THE CHAMPION CARMAN (Word WR 8321)	10	40	29 TRIUMPH PHILLIP BAILEY (Myrrh/A&M 6834)	29	5
15 UNDIVIDED FIRST CALL (Dayspring 4144)	11	36	30 BLACK AND WHITE IN A GREY WORLD LESLIE PHILLIPS (Myrrh 7-01-682606-6)	24	52

CASH BOX TOP 30 TRADITIONAL ALBUMS

	L	W		L	W
	W	C		W	C
1 HAND IN HAND THE WILLIAMS BROTHERS (Malaco 4409)	1	30	17 ESPECIALLY FOR YOU JAMES CLEVELAND AND THE CLEVELAND SINGERS (Kin 8503)	19	22
2 CELEBRATION SHIRLEY CEASAR (Rejoice 7-01-500128-4)	4	60	18 I'M ENCOURAGED THOMAS WHITFIELD & CO. (S.O.G. 2D151)	17	20
3 THERE IS HOPE MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS (Rejoice 7-01-500528-X)	3	40	19 GO TELL SOMEBODY COMMISSIONED (Light LS 7-115711488)	20	3
4 SO GLAD I KNOW DENIECE WILLIAMS (Sparrow SPW 1121)	6	27	20 LOOK UP AND LIVE THE NEW JERSEY MASS CHOIR (Light 7114)	27	3
5 THINGS ARE GOING TO WORK OUT SOMEHOW REV. CLAY EVANS AND THE FELLOWSHIP CHOIR (Savoy 14777)	5	46	21 DOROTHY NORWOOD & FRIENDS DOROTHY NORWOOD (A.I.R. 10111)	22	20
6 WE'RE WAITING SANDRA CROUCH (Light/Lexicon 585S)	2	66	22 EVERYBODY DON'T KNOW WHO JESUS IS THE T.E.T.R.E.C. CHOIR (Tyscot 8581S)	23	5
7 BETTER THAN BLESSED LOUISE CANDY DAVIS and FAITH (Malaco MAL 440S)	8	27	23 GOD WILL MAKE THINGS RIGHT THE TRUTHETTES (Malaco 4410)	24	22
8 LET MY PEOPLE GO THE WINANS (Quest 9-25344)	7	52	24 HAVE MERCY EDWIN HAWKINS (Light 5887)	15	70
9 UNSPEAKABLE JOY DOUGLAS MILLER (Light 5876)	11	80	25 RENEW MY SPIRIT CALVIN BRIDGES (IAM 1006)	25	3
10 HE IS THE LIGHT AL GREEN (A&M S102)	9	52	26 LIVE IN MADISON SQUARE GARDEN JAMES CLEVELAND & THE G.M.W.A. (King James KJ 8504)	26	3
11 JUST DARYL DARYL COLEY (Plumblin 7012)	10	38	27 TOUCH ME ONE MORE TIME BISHOP JEFF BANKS (Savoy 14772)	28	3
12 THE SEARCH IS OVER TREMAYNE (A&M S110)	12	44	28 YOU DON'T HAVE NOTHING IF YOU DON'T HAVE JESUS MYRNA SUMMERS (Savoy 14734)	29	3
13 COME UNTO JESUS REV. CHARLES NICKS (Sound of Gospel 146)	13	64	29 JEHOVAH IS HIS NAME INEZ ANDREWS (Jewel 0191)	30	40
14 DEDICATED NICHOLAS (Command CRN 1003)	14	76	30 GREATEST HITS JACKSON SOUTHERNAIRES (Malaco 4402)	21	70
15 SPIRIT ALBERTINA WALKER (Rejoice 7-01-500628-6)	16	16			
16 GIVING IT STRAIGHT TO YOU DOROTHY MOORE (Rejoice 8326)	18	20			



Jack Cresse

"So Dave Donahue said, 'Why don't you take on that project?' — and I did. I think the first year I was there, there were no more than 6 or 8 managers, so I wrote a letter — an open letter to managers that Jo Walker put in the *CMA Closeup* magazine — telling 'em that they needed to attend. The next years [the number of managers] increased and increased and increased, and when I was there a year ago there were a lot of managers, which made me feel good because a manager and a program director, or music director, have to work together. And I kind of feel that, in the early years, I was partly responsible for more managers being involved in the thing.

"A short time after that I was on the agenda committee for 2 years.

"I've been in country a long, long time. And the thing that I think is so unique and so neat — and I'm real serious on this — about the Country Radio Seminar is that when I first went down there, country music was coming in the back door, and 'hick' and so forth, and now it's grown to such a tremendous extent. But the thing about it is that it has still kept its closeness and it's still the only format that has something like the Country Radio Seminar, where people are willing to go in and share their successes and failures with their fellow broadcasters. And I think this is the neatest thing that's ever happened in the industry. We should tip a big country hat to Frank Mull and everybody down there, because rock won't do it, news-talk won't do it, nobody will. They're just looking out for themselves. But in country, everybody wants to help everybody else. They want it to go, to be successful, and I think the success of country music goes back to all those down in Nashville that started this situation.

"You know, I sit here in Tulsa and I've met people through the Seminar that are big, successful broadcasters. People that I now know one-on-one and can pick up the phone and call when I need something. One of the best promotions that I ever did on KVOO, Bobby Denton gave to me, and he gave it to me at the Country Radio Seminar.

"I've been on several panels and they've said 'you might not learn anything from a panel,' but you talk to your successful broadcasters and you're gonna learn a lot. If we've been successful at KVOO radio, Parker and I, it's because of the Seminar and the great friends we've made there. Like Jim Phillips at KHEY in Ft. Worth, the Lynches in Wichita. And I'm proud to say that, of all the top country broadcasters in the country, I probably know 'em all — the Craig Scotts, the Ken Johnsons, the Ric Libbys.

"I've met some of the best friends I've ever had through the Seminar."

(After 19 years as general manager of KVOO, Jack Cresse has recently retired.)

BILLY PARKER

Operations Director, KVOO-Tulsa, OK

"I believe I attended the second Seminar; I don't believe I was there for the first one. Maybe I've missed a couple, but I think it's a great tool for new and older broadcasters. I think the Seminar is a way to get together and for us to meet our peers and exchange ideas whether it be over a cup of coffee or a glass of beer or the breakfast table. It's a good way for us to get ideas that may work in our market.

"You're talking on a market-to-market basis and state-to-state. You're talking about the Eastern sector being different, music-wise. I don't know how hot George Strait is in New York — in New England, traditionalists have never been that popular, the main reason being that they're never played there.

"When the Seminar started, the traditional end of [music] had already started making its change. But I think the best thing that comes from the Seminar is not necessarily the music for our particular areas or markets, but the idea that concepts that work in some areas can also work in others. You might say "borrowing" ideas, or finding things that might work for you, you know?

"One of things I remember most from the Seminar was Bob Hudson's address about 3 years ago, and his remarks concerning AM radio and the "jukebox days." His point was that the 5-in-a-row, or 10-in-a-row format wouldn't last without personality, information and community involvement — that air personalities needed to be alive and personable and not be like a jukebox! We have to be entertaining and have variety.

"It takes a certain type of operations director, or music director to know what works in his market. Everything doesn't work in every market. But I feel good about the Seminar. I recommend it to any broadcaster, whether he be in management, sales, programming, music or engineering. I recommend it for everybody."



Bill Robinson

BILL ROBINSON

President, The Music Works, Franklin, TN

"There were only a handful of us at the first Seminar — we met in a phone booth.

"At the time I was program director at WIRE in Indianapolis, which was Number One in the market back then. (One of the things that gets mentioned just about every year is a moment at that first meeting when the question was asked 'How many people in this room have a Number One Arbitron rating?' and mine was the only hand that went up. We kind of led the way in many areas in country radio. We were the first ones to break Eastern Airlines and American Express into country radio advertising, etc.)

"But I was excited about the Seminar then and have been excited about it every year since. I think it's the best thing to come along since sliced bread. There are too many good learning experiences [to cite just one or two]. They all just kind of roll together into a hot fudge sundae of learning.

"Over the years I've noticed that the professionalism of the speakers, panel participants and attendees has grown every year. I think they're touching more real subjects and have kept pace with the changes in the radio industry, because it's not the same business that it was way back then.

"I could go on about the Seminar. I've lectured at colleges on the worthiness of this event, I've tried to get every one of our client radio stations to send personnel to the Seminar and I have been here, I believe, every year.

"We were also one of the first companies to be represented on the display floor — and maybe one of the few companies that have been here every year. I have also been an advertiser in the program book. That's not all that important, of course, but it's just to say that I am a preacher of the gospel of the Country Radio Seminar."

BOBBY DENTON

Vice President/General Manager, WIVK-Knoxville, TN

"The first Seminar, at the old Sheraton downtown, was impressive in the camaraderie and the friendliness and the open sharing of ideas. I've been back almost every year since, because I think the Seminar is the best thing that country music has by far.

"When you go, though, you have to keep an open mind as to what your market is and what your desires are in your market, 'cause you might have someone from New York or Dallas telling you they do things in a certain way and it might not work in a more rural area. On the other hand, there are lots of ideas shared and exchanged that broadcasters can take home with them and adapt to their own localities.

"Now one year, I know, the thing was everybody was playing 10-in-a-row, so about 70% of the broadcasters went back and started playing 10-in-a-row.

"And I remember during the Urban Cowboy movement when everyone went 'All-Urban.' They really got hurt when the fad went away. You've got to change with the times, but not be so drastic in your changes to where you lose your base of support. You've got to come back [to your station] with ways to appease your country fans, and when you grow and prosper, you attract new people and expand on that base. The Seminar can help you do that — because you can't be dependent on just traditional fans and then have no way of Lincreasing market shares. So therefore we make an effort to appease traditional fans, but make our best efforts to find ways to bring in more people from the 18-34 age bracket as well."

CRAIG SCOTT

Vice President/General Manager WREC-AM/WEGR-FM-Memphis, TN; Executive Producer and Host of "Country Calendar"

"My feeling at that first Seminar, I would say, was one of intimidation. I had been made program director [of WSLR in Akron] just two days before and, quite frankly, I didn't even know what the program director was supposed to do, much less what I was supposed to do when I got amongst

others who were supposed to do what I didn't know about.

"Yeah, intimidation, that would be word. And I was excited at the same because at back then WSLR was a significant force in country radio and kind of aware of that, so I guess my ego inflated a bit. But I was still intimidated.

"I was impressed by the fact that there were some people applying science to business, even in 1970. The training had at that time was not based at all on sort of rhyme or reason or anything. I just 'let's take this stack of records and put 'em on the air and get all the spots and run your newscasts' — and you gamed your radio station. But I directed some people back then who today's standards, would be considered chaotic but were, to my eyes, ahead of And from that very first day I learned something — I learned a lot.

"I guess I was most impressed by the fact that there were people who thought a why they were doing things. That they them on paper, or on boards, or on whatever — and that there was a formula to make the country music stations, when in fact I knew very little about that. So it was educational; it was informative. And I was impressed by that.

"At that first convention there were probably only 30 or 40 people and probably more record people than there were radio people. So I think I was also impressed the fact that the record industry came enough to put something like this together — although it wasn't the record people much as it was the planning group, but it had assistance from the record types.

"And I think the other thing that I liked was the fellowship and the friendship between the music people whom I had talked to on the phone as an m.d. and the radio program directors. The cooperation and interest that existed between radio stations, a whole...was kind of a nice feeling. It was education and camaraderie together. It was great! I didn't miss a one for the next years."



Bill Ward

BILL WARD

Executive Vice President, Gold West Broadcasting

"My strongest recollection of the first Seminar was the openness of everyone who came there. I hadn't attended any seminars/panels prior to that that had the same atmosphere of open sharing from one broadcaster to another. In other formats [I've been in previously] there was a protectiveness — everyone protecting their own jurisdiction or territory. But I found a genuine sharing and pulling together in the seminars. That's what impressed me the most.

"I attended that first one in 1970 and then every one successively, I suppose, until '79. The last one I attended was '84 '85."

Around The Route

by Camille Compasio

up with a weekly deadline it's difficult to keep up with fast changing developments in the Bally/Trump litigation. Latest report from the Bally corporate office is that the February 4 hearing date has been postponed to February 17 with Bally agreeing to consummate the acquisition of the Nugget in Atlantic City and Donald Trump agreeing not to purchase additional shares of Bally, under the terms of the agreement. Bally noted, however, that it was continuing the process of securing required regulatory approvals for the Nugget transaction and expected acquisition to be completed in February, finally contemplated. We'll have further details as they become available.

Note. As of February 9, Memetron is now operating out of its new facilities at 100 Eisenhower Lane, Lombard, Illinois. The new phone number is (312) 629-

direction. Dates of the annual ICMAA convention are June 12-14 and not June 19-21 as we were previously advised. The convention site will be the Holiday Inn Conference Resort in Decatur, Illinois.

ing away. While there was still evidence of the heavy snowfall that clobbered a portion of New Jersey when we were with **Tony Yula** at Mondial in

Springfield, he said the thaw was finally beginning to take hold. Besides which, the bad weather was *not* a deterrent to business! The Williams "Pin Bot" pingame is still a big seller out there and Tony noted that Premier's new "Monte Carlo" is making quite an impact and looking mighty good. Sega's "Out Run", of course, continues to hold its hit position. When we asked about the Seeburg compact disc jukebox Tony advised that the model is moving and quantity orders are starting to come in. What's happening is that ops who buy their first model are invariably returning to purchase one or two more. And that's the name of the game! "we feel very strongly about this machine," he added. Tony, by the way, was recently elevated to vice president of domestic sales at Mondial, while his son, **Anthony Jr.** was named general manager. Our congrats to both gents!

Welcome aboard. **John Lee** formerly of Bally, recently joined Data East Pinball as director of purchasing. **Claude Fernandez** is mechanical engineer/designer at the new firm. When we spoke with main man **Gary Stein** he told us they are still operating out of temporary quarters and scouting for facilities in suburban Chicago. It occurred to us that ACME '87 is not too far off—so when will we see the first prototype

from this newest member of the Chicago-based pinball manufacturing family? Couldn't get a word out of Gary on this subject!

On the road again. It's been awhile since Atari took to the road to introduce a new product. They resumed this practice, though, in early February to give distributors a looksee at their new "Rolling Thunder" video game, which the factory licensed from Namco. The game is based on a spy theme and, as marketing chief **Mary Fuji-hara** confided, test reports have been solid and this piece, at a mid-range price, is just perfect for street as well as arcade locations. Mary accompanied by sales veepee **Mike Taylor**, and a member of Atari's engineering team, joined the respective regional sales managers in conducting the three regional showings held in San Francisco, Chicago and Newark.

Happy first! Banner Specialty Co. in Pittsburgh celebrated its first anniversary just a few weeks ago and *Cash Box* would like to extend felicitations to **Sonny Queck**, **Doug Wilson** and all of the good people who have been making things happen out there over these past twelve months. They wrapped up '86 with a record December and are looking at even bigger and better things in '87. Expansion is defi-

nitely on the horizon so don't be surprised when they open up their first branch office in the near future. Doug Wilson gave us the lowdown on some of their current sellers—namely, Sega's "Out Run", Atari's "720" (which is doing even better than expected and earning extremely well) and the new Premier "Monte Carlo". Initial shipment of the latter piece no sooner arrived when out of the door it went. The first hit pin of '87, Doug calls it! Banner is now making preparations for a big anniversary celebration in early April.

Gaining ground. The Rowe video Jukebox has been steadily gaining operator fans, especially over the past eighteen months or so, as noted by Rowe veepee **Joel Friedman**. Joel spends a lot of time in the field giving personal assistance and guidance to operators and has noticed that more and more are making installations and showing interest in the models. Right now he estimates there are close to a thousand Rowe Video Jukeboxes installed across the country and he's anticipating increased market growth this year. We asked him about the new Rowe CD/45 combo jukebox (which can program both compact discs and 45's). He advised that the factory went into major shipments recently and has been getting excellent feedback.

Bally Midway To Manufacture Video Tape Rental Machine

CHICAGO—Bally Midway Manufacturing announced that it has entered into an agreement to become the manufacturer of a video tape vending and rental machine with International of Chicago.

Bally Midway currently manufactures and operates amusement equipment and is a subsidiary of Bally Manufacturing Corporation.

The contract also provides that Bally Midway will finish the development of the machine called "Mr. Flix", based on the design by VKSI. A company spokesman stated that Bally had been interested in video rental machines for some time and had been approached by a number of other companies to become the manufacturer of their machines. Its decision to enter into this agreement with VKSI was based upon the success of the concept of the overall sys-

tem design presented by VKSI and VKSI's control of what are considered to be the most pertinent patents in the industry.

The machine, "Mr. Flix" is currently designed to hold over 450 tapes and will accept cash or credit card transactions. It automatically checks the customer's credit, vends the tape, records the rental or sale, and eventually bills the customer through approved credit cards. It will couple to a comprehensive network also provided by VKSI.

It was reported that VKSI will sell or lease the "Mr. Flix" machine. The company's intent from the beginning has been to provide to the machine owner a 100% turnkey operation including tape management, tape distribution and machine service.

Bally Midway Manufacturing Co. is headquartered at 10601 W. Belmont Ave. in Franklin Park, Illinois.



WE LIKE IT . . . says Cinematronics' veepee Ken Anderson referring to the factory's hot "Danger Zone" game! The two players are Chicago operators Jack Eilrich (Pinball Machines, Inc.) and Bryan Hubbard (Coin Machines, Inc.) and the occasion was a recent Atlas Dist. Inc. showing which showcased a terrific variety of coin-op amusement equipment.

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COIN MACHINE

Nintendo And Data East Sign VS. License Pact

CHICAGO—Data East USA, Inc., a leading manufacturer of coin-operated video games, has entered into a VS. license agreement with Nintendo of America Inc.

Under the terms of the agreement, Data East will manufacture and distribute software for Nintendo's successful VS. System in the United States, Canada, Europe and Japan. Since all new licensee titles must be approved by Nintendo, the VS. System is assured delivery of additional high quality, high-earning software through the agreement with Data East, according to the company.

"Nintendo is very pleased to have Data

East join our family of VS. licensees," stated Minoru Arakawa, president of Nintendo. "Data East's participation in our VS. licensing program assures operators of a steady stream of quality software."

Bob Lloyd, president of Data East added, "We are delighted to be a VS. licensee. We have some VS. System titles under development which look very promising. We are hoping to show at least one new VS. Pak at the upcoming ACME convention, with shipments starting from April/May."

Nintendo's other VS. System licensees are: Jaleco, Tecmo, Sun Electronics and Konami.

Guilty Plea In Illegal Games Case

CHICAGO—One of four defendants indicted for violating federal copyright and trademark laws in Washington, D.C. in September 1986 pleaded guilty on January 23, 1987 to one count of interstate transportation in aid of racketeering.

Robert C. Fay, Director of Industry Affairs and Enforcement at the American Amusement Machine Association has reported that Joseph F. Nesline pleaded guilty in federal court in Washington, D.C. after the government promised not to ask for a prison sentence. Fay added that Nesline will

be sentenced on March 10, 1987.

Nesline was charged with distributing 11 "unlawfully manufactured and unauthorized copies of video games such as Donkey Kong and Ms. Pac Man. He was also charged in a second indictment with distributing and transporting a variety of illegal video games from New Jersey to the District."

Fay added that no trial date has been set yet for Walter F. Riggan, Myron Sugerman and Alan P. Fishken who were also charged in the indictment.

Northwest Regional Dart Tourney Is Held In Portland

CHICAGO—The Northwest Regional competition in Arachnid's \$50,000 English Mark Darts Bullshooter II national tour was held in Portland, Oregon, January 17 and 18, with 356 entries playing off in the four events, competing for \$5000 in prizes.

The regional event drew players from Oregon, Washington, Idaho, Montana, Wyoming and Alaska and was co-sponsored by General Leisure of Portland who provided the English Mark Darts "4500" and "Super 6" models used in the tournament. The Super 6, with its new video monitor and target lighting, was especially popular among the players.

Mike Mecham of Eugene, Oregon was the weekend's big winner, taking home the top individual prize in the 78 Shooter Open Singles and teaming up with Diana Wall of Olympia, Washington for first place from the 59 team field in Mixed Doubles.

The next competition in the grand tour will be the Western Regional scheduled for February 21 and 22 in San Jose, California followed by the Northeast Regional in Buffalo, New York, March 14 and 15. The National Championship contest will be held in Chicago this coming May.



Pictured above (l-r) Arachnid's Bob Hodges and Singles winner Mike Mecham.



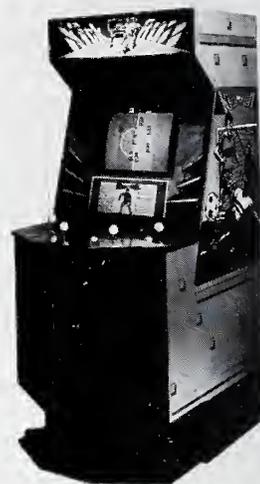
A view of the packed tournament room in the Milwaukee Elks Club where the competition took place.

Taito America's 'Kick And Run'

"Kick And Run" from Taito America is a dedicated game unique for its game format as well as its cabinet configuration. It captures all of the thrills and excitement of soccer, one of the world's most popular sports, complete with the strategies and techniques of the great international tournaments along with the actual sights and sounds of the fast-paced play.

From a host of countries, the player chooses the international teams that will compete, each with their own special playing strengths. Up to 4 players can challenge the computer or can team up to play each other. To achieve victory, Kick And Run calls for teamwork as well as aggressive individual skills such as good foot speed, ball control and shooting ability.

"With Kick And Run, Taito America proudly introduces its first multi-player cabinet," said Paul Moriarity, president. "This high-tech cabinet is not just attractive housing for state-of-the-art equipment, but is an integral, dynamic part of the game itself. It even includes a foot pedal which is the kick switch for a new level of realism."



The new model is available through tory distributors and further information may be obtained by contacting Taito America Corp. at 660 S. Wheeling Road, Wheeling, IL 60090.

Industry Calendar

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

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

May 1-3: AMOA 1987 National Team Dart Tournament; Ramada Inn O'Hare; Chicago.

May 23-25: Arachnid 1987 BullShooter II National finals; Rosemont Ramada Inn; Chicago.

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

June 12-14: Illinois Coin Machine Operators Assn.; Holiday Inn Conference Resort; Decatur, IL; annual state convention.

October 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.

**CASH BOX
WE TALK
TO PEOPLE
THAT COUNT**

CHART INDEX

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

o (Zen of Aniquity/48/11/Almo - ASCAP) .. 66	Fire (Bruce Springsteen - ASCAP) .. 46	Livin' On (Bon Jovi/PolyGram/April/Desmobile - ASCAP) .. 1	lard - BMI) .. 15
nt (Howard Jones, adm. by Warner Tamerlane - 92	For Tonight (Peraz, PRO/Kish Kish - CAPAC) .. 72	Love You Down (Ready For The World/Excalibur Lace/Trixie Lou - BMI) .. 16	Summertime (Washinwear - BMI/Beach House - ASCAP) .. 93
ay (Troutman/Saja, adm. by Saja - BMI) .. 60	Girlfriend (Kamalar - Let's Shine - ASCAP) .. 99	Make It (Almo/Irving - ASCAP/BMI) .. 81	Talk To Me (Music Corp. of America/Franne Gee/Right-song - BMI/Del Zorro/Summa-Booma/Admin. by Arista-ASCAP) .. 22
Moment (WB/Vera Cruz - not listed) .. 3	Have You (Bush Burnin' - ASCAP) .. 77	Mandolin Rain (Zappo/Bob-A-Lew/Basically Gasp - ASCAP) .. 24	That Ain't (Fate - ASCAP - 39
a Girl (Brockman - ASCAP) .. 9	Hold Me (Sister Fate - ASCAP/Pretty Man/Teete - BMI) .. 83	Midnight (Stray Notes/Colegems/EMI/Acara - ASCAP) .. 44	The Best (Not Listed) .. 96
ake (Orange - ASCAP) .. 55	Hooked On (Lifo - BMI) .. 86	My Baby (Hynde House Of Hits/Clive Banks) .. 76	The Final Countdown (Pub not listed) .. 36
e (Ciofline/Hidden Pun - BMI) .. 17	How Much (Easy Action adm. by WB/Rude (adm. by Warner Tamerlane) - ASCAP/BMI) .. 82	Nobody's Fool (Chappell/Eve Songs - ASCAP) .. 23	The Future's (Mabadaddi/I.R.S., Adm. by Criterion - BMI) .. 100
ew (Latebond Ltd./adm. by WB - ASCAP) .. 26	If I Say (Marver, Morrow/Ensign - BMI) .. 94	Nothing's Gonna (Prince Street/Almo - ASCAP/Screen Gems - BMI) .. 84	The Honeythief (Virgin - Nymph - BMI) .. 54
(All Seeing Eye/PolyGram - ASCAP/Better PolyGram Songs - BMI) .. 40	If You Gotta Fight For (Def Jam/Brooklyn Dust - ASCAP) .. 11	Nothing's (Realsongs/Albert Hammond (adm. by WB) - ASCAP) .. 30	The Lady (Almo - ASCAP) .. 87
elp (Chappell/Intersong - ASCAP) .. 35	I Got (Charles Family/Alli Bee/Grabbitt - BMI) .. 89	Notorious (Tritec - not listed) .. 66	The Next (Sin Drome/Blackwood - BMI/Chappell & CO/French Surf Adm. by Chappell & CO - ASCAP) .. 94
Up (WB, Music Corp./DQ/Silver Sun, adm. by ASCAP) .. 42	I Knew (Chrysalis/Rare Blue - ASCAO/Little Shop of Morgansongs - BMI) .. 52	Open Your (WB Music Corp./Bleu Disque/Webo Girl/Rafelson - ASCAP/Warner Tamerlane/Doraflo/Bertus adm. by Warner Tamerlane - BMI) .. 2	The Way (Zappo (adm. by BOB-A-LEW) - ASCAP) .. 65
a Vie (Lieberman/Music Corp. of Amer. Inc. - BMI) .. 27	I Wanna Go (Danny Tunes (adm. by Warner Tamerlane - BMI)/Buyrum/Raski (adm. by WB Music Corp. - ASCAP) .. 21	Respect Yourself (East Memphis/Irving/Klondike - BMI) .. 18	This Is (Joel Songs - BMI) .. 37
Of (Stone And Muffin/Rella - BMI) .. 10	Lean On (Interior - BMI) .. 45	Serious (Triage/Living Disc - BMI) .. 79	Tonight, Tonight (A. Banks, P. Collins, M. Rutherford, Hit & Run - ASCAP) .. 38
o With Me (Panchin - BMI) .. 33	Let's Go (Chong - adm. by Warner - Tamerlane - BMI) .. 32	Shake You (Charles Family/Alli Bee/Grabbitt - BMI) .. 12	Touch Me (Zomba Enterprises - ASCAP) .. 7
g Around (C'est/Famous - ASCAP) .. 97	Let's Wait (Flyte Tunes - ASCAP/Crush Club) .. 25	Shelter (Little Diva - BMI/Little Steven - ASCAP) .. 58	Victory (Delightful - BMI) .. 68
g Up (Intersong/'Til Tunes - ASCAP) .. 74	Light Of (Bruce Springsteen - ASCAP) .. 88	Skin Trade (Tritec) .. 50	Walking Down (Blackwood/Bangophile/Spinning Avenue (adm. by Bug/See Squared - BMI) .. 62
g (Flyte Tyme Tunes - ASCAP) .. 29		Smoking Gun (Calhoun St. adm. by Bug/Robert Cray - BMI) .. 80	Walk Like (Peer International Corp. - BMI) .. 31
iff (ATV - BMI) .. 53		Someday (Colgems-EMI/Tiger Shards/Irving/Calyso Toonz - ASCAP/CAPAC - BMI) .. 28	We Connect (Golden Torch - ASCAP) .. 47
(Ratt/Time Coast/Rightsong/Small Hope - BMI) .. 90		Someone Like (Hallowed Hall/Red Network - BMI) .. 58	We're Ready (Hideaway Hits - ASCAP) .. 13
iver Woman (Brockman - ASCAP) .. 91		Some Where Out (MCA/Music Corp. of America - ASCAP/BMI) .. 19	What You (Myaxe/Almo/adm. by WB Music Corp - PRS - ASCAP) .. 49
ies (MCA/Booby Hart - ASCAP) .. 73		Stand By (Rightsong, A. D. T. - BMI/Trio - ASCAP) .. 70	Will You Still (Air Bear, adm. by Warner-Tamerlane/Music Corporation of America/Young Millionaires Club - BMI/Warm Springs - ASCAP) .. 4
ream (Roundhead - BMI) .. 43		Stay The (Orange Village - ASCAP) .. 20	Winner Takes (GMPC/Go-Go - ASCAP) .. 75
Leave (Mighty Three (adm. by Mighty Three) - BMI) .. 59		Stone Love (Delightful - BMI) .. 78	Without You (CBS Inc./Hudmar - ASCAP) .. 51
et (Hynde House/Clive Banks - not listed) .. 98		Stop To Love (April/Uncle Ronnie's - ASCAP/Dil-	You Give Love (Bon Jovi/PolyGram/April/Desmobile - ASCAP)71
eed (Boneidol/Rare Blue - ASCAP) .. 41		l - BMI) .. 15	You Got It (The Holmes Line of Music - ASCAP) .. 8
ody Have (Chong adm. by WB, Pet Wolf adm. by BMI - ASCAP/Warner-Tamerlane - BMI) .. 65			
nt (Music Corp. of America/Bayjun Beat - BMI)34			
er (F.S. Limited PRS/Willin' David/Blue Sky Rid- dl) .. 57			

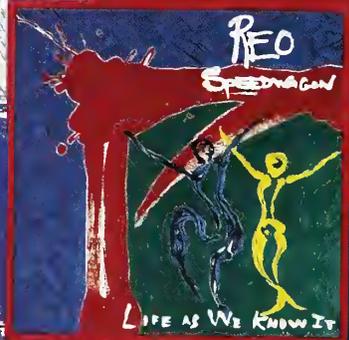
ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

know (The Tune Room/American Wordways - BMI) .. 62	Girl Friend (Kamalar/Let's Shine/Clinton St. - not listed) .. 89	Lovin' (Entertaining/Danica - BMI) .. 85	Someone Like (Philly World - BMI) .. 21
(Troutman/Saja, adm. by Saja - BMI)6	Girl Next (PolyGram/Better Nights - BMI) .. 67	Love Is (Zomba - ASCAP) .. 93	Somehow, Someway (Widr - BMI) .. 96
on (WB/Vera-Cruz - ASCAP) .. 79	Have You (Zomba Enterprises/Willesden - ASCAP/BMI) .. 1	Love Is A Dangerous Game (Zomba - ASCAP/Willesden - BMI) .. 23	Something About (Wiz Kid/Irving - BMI) .. 60
on't (MCA - ASCAP) .. 48	Heat Stroke (Max/Leosun - ASCAP) .. 80	Love You (Ready For The World/Excalibur Lace/Trixie Lou - BMI) .. 87	Something Special (Off Backstreet/Limited Funds - BMI) .. 55
nk City (Big Audio Dynamics - BMI) .. 86	He Wants (Glasshouse/Irving - BMI) .. 38	Low Down (Warner-Tamerlane/Advansus - BMI/W.B.M./Warner Thunder/Rain Dance - SEASC) .. 41	Stay (WB/E/A/Make It Big - ASCAP/Rockwood - BMI) .. 12
na Girl (Brockman - ASCAP) .. 9	Hold Me (Sister Fate - ASCAP/Pretty Man/Teete - BMI) .. 26	Mary Goes (MCA/Unicity/Ready Ready/Moonwalk - ASCAP/Trixie Lou/Ready For The World - BMI) .. 66	Stone Love (Delightful - BMI) .. 34
n (Temp - BMI) .. 25	Hold On (Arrival - bmi) .. 17	Misunderstanding (CBS/Huemar/Blackwood - BMI) .. 69	Stop To (April/Uncle Ronnie's - ASCAP/Dillard - BMI) .. 19
n (Larchis - BMI) .. 52	How Do You Stop (April/Second Nature - ASCAP/Blackwood/Janiceps - BMI) .. 29	New Dress (Slap Me 1 - ASCAP) .. 78	Sweet Love (Old Brompton - ASCAP/Derglenn - BMI) .. 90
nd (Mtume - BMI) .. 98	I Got (Charles Family/Alli Bee/Grabbitt - BMI) .. 76	No Lies (Flyte Tyme Tunes/Avant Garde - ASCAP) .. 75	Take It (Bush Burnin'/Khari Intl. - ASCAP) .. 8
n (All Seeing Eye/PolyGram - ASCAP/Better PolyGram Songs - BMI) .. 3	I Knew (Chrysalis/Rare Blue - ASCAP/Little Shop of Morgansongs - BMI) .. 63	Old Flames (Forceful (adm. by Willesden)/Willesden - BMI) .. 64	Take It From Me (Tuneworks - adm. by Careers/Reydon/Franne Gee/Rightsong - BMI) .. 47
Wait (WB/Walperug/Hook And Line - ASCAP/Leigh - BMI) .. 82	I Need (Flyte Tyme Tunes - ASCAP) .. 91	Once Bitten (Vesta Seven/Almo - ASCAP/Sir Gant - BMI) .. 97	Tears On My (Intersong - ASCAP) .. 44
nt In (WB Corp./DQ/Silver Sun adm. by WM Music - ASCAP) .. 36	I Wanna/Mighty Three - BMI) .. 94	Respect Yourself (East/Memphis/Irving & Klondike - BMI) .. 27	The Lover (Tygbe - BMI) .. 99
La(Lieberman/Music Corp. of Amer. Inc. - BMI) .. 35	If I Say (not listed) .. 14	Save The (Almo/Crimasco - ASCAP/Zigguart - BMI) 45	They Long (Jac/Blue Seas - ASCAP) .. 77
ate (Crique/EMI - BMI) .. 81	I'm Not Perfect (Bruce Woolley/April/Grace Jones adm. by DeShuffin) - ASCAP) .. 71	Send It (Off Backstreet/Streamline Moderene/Lauren Wood - BMI) .. 11	Think For You (Super Blue - BMI) .. 74
ke (Orange - BMI) .. 46	Incredible (Skeeterman/Lil' Tad/Spirit Marlon - BMI/Minding - ASCAP) .. 65	Serious (Triage/Living Disc - BMI) .. 7	Thinkin' About Ya(Dancia, BMI) .. 22
Share (Warner-Tamerlane/Buffalo Music Factors - BMI) .. 51	It's The(CBS Inc./Def Jam - ASCAP) .. 54	Sexappeal (Georgia's - BMI) .. 88	Time Out (Publisher Pending) .. 70
nt (Flyte Tyme Tunes - ASCAP) .. 37	Jimmy Lee/Gratitude Sky - ASCAP/When Words Collide/Bellboy - BMI) .. 5	Sexy Girl (Bush Burnin'/Johnnie Mae - ASCAP) .. 73	To Be Continued (Jobete/Tall Temptations - ASCAP)40
nt Love (Pub. not listed) .. 53	Jump Into My Life (Rare Blue - ASCAP - Kashif - BMI) .. 31	Shake You (Charles Family/Alli Bee/Grabbitt - BMI) 95	Together (Warner-Tamerlane/Deertrack - BMI/Martin Page - ASCAP) .. 59
ey Street (Protoons/Turn Out Brothers - BMI) .. 68	Keep Your (Flight Tyme - ASCAP) .. 50	She (Shockadella/Almo - ASCAP) .. 24	Two People (Myaxe/Almo, adm. by Warner Bros. - PRS/ASCAP) .. 92
nt Have (Rare Blue/Orca - ASCAP) .. 18	Lean On (Interior - BMI) .. 49	She Knew (Downstairs/Griffbit/Mighty Three - BMI) 84	U-Turn (A. Naga - BMI) .. 39
Disturb (Science Lab - ASCAP) .. 61	Let's Wait (Flyte Tyme Tunes - ASCAP - Crush Club) .. 16	Shiver (Gratitude Sky - ASCAP/Bellboy - BMI) .. 83	Victory (Delightful - BMI) .. 72
ove (Muscle Shoals Sounds/Jalew - BMI) .. 28	Living All (Downstairs/C/index adm. by The Mighty Three - BMI) .. 30	Showing Out (Terrace - ASCAP) .. 33	You Better (Perk's/Duchess - BMI) .. 32
ng No. 9 (Hip-Trip/Midstar - BMI) .. 13	Looking For A New Love (Intersong - ASCAP) .. 20	Situation #9 (Jay King IV - BMI) .. 5	You Got It (Holmes Line - ASCAP) .. 15
Little (Beezer - ASCAP/Frustration - BMI) .. 43		Six(Parisongs - ASCAP) .. 42	You Send The Rain Away (Irving/Glasshouse/American League/BMI) .. 57
nt (Rightsong/Frannie Golde/Gene McFadden/BMI) .. 2		Slow Down (MCA/Brampton/Virgin - ASCAP) .. 4	Zero In July (Crystal Isle/Mark Bynum/Electric Apple - BMI) .. 58
na(Arista) - BMI) .. 2		Someone (Noted For The Record/MCA - ASCAP/BMI) .. 45	
gation (Trycet, Ferncliff - BMI) .. 56			

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

In The Crowd (AMR-ASCAP/Nashion-BMI) .. 42	Wing BMI/ASCAP) .. 25	Long Gone Lonesome Blues (Acuff-Rose-Opryland/Hiriam-Rightsong-BMI) .. 99	The Bed You Made For Me (Sportsman-BMI) .. 27
is Moment (Alfa/WB/Vera Cruz) .. 71	How Can You Mend A Broken Heart (Gibb Bros., adm. by Unichappell-BMI) .. 67	Lovin' (That Crazy Feelin' (Tree/Strawberry Lane-BMI)29	The Right Left Hand (Frizzell c/o Welk-BMI/Cavesson c/o Merit-ASCAP) .. 18
is Got A New Baby (A Little More/Sharp Circle/Artie-ASCAP) .. 9	How Do I Turn You On (Lodge Hall/Rick Hall - ASCAP) .. 20	Midnight Girl/Sunset Town (Almo/Don Schlitz-ASCAP)8	The Rock And Roll Of Love (Jack And Bill/o/b/o/Itself & Ranger Bob/Chappell/Senrenity Manor-ASCAP) .. 30
nd Out (Jason Dee-BMI/Mr. Mort-ASCAP) .. 74	I Can't Win For Losin' You (Rick Hall - ASCAP) .. 1	Moon Is Still Over Her Shoulder, The (Lawyer's Daughter - BMI) .. 39	Then It's Love (Dennis Lind Music - BMI) .. 69
Stop My Heart From Loving You (CBS/Cross-Tree Group/Kieren Kane-ASCAP) .. 53	I Never Met A Man I Didn't Like (Irving/Beckaroo-BMI)96	Mornin' Ride (Chappell-ASCAP/Unichappell-BMI) .. 3	There's Still Enough Of Us (New Albany-BMI) .. 54
the Bells (Leeds Music) .. 85	I Only Wanted You (Tree/Cross Keys-BMI/ASCAP) .. 13	Need A Little Time Off For Bad Behavior (Window Music Pub. Co. Inc./Goodlat Music/Robin Sparrow Music - BMI) .. 73	They Only Come Out At Night (Rick Hall/Alabama Band-ASCAP) .. 66
nter(April-GSC-ASCAP) .. 72	I Take The Chance (Acuff-Rose-Opryland Music Inc.-BMI) .. 84	No More Mr. Nice Guy (McCracken/Piece Of The Action-ASCAP) .. 79	This Ol' Town (Riva Music Ltd./Dejamus, Inc. - ASCAP) .. 28
Driving Rain (Sounds of the Southwind-BMI) .. 93	I Thought You Were Already Gone (Big Cypress Pub.-BMI) .. 86	No Place Like Home (Writers Group/Scarlet Moon-BMI)4	To Know Him Is To Love Him (Vogue Music-BMI) .. 55
ry Girl Going To Town (Axbar Prod./Vivian Rae - BMI) .. 87	I Wonder If I Care As Much (Acuff-Rose Opryland-BMI)68	Ocean Front Property (Tree/Larry Butler/Blackwood-BMI/South Wing-ASCAP) .. 14	Twenty Years Ago (Warner House-BMI)/WB Gold-ASCAP) .. 12
oy Man (Michael H. Goldsten/Lyle Lovett - BMI) .. 34	I'll Come Back As Another Woman (Let There Be Music c/o So. Writers Group USA/Irving - ASCAP/BMI) .. 7	Oh What A Night (Jack & Bill/Ranger Bob/Hall-Clement/Maplehill-ASCAP/BMI) .. 64	Two-Name Girl (Unichappell/Vanhoy/Distorion-BMI) 78
Myself To Sleep (Irving - BMI) .. 100	I'll Die Trying (This Side Up Music-SESAC) .. 90	Old Bridges Burn Slow (Lowery-BMI) .. 47	Wall Of Tears (April/Lionhearted/New And Used-ASCAP) .. 88
nt We Shine (MCA Music/Don Schlitz/Fourth Floor/Kitchen-ASCAP) .. 98	I'll Still Be Loving You (Warner-Tamerlane/Love Wheel-BMI/MCA Music/Chriswald/Hopi Sound-adm. by Chappell & Co., Inc. ASCAP) .. 11	One On One (Artist-ASCAP) .. 31	Walk Me In The Rain (Wherefore/Lawyer's Daughter - BMI) .. 63
nt You Go And Leave Me (Sunbury/Canada Ltd.-BMI) .. 89	I'm A Little Boy Again (WB-BMI/Bob Montgomery-ASCAP) .. 82	One Of The Boys (Southern Grand Alliance-ASCAP) 62	We Always Agree On Love (Brother Bill's-ASCAP) .. 80
Be Cruel (Elvis Presley-BMI) .. 50	It Only Hurts When I Cry (Cross Key Pub. c/o Sunbury Music Canada) .. 81	Partners After All (Chips Moman/Attadoo/Rightsong-BMI) .. 37	What Am I Gonna Do About You (Tapadero/Jim's Allisons-BMI) .. 43
Go To Strangers (MCA-ASCAP) .. 32	It Takes A Little Rain(To Make Love Grow) (Tom Collins Music Corp.-BMI) .. 58	Quietly Crazy (Cavesson-ASCAP/Tapadero-BMI) .. 48	What Can I Do With My Heart (Oh The Music-BMI) .. 17
for You for Years (WB/Two Sons/Lodge Hall-AP) .. 49	It's Goodbye And So Long To You (Intersong/Chappell & Co.-BMI) .. 61	Right Hand Man (Earthly Delight-BMI) .. 26	When A Woman Cries (Tapadero (a div. of Merit)-BMI/Cavesson (a div. of Merit)-ASCAP) .. 44
en To Thirty-Three (Forrest Hills/AI Galico/MCA/Road-BMI/ASCAP) .. 97	It's So Easy (Lipsmackin' Music Co.-BMI) .. 94	Rose In Paradise (Blackwood-BMI/April-ASCAP) .. 2	When I'm Over You (Music City Music-ASCAP/Combine-BMI) .. 70
en In The Sky (LeBone-Aire/Vicious-ASCAP) .. 19	Keep The Faith (April/Keith Stegall-ASCAP/Hall-Clement/Walk-BMI) .. 52	Say Lady We Let It Slip Away (Little Acorn/Light Switch-BMI) .. 92	When Something Is Good Why Does It Change (Bocephus Music-BMI) .. 75
er (Stalter Bros.-BMI) .. 6	Kids Of The Baby Boom (Bellamy Brothers-ASCAP) 21	Senorita (Almo/Little Memo/Danny Flowers-ASCAP)51	Wild-Eyed Dream (Tree-BMI) .. 41
ide Horses Too (Mid-Summer Music/AMR Pub. - ASCAP) .. 56	Leave Me Lonely (WB/Gary Morris - ASCAP) .. 22	Single Bar Lullaby (Custom Show Pub.-BMI) .. 95	You Still Move Me (Pink Pig Music-BMI) .. 24
Will (Michael H. Goldsen/Lyle Lovett-ASCAP) .. 76	Let The Music Lift You Up (Two Sons/Warner-Tamerlane/WB-BMI/ASCAP) .. 40	Straight to the Heart (Rondor, c/o Irving-BMI/Chappell-ASCAP) .. 5	You Left Her Lovin' You (Freaky Stan/Watch Cat - ASCAP) .. 83
lbye Song (A Little More Music/Sharp Circle-AP) .. 77	Let's Be Fools Like That Again (Old Friends-BMI) .. 38	Take A Little Bit Of It Home (AI Galica-BMI) .. 59	You're The Power (Colgems-EMI-ASCAP) .. 46
lbye's All We've Got Left (Goldline-ASCAP) .. 80	Like An Oklahoma Morning (Little Bill/Little Amber-BMI) .. 57	Take My Wings Off (BMI Music) .. 91	You've Got A Right (Crosskeys-ASCAP/Old Friends - BMI) .. 60
nt Have You (Briarpatch/Englishtown - BMI) .. 35	Lone Star State Of Mind (Lucrative/Bait and Beer-	Take The Long Way Home (Song Pantry/Believus Or Not/Warner-Tamerlane-BMI) .. 16	You've Got The Touch (Alabama Band, a div. of Wild Country-ASCAP) .. 23
ies On Parade (Zoo Crew adm. by Colgems-EMI-AP) .. 33		Talkin' To The Moon (Larry Gatlin-BMI) .. 15	
Past Forever (Rick Hall - ASCAP) .. 36			
ecoming '63 (Blackwood/Larry Butler & South			

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