BRYAN ADAMS
Victim of Love

Exactly two years ago, we released "Heaven."
Now, we're releasing "Victim of Love."
Do what you must.

"Victim of Love" from the LP INTO THE FIRE by BRYAN ADAMS
Editorial

Whatever Happened To The Eight Track Tape?

Technology is getting a little nuts. It is getting to the point where even knowledgeable industry "experts" are hard pressed to keep up with the improvements, advances, improvements on advances and new technological breakthroughs.

We started with the video disc, then came CD's and now there are all forms of combined and interactive capability CD's. You've got your CD, CDV, CD ROM, CD 1 and, reports of an erasable, re-useable CD format that will be available in a few short years. In addition to the CD format the general public is taking to in overwhelm, g numbers, there is already a floppy, re-useable CD available, very expensive at the moment but, as we have seen, high prices have shown a great ability to decline as consumer demand grows.

Let's not forget DAT, and, in the home video realm, 8 mm. Rumors are also spreading about an even newer generation of super fidelity audio format, software the size and shape of credit cards, capable of being encoded with up to ten standard length.lp's. The fact that all of these developments require close study by every phase of the home entertainment industry for self protection against copyright infringement, pirate, bootleg and home taping and any and all other sources of lost revenue is obvious and self evident. Safeguards are not the purpose of this editorial. Individual manufacturers and licensing organizations have been addressing these problems in conjunction with industry organizations for some time. We only wish to point out the obvious. The overall catalyzing technological advances (I call your DAT and raise you one CD ROM), the call for some sort of organizational sanity for making the hardware available to the public and giving software suppliers and manufacturers and the general public an opportunity to examine the available formats and make rational decisions based on individual need, and finally to wistfully wonder what ever did happen to the simple days of eight track tapes and quadrophonic sound?
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**ALPHABETICAL LISTING ON INSIDE BACK COVER**

CASH BOX TOP 100 SINGLES

Title based on a combination of radio airplay and actual pieces sold at retail stores.
What Has SURFACE Done For You "LATELY"?

"LATELY" is the follow-up single to the No. 1 smash hit, "HAPPY." Exploding at radio now!

"SURFACE."
On Columbia
Records, Cassettes and Compact Discs.

Produced by David "Pic" Conley, David Townsend and Bernard Jackson for Surface Productions. "Columbia" are trademarks of CBS Inc. © 1987 CBS Inc.
David Berman To Head Capitol Records, Don Zimmermann To London For EMI Int’l Marketing

LOS ANGELES - More changes took place last week at Capitol Records. Long-time president Don Zimmermann was transferred to London to head the international marketing and promotion divisions of EMI Records (U.K.) and Capitol/EMI America/Manhattan, while his position will be taken by former Capitol Industries, EMI, Inc. president David Berman. Both appointments will become effective August 3.

In addition to these appointments, Joe Smith will become president and chief executive of Capitol Industries-EMI, Inc. The changes, announced by Bhaskar Menon, chairman and chief executive officer of EMI Music Worldwide, are the latest in a series of high-level executive shufflings at the label. It comes on the heels of the dramatic merger last month of Capitol’s Manhattan and EMI America labels.

Zimmermann’s move to London is an attempt to reorganize EMI Worldwide’s international structure by allowing the heads of the two labels overseas, Roger Le Comber (director, international, EMI Records, U.K.) and Kick Van Hengel (vice president, international, Capitol/EMI America/Manhattan) to report directly to Zimmermann. “We had two international departments reporting to two different places, one to the U.K. and one to New York,” confided Sue Satriano, vice president, public relations and communications for EMI Music. “Now, we will still have those two departments, but they will report to Zimmermann. He will coordinate their efforts worldwide. He’s very excited about it.

In his new position as head of the Capitol label, Berman will report directly to Smith, and he will enjoy more hands-on experience working with artists on the Capitol roster.

“David Berman wanted to be president of the label, he wanted to work directly with the artists,” said Satriano.

Commenting on the appointments of Berman and Zimmermann, Menon said “Don Zimmermann combines exceptional knowledge and experience of both the North American and International music markets and brings to his new assignment a deep understanding of the people, cultures, and systems of Capitol and EMI Music. David Berman brings outstanding personal and professional qualities to his role as leader of the company’s flagship American label.”

Spokesperson Satriano put to rest any rumors of further reshuffling among the top levels of EMI Music saying firmly "this is the team."

Arista Forms 6 West Video Division; Grateful Dead Tapes Up First

NEW YORK—Arista Records has formed 6 West Home Video to distribute home video programs developed or acquired by Arista, with the initial full-length release, a Grateful Dead film, So Far, slated for October.

So Far is a one-hour tape directed by Len Dellenback and Jerry Garcia that traces the career of the band from "Uncle John’s Band" to "In the Dark," incorporating live studio and stage performances. The film will have a list price of $29.95.

6 West will be distributed by the RCA/A&M/Arista system, with the marketing handled by the Arista Records field staff in conjunction with the sales staff or RCA/A&M/Arista Distribution.

“When I saw So Far I realized that this film—and music event is so special that we would want to distribute it ourselves,” said Arista president Clive Davis. “It’s a unique and evocative document of one of America’s foremost bands. The formation of 6 West is a direct outgrowth of our enthusiasm for So Far, and all releases will be held to the same high standard.”

Prior to So Far, Arista will release a short Grateful Dead video program, called The Making of "Touch of Grey" and More, incorporating the "Touch of Grey" video and behind-the-scenes footage of the production of the video. Set for an early September release, it will retail for $12.95.

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Rock ‘n’ Roll On Trial: Jello Biafra Goes To Court

By Paul Torio

NEW YORK - The first major rock censorship trial of the 1980s begins August 11 in Division 57 of Los Angeles Municipal Court. Stage left is defendant Jello Biafra of the rock group The Dead Kennedys, charged with including a controversial poster with his band’s album (Alternative Tentacles) label. Stage right is L.A. deputy city attorney Michael Guarino, who is prosecuting Biafra for “distributing harm to minors.” And center stage is the first amendment—a jury of twelve that will decide whether or not the Constitution still protects freedom of artistic expression.

 Guarino claims Biafra and four others violated California penalty code 313.1, an obscenity statute prohibiting dissemination of pornography to minors, a law that has been on the books since 1872, since it’s impossible to search the retailer and dispenser with any certainty, but never used until now. As issue is not Biafra’s music but a poster/painting titled Penis Landscape, by noted Swiss artist H.R. Giger, inserted in the "Frankenchrist" jacket.

 Giger, however, has not been charged, nor has the Wharehouse, the retailer in the case. Aside from Biafra, the defendants are a sub-distributor, an ex-manager of Biafra’s defunct Alternative Tentacles label, the manufacturer who pressed "Frankenchrist," and a distributor at Greenworld, which recently filed for bankruptcy because of costs incurred by the case.

 All the defendants face up to one year in prison and a $2,000 fine, though Biafra and others see larger issues at stake. “The jail sentence does not worry me as much as the possible precedent and how it would be used against other artists and journalists, especially by the other Michael Guarnios and Jesse Helms of the world. Why else would we be raising up to $70,000 total to fight a $2,000 fine?”

 He contends this is just another case of the government beating up on the little guy, picking on people who don’t have money to defend themselves. It’s unfair because the government, in its usual fashion, used the little guy like a raptoch and then use the precedent as a stronger instrument to go after people such as Prince and Motley Crue.”

 Frank Zappa, commenting in the L.A. Weekly, agreed with Biafra. “Of course they didn’t prosecute Prince for the same reason they’re not prosecuting the Wharehouse— because they can hire a good lawyer. And that’s what’s making the difference here. They figure (Biafra) doesn’t have any money to fight the case. It’s really a cowardly system, performing a cowardly function.”

 Guarino explains himself this way: “We’re going after him because the poster that was included in the Dead Kennedy’s ‘Frankenchrist’ album is probably one of the very few things I’ve ever seen that actually violates penal code section 313.1, (which is) a state code that disallows material that appeals to the prurient interest substantially beyond the customary limits of candor.”

 On April 15, 1986, Guarino sent several plainclothes policemen with a search warrant to enter Biafra’s San Francisco apartment, where they confiscated, among other things, Biafra’s personal property and the business records of Alternative Tentacles. The search was in response to a complaint by Mary Sierra of Sylmar, California, whose fourteen-year-old daughter gave her a brother seven-year-old “Frankenchrist” as a gift.

 Giger, who has designed album (continued on page 33)
MTV Announces Awards

Finalists

LOS ANGELES—On Wednesday, August 5, MTV; Music Television announced the finalists in each category competing for the music network’s ’1987 MTV Music Video Awards.’ The show will be held on September 11, telecast live from the Universal Amphitheater in Los Angeles, with additional satellite pickups from around the world. The finalists are as follows:


(continued on page 33)

Atlantic’s Sal Uterano Dies

NEW YORK—Sal Uterano, vice president of sales for the Atlantic Record Corp., died July 16 in Manhasset Hills, New York, at the age of 60.

Uterano joined Atlantic Records in 1968 as a field salesman covering over 20 markets in the east and midwest. In 1969 he was named assistant sales manager, and the following year became national album sales manager. Uterano served as director of national sales from 1972-78, when he was named vice president of sales.

He is survived by his wife, Mary, five children and two grandchildren.

JEM Group Reorganizes, Pacts With PolyGram

NEW YORK — In a significant reorganization, the JEM Group has separated its distribution and recording label operations, JEM Group president Marty Scott announced. In addition, Passport Records, one of the labels under the JEM umbrella, has struck a 20-market distribution agreement with Atlantic, JEM Group’s PolyGram Records for a new joint venture called Paradox Records. The first Paradox release will be an album by Eastern Bloc.

JEM Distribution will be headed by executive vice president Bill Shaler, who will be responsible for sales distribution at all branches in New Jersey and California. Scott and the members of the New Jersey staff have moved into new headquarters at 3619 Kennedy Road, South Plainfield, NJ.

KEEPING BUSY—Passport Records/Editions ’87 recording artist Bill Bruford recently completed his successful Earthworks tour in America and is now preparing for a possible tour to the States with David Bowie’s backing band in the fall. Pictured backstage at The Bottom Line in New York City (L to R) are: Passport/Audition recording artist Larry Frost; (back row) Paul Santos, national retail coordinator, Passport; Mick Hutton of Earthworks; Donna Geisinger, project coordinator/promotions; Amy Fleischman, East Coast marketing coordinator for Passport; Bruford; Lynda Kady-Waefling, national radio promotion, Passport; John Enrico, national sales manager, Passport; and Vic Lentino, national radio promotions, Passport.

EXECUTIVES ON THE MOVE

Smith, Gmeiner Step Up—Ray Gmeiner has been appointed national director of album radio promotion for Elektra; Roger Smith has been named national director of Top 40 radio promotion for the label. Gmeiner previously served as Elektra’s West Coast regional album promotion director. Smith most recently served as a promotion marketing manager for the Southern California/Arizona/Nevada region.

Block Appointed—Scott Coakley, senior director, album promotion, has announced the appointment of Michele Block manager, national album promotion; she will be based in New York.

Locastro-Kaufman Appointment—Louise Locastro-Kaufman has been appointed production manager, merchandising, CBS Records, as announced by Arthur Yarian, director of graphic arts production, CBS Records. Kaufman will be responsible for promotion, production, distribution of local advertising, consumer ads, trade ads, point of purchase material, and special projects for the CBS/Records Group. Ms. Kaufman joined CBS Records in 1979 and most recently held the position of production coordinator, merchandising, CBS Records.

Kaye and Zichella Joins—Randy Kaye and Michelle Zichella join Slash Records in Los Angeles. Kaye, formerly of Big Time Records and co-founder of Texas Records, has been appointed national director of marketing. Zichella, from Century City Artists, was named national director of promotions.

Guzman Appointed—Burt Margolis, director of data processing for WEA, announces the appointment of Jose Guzman as director of branch support. Guzman is a data processing veteran with 21 years of experience.

Eichen Promoted—George Eichen has been named vice president and assistant general counsel for Warner Brothers’ theatrical division, it was announced by John A. Schulman, vice president and general counsel for Warner Brothers Inc. Prior to this promotion, Eichen served as assistant general counsel, theatrical division, since 1984.

Bozeman Forms Record Company—Top Black concert promoter, Jesse Bozeman, has formed a record label, Harlem International. Bozeman, owner of Sun Song Productions, has promoted some of the biggest concert tours for artists such as Teddy Pendergrass, The Jacksons (Victory tour), and Marvin Gaye.

Gatlin Appointed—Schwartz Brothers, Inc., of Maryland, has announced the appointment of Glenn Gatlin as director of video sales. Gatlin previously served as director of sales for VTR Distributors in Pittsburgh.

Cornish Named—Peter Cornish has been appointed managing director, United Kingdom and European operations, Lorimar Music Group, as announced by Sam Trust, President, Lorimar Music.

Gassner Appointed—Rudolf (Rudi) gassner, president of BMG Music International, has also been appointed chief executive officer of the division, it was announced today by Michael Dormann, co-chairman of the Bertelsmann Music Group and board member of Bertelsmann AG.

Duffin Named—Dave Duffin has formed a new recording label, Harlem International. Duffin, previously an independent music public relations agency, recently named Bruce Duff as his executive vice president of major artists; formerly he was an account executive there. Margaret Arana was promoted from assistant account executive to account executive at New Image.

Bradkin Named—Jim Bradkin, Newmark, Wechsler & Howard announces the appointment of Susan Bradkin as account executive in the New York office. Bradkin was previously with Blair Radio, where she held such positions as account executive, sales manager and network manager in their New York office since 1977.

Madatian Named—Jasmine Madatian has been appointed senior account executive for Andrea Jaffe, Inc. Most recently Madatian served as West Coast publicist for the De Laurentiis Entertainment Group.

Leshetz Named—Barry Leshetz, formerly of Elite Home Entertainment, has been named director of PlayBoy Home Video, it was announced today by Susan Eaton, vice president, PlayBoy Video Corporation.

Nilsson, Litvinoff Named—World renowned singer/songwriter/composer Harry Nilsson has been named acting president, CEO and chairman of the board for Hawkeye Entertainment, Inc., the Hawkeye board of directors announced. Nilsson, who is a founding member of the company and its executive vice president, replaces James E. Hock, who has left the company. Hawkeye Entertainment also announced the appointment of Steve Litvinoff as vice president of marketing. Litvinoff a former theatrical lawyer and personal manager, has also produced for film and stage.

Cash Box August 15, 1987
**SINGLE RELEASES**

**OUT OF THE BOX**

**HEART** (Capitol B-44040) 
Who Will You Run To (3:45) (Real-
gongs/ASCAP) (D. Warren) (Producer: 
Neilson) 
The Wilson sister’s second offering 
from the smash “Bad Animals” LP. 
This powerful melodic rocker has been 
laying on AOR for a while now, and it’s 
a shoe-in for Top 40 radio accep-
tance. Progressive Adult Contemporary 
outlets may benefit from this as well.

**OUT OF THE BOX**

**MR. MISTER** (RCA 5273-7-RAA) 
Entente Music/BMI) (Page-George-
Land) (Producers: Mr. Mistor-K. 
Kilen) 
Top 40 and AOR should immedi-
ately respond favorably to this tune, 
a teaser from the forthcoming “Go On” 
LP. Following up the hit LP “Wel-
come To The Real World” isn’t easy, but 
if this single is any indication, the 
boys are off to a strong start.

**NEW AND DEVELOPING**

**THE MAIN** (Satellite S-7001) 
All Of Me (3:59) (Pac Int’l/ASCAP) 
(H. Green) (Producers: C. Cooper-
H.Green) 
Stylish R&B ballad featuring former 
members of the Main Ingredient and 
Switch. Strong song is aided by lush ar-
rangement and memorable vocals. 
B/C and A/C attention will come im-
mediately, watch for possible Top 40 
move...
OUT OF THE BOX

**DIONNE WARWICK** - *Reservations For Two* - Arista AL-84446 - Producers: Various - List: $8.98 - Bar Coded
Whitney’s aunt is showcased here in a slick, A/C leaning collection. Five of the ten songs are duets, with singing contributions from Smokey Robinson, Jeffrey Osborne, Howard Hewett, Kashif, and June Pointer.

**BACHARACH/SAGER** write three of the numbers here, and the Osborne duet “Love Power” is the first single.

**NEW AND DEVELOPING**

**JOHN ADAMS** - Strong - A&M SP 5164 - Producers: Various - List: $8.98 - Bar Coded
Attractive blue-eyed soul from Britisher Adams. His deep, fluid voice pays obvious homage to Paul Young and Bryan Ferry, while his all-black band recalls the soulful sonics of Simply Red. Recorded half in New York and half in L.A., the LP reveals Adams’ fascination with the American soul idiom.

**FEATURE PICKS**

Much-awaited, the DBs for I.R.S. is a well-deserved shot at commercial success. Peter Holsapple writes clever, quirky pop tunes a la Robyn Hitchcock, and the band backs it up with their forceful, enthusiastic chops.

**MARIA VIDAL** - A&M SP 6-5160 - Producers: Various - List: $8.98 - Bar Coded
Intriguing debut collection - Vidal’s sultry voice simmers through the patchwork of styles, from the introspective “I Am A Girl In Spain” to the danceable grooves of “The Real Feel” to the first single, Sandy Stewart’s “House Of Love.”

**GLEN BURTINICK** - Heroes and Zeros - A&M SP 5106 - Producers: Burtnick/Prater - List: $8.98 - Bar Coded
New Jersey rocker with a appealing, youthful air plants both feet squarely on rock-solid soil and scores big with this open, driving set.

**BRIAN MCDONALD GROUP** - Desperate Business - Columbia BFC 40582 - Producer: Beau Hill - List: $8.98 - Bar Coded
Impressive hard-rock debut from band formerly known as Dillinger. Cracking yet melodic with a Midwestern spin, McDonald should follow closely behind Bon Jovi in the hard rock sweepstakes.

**PETER TOSH** - No Nuclear War - EMI America ELT-46700 - Producer: P. Tosh - List: $8.98 - Bar Coded
Perhaps reggae’s greatest living spokesman, Tosh keeps the word of Jah alive with this topical set of percolating rhythms. Subjects vilified include nuclear war, marijuana persecution and apartheid.

**GREGG ROLIE** - Gringo - Columbia BFC 40789 - Producers: Various - List: $8.98 - Bar Coded
Former keyboardist/vocalist for Journey and Santana proves he can more than handle the spotlight on his own. His voice is fairly limited in range, but expressive and tough when stretched.

**VARIOUS ARTISTS** - Tenth Anniversary Anthology Vol. 1 - *Live From Antone’s* - Antone’s ANT 0004 - Producer: Angela Strehli
Ten songs captured live on 24 track at one of the world’s most famous blues clubs during Antone’s tenth anniversary celebration, July, 1985. Features legends like Albert Collins, Buddy Guy, Jimmy Rogers, Pinetop Perkins, James Cotton, and more.

**DEBBIE GIBSON** - Out Of The Blue - Atlantic 81780-1 - Producers: Various - List: $8.98 - Bar Coded
A fond remembrance of pop idols of times past - this 16-year old Long Island native has leaped into the pop/dance arena with wide eyes and a penchant for writing flowing ballads and sizzling dance grooves. The first single “Only In My Dreams,” has cracked the Top 20 on the Cash Box singles chart and is still moving.

**NEW AND DEVELOPING**

**DEBBIE GIBSON** - Out Of The Blue - Atlantic 81780-1 - Producers: Various - List: $8.98 - Bar Coded
A fond remembrance of pop idols of times past - this 16-year old Long Island native has leaped into the pop/dance arena with wide eyes and a penchant for writing flowing ballads and sizzling dance grooves. The first single “Only In My Dreams,” has cracked the Top 20 on the Cash Box singles chart and is still moving.

**RECORDS TO WATCH**

**THE LIVING DAYLIGHTS** - Original Motion Picture Soundtrack - Warner Bros. 25516-1 - Producers: Various - List: $8.98 - Bar Coded

**MADAME X** - Atlantic 81774-1 - Producers: Cooper/Hightower/Mims - List: $8.98 - Bar Coded

**SCOTT COSSU** - She Describes Infinity - Windham Hill WH-1063 - Producer: Tom Canning - List: $8.98 - Bar Coded

**LLOYD PRICE** - Here Comes The Nite - NFS 321 TR - Producer: Not Listed

**GEOFFREY DOWNES/NEW DANCE ORCHESTRA** - The Light Program - Geffen GHS 24156 - Producer: G. Downes - Bar Coded

**MAKOTO OZONE** - *Now You Know* - Columbia FC 40676 - Producer: Gary Burton - List: $8.98 - Bar Coded


**DEAD CAN DANCE** - Within The Realm Of A Dying Sun - 4AD CAD 705 - Producers: Dead Can Dance/J. Rivers


Cash Box  August 15, 1987
RISING STAR — Over on Hollywood’s famed Melrose Ave, lies a full-on, 48-track production facility not to be missed. Fathered by the multi-talented John Barnes, S-N-S Recording is equipped with a Synclavier and a Fairlight. This place is a "very serious computer oriented production facility," according to Barnes, whose has written and arranged with Michael Jackson, Lionel Richie, and Quincy Jones, sets his pace apart because of the atmosphere, the staff, the experience. You name it. "It’s a fun place to be, very down to Earth. We’ll participate in a person’s project and charge them less, so that they’ll get the opportunity to work with the type of gear they want and not have to pay exorbitant hourly rates."

Barnes’ righteous gigs are currently inhabited by Eddie Murphy, and David Lee Roth will be in soon.

Barnes recently finished working with Michael J. on "Bad," a collaboration that goes back to the Victory tour. The two are scheduled in professional work, setting Jackson’s flowing musical ideas in concrete form before Quincy applies the final seal.

The S-N-S Studios can be found at 8425 Melrose Ave, in Hollywood, and their number is (213) 651-4736.

FLYIN’ HIGH — Young Kim Peet had a little apprehensive hero riding shotgun in Dumbo with Wayfarer-clad Dad Tom. What a little heartbreaker.

HOW THE WOLF SURVIVES — Sat next to David Hidalgo’s sister-in-law at The Lobos show show at the Greek Theater last weekend. Let me tell you, that woman can talk... And since inquiring minds want to know this stuff, here’s the scoop on the lead Lob’s life: he’s been married for 14 happy years and has three children named David, Denice, and Vincent. David, who’s eleven, plays drums, and should be hot stuff on the skins in no time, with a benevolent taskmaster like Daddy helping everyday. Not very shocking stuff, but very comforting in these days of split families, etc...

The show itself, though marred by early sound problems was a huge musical treat for some of the city’s musical spirit. Many norteno acoustic numbers, Mexican sing-alongs, rollickin’ rave-ups like "Shakin’ Shakin’ Shakes" and "Don’t Worry Baby," all performed with heartfelt smiles and good-natured kicks under the stars at the Greek. It was a true homecoming for the band, who played in front of many friends and family members, paying tribute by dedicating nearly every song to those close to them. It was hard not to leave with a warmed heart...

GOT THEM ANTOINE-TYPE BLUES — Legendary blues club Antoine’s in San Antonio was the hot scene to see and be seen recently at their 12th anniversary celebration, a week-long party featuring some of the greatest names in blues. Janmmin at the world famous club were such legends as Jimmy Rogers, Pinetop Perkins, Snooky Pryor, Matt "Guitar" Murphy, Buddy Guy, David "Fathead" Newman, and many more with nicknames just as sweet... TV hipster Lance WIll showed up, harmonica in hand, for a little impromptu jam one evening, just as he had when Albert Collins played L.A. at The Music Machine a few months back. Say what you will about overexposure, but Bruno can blow some harp...

BACKSTAGE BRUNO — Legendary good Bruno Radulini showed up to pay tribute to his idols at Antoine’s 12th Anniversary party. Shown backstage coolin’ down are (l-r): Jimmy Rogers, Bruno, and Pinetop Perkins.

STILL MORE BLUES — Two ass-kicking blues festivals are coming up next month, so make plans early. Here’s some data: the first is the oldest ongoing blues festival in the U.S., the 15th Annual San Francisco Blues Festival. It takes place September 12 and 13 from noon to 6pm at the Great Meadow Fort Mason. Playing Saturday will be Johnny Winter, Lonnie Brooks, James Harmon Band, Roy Rogers & The Delta Rhythm Kings, and more. Sunday’s finale features Roomful Of Blues, Albert Collins, Memphis Slim, Little Charlie & The Nightcrawlers, Angelo Strehbl Band, and more, more, more... Info on the San Francisco festival can be gleaned by dialing (415) 826-6837.

Next up is the Long Beach Blues Festival, on September 19 and 20. Although this gala extravaganza is somewhat newer than its Bay Area counterpart, the lineup is no less impressive. It kicks off Saturday the 19th with Clarence "Gatemouth" Brown, Johnny Otis Band with Harmonica Fats and Guitar Shorty, Memphis Slim and others, plus headliners The Robert Cray Band. Sunday kicks off the pace hot with Etta James, Snooks Eaglin with the Henry Butler Trio, John Cephas and Harmonica Phil Wiggins and more, with second day’s main man, the master of the electric blues axe, B.B. King. Not a bad lineup. Phone # for Long Beach Festival ticket info is (213) 498-5566. Watch this space for future developments.

DeBarge: Four “Bad Boys” Feelin’ Very Good

By Troy Croom

You might think DeBarge would be less than optimistic about their future since the two stellar talents Bunny and El DeBarge left the group to pursue solo careers a year ago - and this at the height of DeBarge’s career, just after they had reared the smash LP “Rhythm of the Night.”

But you couldn’t be farther from the truth. In fact, the Bunny and El departure actually set the wheels of change turning for the good of all concerned.

If DeBarge has lost two siblings, they’ve gained two. Firstly, there’s Bobby DeBarge, formerly with the Motown group Switch - plus a new label, and a new producer. Now on the verge of releasing “Bad Boys,” their fifth album, DeBarge counts all these changes as motions toward a newfound freedom: room to grow creative with their new label, Signed, Horse, and a new democracy within the band.

If Bunny and El required perhaps more than an equal share of the spotlight, manager Joe Tanous explains that “the difference between DeBarge now and before is we’ve really strived for equality this time. There is no star in DeBarge. DeBarge is the star in DeBarge. Everybody writes in this band. Everybody sings lead and plays lead.”

And Tanous says the new label situation couldn’t be better for DeBarge. On the theoretical level, Tanous emphasizes the band’s growing need to “spread our wings.” Working in the studio with label owner and “Bad Boys” co-producer Carlo Nasi was “a rare pleasure,” says Tanous.

“Everyone wanted more creative control. And, well, things are going. At Motown DeBarge wrote about 50-60% of the material they recorded, versus about 80%, which they’ve written for ‘Bad Boys.”

DeBarge and manager Tanous are especially excited about joining Signed Horse Records because of “Nasti’s excellent connections in Europe” for PR, promotion, marketing and product distribution, according to Tanous.

Already “Dance All Night” looks like a real potential hit in the U.S., placing #42 on the Black singles chart after only four weeks; indie listings place it near the top ten. Like “Rhythm of the Night,” the hit single before it, “Dance All Night” is good, solid party music, spiced liberally with Salsa exuberance. DeBarge anticipates attracting a broader audience with “Bad Boys” than with the LP before it, especially the 30-40 year old group. In addition to the pop, dance and urban markets, says manager Tanous, “we’re ready to stretch out in Adult Contemporary.

Asked about the potential down side of marketing a band without a single, spot talent, Tanous holds that “In the case of a band like DeBarge, it makes no difference at all. Everyone already knows Mark, James and Randy from years of following DeBarge. And we knew Bobby, the newest recruit, from his years with Switch.

Plans for touring to push “Bad Boys” include a promotional tour in key markets with “heavy radio (station) contact in key markets: Chicago, Cleveland, Detroit, Houston, Dallas, San Francisco, L.A., and New York.”

“We’ve really strived for equality this time...There is no star in DeBarge. DeBarge is the star in DeBarge.”

DeBarge has already finished the video for the single “Dance All Night” and another, as yet unspecified cut will be chosen for a second video in the near future.

Talent on Stage

Smokey Robinson

THE UNIVERSAL AM-PITHEATRE, LOS ANGELES — So you think it’s easy to write a review of SMOKEY ROBINSON. Yeah, well, what can you say about a guy who’s been more than just a record buyer since 1959? He sings great, who doesn’t know that? Besides, “great” doesn’t even begin to cover it. Magic, wonderful, hypnotic, maybe those words can get you started but where do you go from there? O.K. so we can’t describe just how terrific his voice is, how about stage presence? The guy’s been winning audiences for almost thirty years...THIRTY, count em, THIRTY YEARS. He doesn’t even have to sing to win an audience all he’s gotta do is show up and smile. Maybe, just maybe, there’s one or two other guys that can get an audience going the way SMOKY does, which goes to prove, once again, practise makes perfect. What’s interesting about audience watching is the guys, not the girls. You know the ladies are going to go bonkers, but the guys are real interesting, they just smile and go with it, no jealousy at all, they get center stage later.

I’m not even sure what to call him. Star? He was that in 1959. Superstar, nah, he’s the only one who existed. Legend? Closer but Smokey passed that a decade ago. Let’s leave that part blank till someone invents a word that pays proper tribute to this hero of American music.
**ARTIST SPOTLIGHT**

**Roger Daltrey Is Back On Track**

by Rob Yardumian

LOS ANGELES - For more than fifteen years, the English rock quartet The Who, which was one of a handful of supremely influential, innovative and important rock and roll bands in the world, along with The Beatles, The Rolling Stones, Led Zeppelin, The Kinks and a few others, The Who were constantly redefining the concept of rock as social commentary - the true spirit of young, ambitious, and ideological generation.

Since their much-publicized breakup in 1982, the members of The Who have gone on to separate ways, with songwriter/guitarist Pete Townshend continuing to produce critically acclaimed solo albums and books with seemingly effortless style and creativity.

Lead singer Roger Daltrey, however, has found the going somewhat harder without the cushion of a strong, focused band behind him. His solo work has been spotty, and seems to be struggling to find the same 70's style that has defined his career to date.

With his latest solo LP however, his sixth, Daltrey is attempting to break free of that mold and attack more varied territory. Entitled "Can't Wait To See The Movie," the record is a daring, invigorating, accessible collection of mature and often surprising rock songs guaranteed to please Daltrey fans of old and perhaps gain some new converts.

Hooked up in a ritzy Beverly Hills hotel a few weeks back, Daltrey discussed with Cash Box his new album, his work with The Who, and his burgeoning career as an actor.

The title of the album is indicative of the attention Daltrey has received over the last couple of years to do soundtrack work. "It suddenly struck me that it was a good idea to see Smokey live and don't, I've got no sympathy."

"So I thought, there's an interesting idea - I'll make a soundtrack album for a film that nobody else has seen because it's all in my mind." The most arresting cut on the new record is "Take Me Home," a song that Daltrey first heard in Belgium in 1983 and immediately knew he had to have. It is a quirky, engaging tune, absent of the usual AOR bombast and fired by Daltrey's trademark growl. "For a long time, I've been bored with songs that go verse-chorus, verse, middle-eight... It's always been my goal to get a song that never repeats itself. This is not quite it, but it's close. This song, in a funny way, does fulfill a little bit of that frustration." Not able to write music himself, Daltrey has always had to rely on others to translate his ideas into concrete statements. "Take Me Home" was released as a seven inch teaser, but the true first single from "Movie" will be "Hearts Of Fire," a blistering rocker that should gain immediate response from AOR and rock-leaning Top 40 stations nationwide. Daltrey is not shy about his hopes for this song: "I need a hit single. There's no good being the darling of FM stations anymore. It's good to be something, but to take it any further, I need a hit single, and I think 'Hearts Of Fire' is a great single. It's (continued on page 33)

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D AVID BOWIE'S extravagant Glass Spider tour came to New Jersey's Giants Stadium August 2 and 3, and the shows turned into a triple bill when Lisa Lisa and Cult Jam joined Squeeze as an opening act. The tour's N.Y.-area swing was such an event thatup the plans and last minute line-up changes, leading to the stadium, which usually "Say Country" was an opening act, this time, this was flamed the word "Bowie." (See next week's Cash Box for a Glass Spider tour review.)

NEW YORKERS had a real alternative to standard rock 'n' roll radio when a group of airwave outlaws set up a station on a boat five miles off the Long Island coast and started broadcasting. They said their action was a protest against the stagnation of rock radio, and they played songs by such artists as Bruce Cockburn and John Lennon over AM, FM, shortwave, and longwave frequencies that could be heard throughout the N.Y.-area and as far away as Alegan, Michigan.

Officials from the FCC boarded the ship to put a stop to it, charging them with broadcasting without a license. But Randy Steele of the sea station said they couldn't be touched by the FCC because they were outside the three mile territorial limit. Nonetheless, the ship was forced to depart for other ports. Steele was quoted in the New York Times as saying: "We're doing this as a flare, a warning signal that New York City radio that is directed at youth is really stale and stagnant.""

BRIEFINGS - The Leaving Trains, whose "Kill Tunes" was one of last year's most inventive albums, now have a new record out with a title and marketing strategy as controversial as they come. The record is called "Fuck" (SST) and the advertising slogan is "Fuck. Ask for it by name." Let's hope the PMRC raises a fuss and gives this worthy band some much needed publicity... The CD version of Warren Zeon's "Lawyers, Guns, and Money" on his "Best Of" collection (Asylum) cuts out thirty-three seconds of the song, including the verse: "Now I'm hiding in Honolulu/I'm a desperate man/ Send lawyers, guns, and money/ The shit has hit the fan..." Relativity puts out the Brando's debut album, "Home Among Thieves," August 19, following the release of a promo cassingle for the band's "Gettysburg" and "In My Dreams..." Crazy About The Movies: Elvish, a documentary about Presley's rise to stardom, debuts August 16 on Cinemax... John Mellencamp's new album is called "Lonesome Jubilee" and will be released by Riva/PolyGram later this month... The Bangles have been added as performers at the 1987 Video Music Awards... set for cabalest September 11. Other performers include Run-D.M.C., Crowded House, and Whitney Houston... At Green plays Radio City Music Hall August 15 with gospel musicians Transaine and the New Jersey Mass Choir... Chris Hillman and The Desert Rose Band will be playing the Bottom Line August 13... The Waxing Poetics, a Norfolk foursome on Emergo Records, play NY August 20 at the Bottom Line... The Neighborhoods play the Limelight August 26... Johnny Cash will be embarking on a two week European tour with June Carter Cash and the Carter Family August 19... The Smithereens tour with headliners Los Lobos hits New York August 22 with a show at Pier 84, and Boston August 25 at Great Woods. The Smithereens have released a fifth radio single, "Strangers When We Meet," from their "Especially For You" (Enigma) album... When an Alabama hotel employee went upstairs to check out a complaint of indecent exposure, recently, he found a six-foot-four nude Englishman shivering on a balcony. The "flasher" turned out to be The Outfield's John Spinks who got locked out of his hotel shower and was stuck on a balcony dripping wet for more than an hour. Apparently, he had stepped from the shower to check out a thunderstorm that had erupted and found the door had self-locked. Though Spinks yelled for help, even to a roadie below, it took a complaint from a passerby to finally get him rescued.

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Look, I give up, let's just say that if you haven't seen Smokey Robinson in concert you've missed one of the very few, you should pardon the expression, "Miracles" of modern American music. After reading this, if you have the opportunity, go see Smokey live and don't, I've got no sympathy.

Opening the show was Carrie McDowell, a relatively new Motown project but a lady that has been around and doing important TV shots like The Johnny Carson Show since she was ten years old.

This is a monster voice and I do mean monster! A voice so powerful and full ranged that if the sound system went out I doubt that anyone would have noticed. Blessed, on record, with the production likes of Willie Hutch, Norman Whitfield, Hal Davis, John West and "Smokey" Bates and blessed with a strong natural stage presence, enhanced by the mighty Motown polishing machine this girl is a sure thing. Already off to a good start with her debut Motown lp, titled, oddly enough, Carrie McDowell, and a bit single, "Ug Uh, No Casual Sex". We look for real big things from this young lady. Her act is loaded with classic Motown songs and choreography but two performances stood out - her first single and a powerful duet with Rick Riso, "It's The Power Of Your Love (Growing On Me)". Both songs are from her first lp and hopefully the duet will be her next single.

Spencer Berland
### CASH BOX TOP BLACK CONTEMPORARY SINGLES

The CASH BOX Top Black Contemporary Singles chart is based on a combination of radio airplay and actual pieces sold at retail stores.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Composer(s)</th>
<th>Songwriter(s)</th>
<th>Artist(s)</th>
<th>Label(s)</th>
<th>Date</th>
<th>Peak Position</th>
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<tr>
<td><strong>35</strong></td>
<td><strong>JUST THE FACTS</strong></td>
<td>PATTI LABELLE (MCA 51310)</td>
<td><strong>39</strong></td>
<td><strong>77</strong></td>
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<td><strong>36</strong></td>
<td><strong>LOST IN EMOTION</strong></td>
<td><strong>48</strong></td>
<td><strong>3</strong></td>
<td><strong>89</strong></td>
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<td><strong>37</strong></td>
<td><strong>I'M BAD</strong></td>
<td><strong>50</strong></td>
<td><strong>3</strong></td>
<td><strong>99</strong></td>
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<td><strong>38</strong></td>
<td><strong>GIRL POLLED THE DOG</strong></td>
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<td><strong>6</strong></td>
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<td><strong>39</strong></td>
<td><strong>U GOT THE LOOK</strong></td>
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<td><strong>41</strong></td>
<td><strong>JUST CALL</strong></td>
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<td><strong>55</strong></td>
<td><strong>I WANNA DANCE WITH SOMEBODY</strong></td>
<td><strong>60</strong></td>
<td><strong>14</strong></td>
<td><strong>99</strong></td>
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**60** | **SUMMER NIGHTS** | **72** | **3** | **99** |
| **61** | **FALLING IN LOVE** | **43** | **11** | **99** |
| **62** | **MIXED UP WORL** | **41** | **13** | **99** |
| **63** | **THE MORE WE LOVE** | **52** | **12** | **99** |
| **64** | **SOMEONE TO LOVE** | **78** | **5** | **99** |
| **65** | **ALL THE WAY** | **46** | **8** | **99** |
| **66** | **YOU CAN LOVE ME** | **82** | **4** | **99** |
| **67** | **YOU'RE THE ONE** | **80** | **4** | **99** |
| **68** | **YOU CAN HAV** | **76** | **3** | **99** |
| **69** | **YOU'RE THE DEELE** | **77** | **2** | **99** |
| **70** | **YOU WERE THE ONE** | **69** | **9** | **99** |

**Alphabetical Listing on Inside Back Cover**
THE BEAT

R S REAL RADIO DEAD? As Americans once again eye the safety valve of country music as if they were a benevolent, benevolent, benevolent thought in action increases, babyboomers return to ballroom dancing and Fred Astaire Studios start booming, look for a new phenomenon: Black Adult Contemporary Radio. Experienced program directors and music directors 35 years and older will be very much in demand. Look for Urban Radio to reach for expanded demographics to include 25 plus, with the addition of Blues, Jazz and hard core Rhythm and Blues added to playlists in major markets. We will research, report and stay out on this new happening.

WHAT'S CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
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</thead>
<tbody>
<tr>
<td>PUBLIC ENEMY (Def Jam/Columbia BFC 49658)</td>
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<tr>
<td>60SHIRLEY MURDICK (Soul/Atlantic 60933)</td>
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<tr>
<td>61LICENSED TO ILL (Elektra/Warner Bros. 6303-1)</td>
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<tr>
<td>62BEASTIE BOYS (Def Jam/Columbia 63097-1)</td>
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<td>63KOOL MOE DEE (Jive/RCA 10125-1)</td>
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<td>64LIVE CREW IS WHAT WE ARE (Warner Bros. 25153-1)</td>
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<td>65DIFFERENT DRUMMER (Isley/Jasper/Jasper CBS Assoc. 75649)</td>
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<td>66FEMALE TROUBLE (Isley/Carlin/CBS 75649)</td>
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<td>67VIOUS RUMORS... THE ALBUM (Temple Social Club 75649)</td>
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<td>68ZAGORA (Loose Ends/MCA 5745)</td>
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<td>69PAID IN FULL (Rush Music 6303-1)</td>
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<td>70GOT TO BE TOUGH (Black Sky/Atlantic 75649)</td>
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<td>71UP-TURN (Isley/Carlin/CBS 75649)</td>
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<tr>
<td>72STRONG PERSUASION (MCA 5745)</td>
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<tr>
<td>73SOUL SURVIVOR (Atlantic 75649)</td>
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It's the beats, as the saying goes. But we've got a lot more to say about the music on this list. The major labels have been trying to capture the black community's attention for some time now, and with good reason. Black Adult Contemporary Radio is a major market, and the people who make programs for it are very important. This list includes some of the best of the best, so check it out and see what you think.

What is Joe's secret for garnering a 25 share of the market? He plays what he calls full circle music which encompasses Blues, (as rare as the dinosaur on radio) Jazz, Currents and Oldies. Joe is apparently doing what we spoke about earlier, Black Adult Contemporary Radio. His numbers would certainly indicate he has dispelled the theories about there is no market for blues. Look at the number of blues oriented commercials. There is a market for blues!

Joe went on to tell us about the mass giveaways and the special personality teams his 1000 Watt Daytime AM'er continues to do.

When you see the evolution of Black Adult Contemporary charts, remember you read it in Cash Box. We will be checking and reporting on markets who program and are getting great ratings by playing the blues. I will keep an eye on the Chicago market where Sonny Joe White and Frankie Crocker are applying their special brand of radio, including Blues.

BOB LONG

Cash Box August 15, 1987

The Cash Box top 75 black contemporary album chart is based on solely on actual pieces sold at retail stores.
CASH BOX TOP 12" DANCE SINGLES

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<tr>
<td>FAKE</td>
<td>1</td>
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<tr>
<td>ALEXANDER O'NEAL (Tubie/Epic-429-07880)</td>
<td>1</td>
<td>2</td>
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<td>I WANT YOUR SEX</td>
<td>2</td>
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<tr>
<td>GEORGE MICHAEL (Columbia 44 067-14)</td>
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<tr>
<td>THE PLEASURE PRINCE</td>
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<tr>
<td>JANET JACKSON (A&amp;M SP-12230)</td>
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<td>RHYTHM IS GONNA</td>
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<td>GET YOU</td>
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<td>GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic-49-06772)</td>
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<td>I'M BAD</td>
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<td>LL COOL J (Del/Jackson/44 067-99)</td>
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<td>ROCK STEADY</td>
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<td>WHISPER (Sola/Capitol V-71115)</td>
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<td>FUNKY TOWN PRIZE</td>
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<td>PSY 19 (Epic MC-531-1)</td>
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<td>I WANT DANCE WITH SOMEONE (WHO LOVES ME)</td>
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<td>WHITNEY HOUSTON (Arista AD-15199)</td>
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<td>INSECURITY</td>
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<td>STACEY Q (Atlantic 86716)</td>
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<td>TINA CHERRY</td>
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<td>GEORGE (Motown 4586-MG)</td>
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<td>PEPSI &amp; BIBBLY (Polydor/Polyscam)</td>
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<tr>
<td>STRANGELOVE (REMIX)</td>
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<tr>
<td>DEPECHE MODE (Sire/Warner Bros. 0-20696)</td>
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<tr>
<td>I FEEL GOOD (Atlantic 23728)</td>
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<td>STEPHANIE MILLER</td>
<td>15</td>
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<td>WHO FOUND WHO</td>
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<td>JELLYBEAN (Chrysalis A-45309)</td>
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<td>WHO'S THAT GIRL (DEBUT)</td>
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<td>MADONNA (Sire/Warner Bros. 0-20672)</td>
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<td>IN LOVE WITH LOVE</td>
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<td>BB KING (Epic 50 004-1)</td>
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<td>HEART &amp; SOUL</td>
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<td>T'PAU (Virgin 0-96779)</td>
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<td>RESPECTABLE</td>
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<td>MEL &amp; KIM (Atlantic 86703)</td>
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<tr>
<td>HEAD TO TOE</td>
<td>21</td>
<td>11</td>
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<tr>
<td>LISA LISA &amp; CULT JAM (Columbia 44 067-37)</td>
<td>11</td>
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THE CASH BOX TOP 75 12" SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

New 12" Releases

STEPHANIE MILLS (MCA 23774)

EXPOSE (Arista AD-9618)
Let Me Be The One (Extended Remix)(8:04)(Panchin BMI)(L. Martinez)(Producer: L. Martinez)

POINTER SISTERS (MCA 23769)
Be There (Extended Version)(MCA-23769) (Ensign/Off Backstreet/Frame Gee(Rightsong)(A. Willis, F. Golde)(Producer: N. M. Walden)

WENDY AND LISA (Columbia CAS 2743)
Waterfall(5:49) (Girl Brothers/Bobby Z ASCAP) (W. Melovin, L. Coleman, Bobby Z)(Producers: Wendy, Lisa, Bobby Z)

JESSE'S GANG (Geffen/Warner Bros. 9 20670-4)

MOST ACTIVE

Alexander O'Neal-Fake-Tabu/Epic

STRONG ACTIVITY

Janet Jackson-Pleasure Principle-A&M
L.L. Cool J-I'm Bad-Def Jam/Columbia
George-Tina-Cherry-Motown
George Michael-I Want Your Sex-Columbia
Whispers-Rocksteady-Solar
Whitney Houston-I Wanna Dance With Somebody-Atlantic

Goin' Down-Joe Smooth-D.J. International
DJ: Stewart Gardner
Club: The Festival
Location: Atlanta, Georgia

Comments: "It's a typical House, but it's really good. Dance floor reaction: Barking!"

RETAILER'S PICK

LastTime-Theresa-RCA
Delicious Manager: Tommy Hudson
Location: Los Angeles

Comments: "I just like it; it has A Good Beat to it"
B E A U T I F U L   B E A T S

B L U E B I R D S   O F   H A P P I N E S S—Another nail has been driven into the coffins of dozens of jazz collectors. RCA has 16 spanking-new Bluebird reissues on the market and, yes, they are available only on CD.

As usual with the RCA jazz program, the reissues are an odd assortment and represent a number of different approaches to the concept of reissuing albums.

Two of the reissues stand out: because they have been unavailable for many years, because they are excellent and important albums, and because they both include alternate takes. They are Duke Ellington's "And His Mother Called Him Bill," and The Sextet of Orchestra U.S.A.'s "Tea and Music of Kurt Weill." The former is an Ellington masterpiece, pure and simple. Recorded in 1937 as a memorial to composer Billy Strayhorn, the album drips with brilliance, and this reissue includes an unreleased version of "Lotus Blossom" and alternate takes of "Smada" and "My Little Brown Book." The latter is one of the hardest-to-find albums featuring Eric Dolphy. Arranged and conducted by Mike Zwerin, Dolphy is featured on three numbers: "Alabama Song," "Havana Song," and "As You Make Your Bed"—but the disc also includes fine work from Thad Jones, Jerome Richardson, John Lewis, and others.

There are three alternate takes here but, alas, none from the numbers with Dolphy.

The other discs just released are Art Blakey's "The Theory of Art" (the 1957 LP "A Night in Tunisia" plus two unusual previously-unissued septet numbers); "A Song After Sundown," Stan Getz and his excellent mid-'60s group (Jim Hall, Gary Burton, Steve Swallow, Roy Haynes) with Arthur Fiedler and the Boston Pops; "Just a Mood," Red Norvo; "Say When," J.J. Johnson; "The Way," Tadd Dameron; "Swingin' Till the Girls Come Home," Lambert Hendricks and Bavman (culled from three albums); "Artist's Choice,"

Gary Burton (a Burton-picked compilation disc); "Clap Hands Here Comes Charlie," Charlie Barnet (compilation); "Begin the Beguine," Artie Shaw (compilation); "Major Glenn Miller & The Army Air Force Band 1943-44," a sampler; and three Benny Goodman discs: "After You've Gone—The Original Benny Goodman Trio and Quartet Sessions Vol. 1," "Sing, Sing, Sing" (an A.G. Orchestra compilation), and "Together Again!" a 1963 reunion of the original quartet (Teddy Wilson, Lionel Hampton, Gene Krupa, of course). The sound on the one I've listened to is just fine, particularly on the post-'78 Era sides. And the discs are, for the most part, generous, with at least half of them clocking in at over an hour.

PolyGram, which has been one of the labels spearheading the CD-only trend, has just put out four jazz CD reissues from the Verve catalogue, with three extra tracks. They are Stan Getz's "Big Band Bossa Nova" (the one without alternate takes), Lester Young's "The President Plays" (with five extra tracks, including a Lester Young vocal—l-on "It Takes Two to Tango"), Wes Montgomery's "Tequila" (four extra tracks), and Getz and Lionel Hampton's aptly-titled "Hamp and Getz" (with two unreleased sides).

G O O D   T I M E S—Great time for jazz connoisseurs! Some good news:

- The new Billy Taylor album, "Beautiful Ways," was recorded at the Blue Note in New York and is the first recording on that label in several years. It features a star-studded rhythm section and is a must for fans of Billy's music.

- The recently released CD of the Bill Evans Trio's 1963 session at The Village Vanguard in New York is a gem. The sound is crystal clear, and the music is swinging. This is one of the best live recordings of the trio.

- The new album by the Mingus Big Band, "At the Vanguard," is also highly recommended. Mingus's arrangements are imaginative and his band is tight and professional. This is a great addition to any jazz collection.

- The reissue of the Art Blakey Quintet's "Jeepers Creepers" (Hank Mobley, Art Blakey, Kenny Dorham, and Lou Donaldson) is a must for fans of hard-bop. The music is fast and furious, and the playing is top-notch.

- The new album by the David Sanborn Quartet, "Switch Blade," is a great fusion album. Sanborn's saxophone work is flawless, and the rhythm section is tight. This is a must for fans of fusion.

- The reissue of the Miles Davis Quintet's "Kind of Blue" (1959) is a classic. This album has been highly praised for its innovative approach to jazz. The music is beautiful and the playing is top-notch. This is a must for fans of Miles Davis.

- The new album by the John Abercrombie Group, "Fusion," is a great addition to any jazz collection. Abercrombie's guitar work is innovative and the rhythm section is tight. This is a great fusion album.

- The reissue of the John Coltrane Quartet's "A Love Supreme" (1965) is a classic. This album has been highly praised for its emotional depth and technical brilliance. The music is beautiful and the playing is top-notch. This is a must for fans of John Coltrane.

- The new album by the Wayne Shorter Quartet, "Emanon," is a great addition to any jazz collection. Shorter's saxophone work is flawless, and the rhythm section is tight. This is a great fusion album.

- The reissue of the Herbie Hancock's "Maiden Voyage" (1963) is a classic. This album has been highly praised for its innovative approach to jazz. The music is beautiful and the playing is top-notch. This is a must for fans of Herbie Hancock.

- The new album by the Pat Metheny Group, "Water" (1991) is a great addition to any jazz collection. Metheny's guitar work is innovative and the rhythm section is tight. This is a great fusion album.

- The reissue of the Weather Report's "Weather Report" (1971) is a classic. This album has been highly praised for its innovative approach to jazz. The music is beautiful and the playing is top-notch. This is a must for fans of Weather Report.

- The new album by the Chick Corea Trilogy, "E removable Parts" (1987) is a great addition to any jazz collection. Corea's keyboard work is flawless, and the rhythm section is tight. This is a great fusion album.

- The reissue of the Miles Davis Quintet's "Bitches Brew" (1969) is a classic. This album has been highly praised for its innovative approach to jazz. The music is beautiful and the playing is top-notch. This is a must for fans of Miles Davis.

- The new album by the Chick Corea Coalition, "The Final Journey" (1993) is a great addition to any jazz collection. Corea's keyboard work is flawless, and the rhythm section is tight. This is a great fusion album.

- The reissue of the Miles Davis Quintet's "Porgy and Bess" (1959) is a classic. This album has been highly praised for its innovative approach to jazz. The music is beautiful and the playing is top-notch. This is a must for fans of Miles Davis.

- The new album by the Chick Corea Coalition, "For the Beauty of the Earth" (1994) is a great addition to any jazz collection. Corea's keyboard work is flawless, and the rhythm section is tight. This is a great fusion album.

- The reissue of the Miles Davis Quintet's "In A Silent Way" (1969) is a classic. This album has been highly praised for its innovative approach to jazz. The music is beautiful and the playing is top-notch. This is a must for fans of Miles Davis.

- The new album by the Chick Corea Coalition, "The Return of the Giant" (1995) is a great addition to any jazz collection. Corea's keyboard work is flawless, and the rhythm section is tight. This is a great fusion album.

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through crowd-pleasing renditions of “Europe And The Pirate Twins,” “She Blinded Me With Science” and a feverishly intense interpretation of “Hyperactive.” It should be noted that the overly-enthusiastic crowd seemed to pleasantly welcome the new material with amazing acceptance, noting the biting humorously “Airhead” as a prime example.

Immediately following his stand at the Roxy (and a benefit performance at the Varien Arts Center a few minutes later), Dolby planned to head into the studio to begin work on his new LP. Certainly, if nothing else, Dolby proved that he has not been shipwrecked in the sea of musical mediocrity so often evident in the industry.

Tom DeSavia

J V C Grande Parade du Jazz

CIMIEZ GARDENS, NICE, FRANCE—In the hurricane that is the European summer jazz festival circuit, Nice’s Grande Parade du Jazz is the calm eye of the storm. George Wein, who is Festival Director, practically has all the touring bands and musicians criss-crossing the Continent lives near Nice, and he makes sure that when musicians get a couple of nights off, it’s on the French Riviera, in a hotel with an inviting pool and abundant beaches.

Adding to this sense of relaxation is the fact that the festival takes place on three stages from 5:00 p.m.—midnight over 11 days. So there is abundant time for the musicians to play—really play during the week. Most acts show up at the CIMIEZ Gardens with two full sets to play—there is none of that “play 45 minutes and split for Geneva” feeling that permeates most festivals. The musicians are generally housed comfortably for four or five days, during which they have to show up, play, say, four or six sets over two or three evenings. The Nice Festival, then, has a unique ambience, something that George Wein is well aware of.

The Nice Festival is really two or three festivals at once. The heart of the affair is a celebration of the jazz mainstays, the classic old standbys of that jazz mainstream. Such septa- and octogenarians as Stephane Grappelli, Wild Bill Davison, Doc Cheatham, Buddy Tate, George Kelly and others are les rois du Nice, and such younger traditionalists as Scott Hamilton, Ruby Braff and Howard Alden are featured in and around George Wein—favorites. Of these, Braff and Grappelli were outstanding—playing the way they’ve played for years, playing beautifully at every turn.

The other side of the Nice Festival is the touring stars of jazz (Herbie Hancock, Miles Davis, Grachan Moncur III) and a festival of jazz (Chuck Berry, George Benson, Carmel). They attract an audience that doesn’t necessarily know, or care, who Ruby Braff is. There is enough room

for the two audiences to move comfortably in and around each other.

Well now that I’ve blathered on about all of that, what did I hear worth two sips and a shoe shine? Well, Grappelli and Braff, as I’ve said. And Stan Getz, who is leading one of his finest bands (Kenny Barron, Rufus Reid, and Victor Lewis) and playing at the absolute top of his form; the Dirty Dozen Brass Band, rousing as always; Katie Webster, New Orleans’ Swamp Boogie Queen playing that good bayou gumbo for us; Nelson Riddle and Buster Holmes whipped up good chicken gumbo a few yards away; Hank Crawford, tearing it up as a guest of Richie Cole’s band; the Denon mob (in dividually, though, they didn’t quite gel as a band); Albert Collins and the Iceman—scorching; and various guest spots by saxophonists Eddie Harris, Franz Jackson and Rod Holloway.

Two things, in particular, stood out.

One was the trio of pianist Joachim Kuhn, drummer Daniel Humair and bassist J.F. Jenny-Clark—partly because I rarely have the opportunity to hear these fine European players live, mostly because they played energetic, sweeping, intuitive piano trio music that lived somewhere between Bill Evans and Cecil Taylor. The other was Chuck Berry, at the second of three festival appearances.

Backed by a tight band (just piano, drums and bass, just like all those Chess hits), Berry leaned in and cooked, playing wild and woody blues guitar, enjoying the work of the band. The band made it happen. New Orleans’ Hardeman Jackson (drums) and George French (bass) turned on the right amount of blues/rock and roll gas and pianist Johnny Johnson—the same Johnny Johnson who played piano on most of all Berry’s hits—played delightful blues/jazz piano, causing Berry to admonish him with “I’m putting Ahmed Jamal into my ‘Johnny B. Goode.’” It was good, quite good, And Berry’s daughter Ingrid did a couple of blues numbers that weren’t half bad at all (does that make her the daughter of rock and roll)?

As for things I didn’t like: the English band Carmel (a little like Sade—and boring jazz rock) and Claude Bolling’s Big Band (vin ordinaire) with vocalist/movie star Guy Marchand (who must be more popular as a movie star than as a singer). Why complain?

Lee Jeske

Suzanne Vega

WILTERN THEATER, L.A.—Suzanne Vega’s sold-out performance at the Wiltern Theater in Los Angeles on Saturday (8/1) was simply stunning, an overwhelmingly brilliant display of darkly introspective storytelling that blew away the cobwebs of doubt that have surrounded her since her self-titled debut album was released.

Her new LP, “Solitude Standing,” is more fully realized than the mostly acoustic debut, with full backing from a crack band that adds depth and focus to her quietly piercing material. The songs on Saturday were evenly distributed between the two albums, with the Wiltern performance fleshing out the bare bones arrangements.

From the opening song, an a cappella rendition of “Tom’s Diner,” it was apparent that Vega is a supple vocalist of breathtaking beauty, capable of sweeping ranges of moods and emotion, her stirring voice pouring life into the characters that inhabit the streets of her songs, their triumphs and tragedies painted with small, intimate strokes that reveal innermost fears and hopes on a deeply personal level.

While nearly every song came across as its own mini-masterpiece of characters confined within themselves, there were a few exceptional highlights, and Vega’s between-song chatter revealed to a rapt audience the warm, charming, and funny side of her Manhattan persona.

“Ironbound/Fancy Poultry” uncovered a raw slice of East Coast city life, with its dual anecdotal portrayal—first of a children’s school bound by train tracks that seem to trap the child inside a prison, then the sudden switch to the resilient tale of body parts for sale, both female and fowl. When Vega sings “wings are nearly free,” one can sense the inner-city dwellers’ longing to fly away free.

Later came the haunting “The Queen and the Soldier,” from the first LP. Suzanne had barely finished her pregnant, dark storm clouds were flowing behind the stage. This song seemed to change the focus, from an introspective, individualistic center to one more of an everyman fable. This cut works on two levels, both as a personal and a social political allegory of the corruption of power at its ultimate peak. Afterwards, Vega broke the somber mood with a story about a young man who had followed her back stage after a recent show wanting to know “why the queen had killed the soldier when it was obvious that she wanted to date him?” Vega promised that she would think about writing an alternate ending with a happy conclusion.

“Solitude Standing” came across sharp and cold as an icicle, the perfect vehicle for Vega and her band. During the fascinating “I Love You So,” the crowd sat hushed “silence, more eloquent than any words could ever be.” Once again, her voice was the core, with the music flowing and swirling around it like heat waves off the scorched Earth. With performances like this one so early in her career, it becomes instantly apparent that Suzanne Vega is a most welcome star on the rise, an artist with the personality, talent, and most importantly, the intelligence to produce a meaningful body of work to enthrall and provoke listeners for years to come.

Rob Yodrman
THE RELEASE BEAT

Coming from MCA Home Video on Sept. 3 is An American Tail, the highest-grossing animated motion picture of all time. The tape will be available in VHS Dolby HiFi and Beta HiFi for a suggested retail of $29.95. Warner Home Video is set to release Police Academy 4: Citizens On Patrol on Sept. 23. The latest in the series features (once again) Steve Guttenberg and Bubba Smith, available on digitally processed Hifi Mono VHS/Beta and holding a suggested retail tag of $39.95. Paramount Home Video is slated to release Some Kind Of Wonderful on Sept. 16. The John Hughes hit stars Eric Stoltz and Lea Thompson, available in both VHS and Beta. Suggested retail: $79.95.

Cash Box August 15, 1987
SHOP TALK

ALL EARS FOR MICHAEL- Several retail buyers across the country have reported good party and interesting music at Arista Records-sponsored "listening parties" for the soon-to-be-released Michael Jackson album "Bad." Mary Ann Levitt, president of The Forest NYC shop chain, which stretches over several Western states, noted that Arista is offering no "out-of-the-box" price-breaks on "Bad." Nonetheless, like most retail people nationally, she is excited about the album and is confident sales should drive clear through Christmas.

NEARLY NINETEEN YEARS AGO TODAY- MCA Home Video recently premiered vintage live Doors footage at a party for the release of "The Doors: Live at the Hollywood Bowl." The gala event, held at the Hollywood Bowl Restaurant, was headlined by celebrities, including celebrities John McVie of Fleetwood Mac, Paul Stanley of KISS, actors Anthony Michael Hall, William Mooney, and Erika Andersen; and Gold Medalist Steven Lundquist. The concert vid features the group in July, 1967, and carries a suggested retail price of $24.95. After a month at retail, sales are said to be "very encouraging."

THE TIMES, ARE THEY A-CHANGIN'? Who would have thought consumers would be demanding such unusual chart-climbers as the Grateful Dead, Suzanne Vega and Los Lobos? Hard though it may be to fathom, some retailers are actually running low on the Dead's "In the Dark," Vega's "SoTlingud Standing," and the soundtrack to the movie "La Bamba," featuring Los Lobos and friends. Uptown New York City Tower Records and Music People, the Oakland, CA one-stop are among several outlets reporting consumers and retailers, respectively, "knock-down the door for 'La Bamba.'" The soundtrack LP is soaring in England's Top 5 and the American Top 10.

NEW NARM HEADS- Russ Solomon, president of the National Assn. of Recording Merchandisers (NARM) and chief of Tower Records has chosen five new members for the retail advisory committee. New to the retail committee are Bob Higgins, president of the 213-store Trans World Music Corporation; Frank Fischer, president of the 75-store National Record Mart; Walter Neer, vice president of retail for Western Merchandisers' 125 stores; John Quinn, director of retail operations for Sound Warehouse's 102 stores; and Barry Bordin, general manager for The Wiz, the 20-store, metro New York hardware/software chain. The rest of the committee, including chairman Ira Helich, president of Great American Music, are returns from last year's committee.

Richard Greenwald, of the Interstate Group, was named the new NARM rack advisory committee chairman. Aside from Greenwald, the rack committee remains unchanged from last year.

GIMME A (PRICE) BREAK- RCA/A&M/-Arista- recently announced its conversion to a two-tier, box-lot pricing system, and some adjustments in cost prices to its customers. As of Aug. 5, the distribution will decrease the cost of most CDs by 2% and increase the cost of most vinyl and tape products. However the box-lot pricing will not effect classical and Latin repertoire, record and cassette singles. Lower CD manufacturing costs were cited as the main contributor to the decrease in CD prices. At the same time, "external inflationary pressures," said a press release, led to the increase in vinyl and tape product costs.

In a separate price break, A&M has mid-lined 43 compact disc titles, including Bryan Adams, Joe Jackson, Oingo Boingo, Supertramp and others. The cassette and LP configurations of the same albums have already been available at the mid-line suggested price of $6.99. "SILLY" VID FOR SALE- Ernestine Worrell is about to be unleashed on the video retail world yet again. This new video is "Hey, Vern! Win $10,000." The 60-minute tape is a collection of the latest Ernest commercials, a reportedly crazy version of the "super bloopers," plus a behind-the-scenes look at Ernest on the set. Of special interest to consumers is a contest to count the number of times they see or hear the words "Vern" or "KNOWUTIMEAN" to enter a drawing and win $10,000 cash prize. SHARE WHAT YOU KNOW! Do you have a useful piece of news for our retail readers? Please address all relevant material to Troy Croom at Cashbox (213) 464-8241. We welcome the buzz.

Troy Croom

CASH BOX TOP 40 COMPACT DISCS

| No. | Artist | Title | Label | Catalog | Sales | Pop | Jazz | Country | Rock | R&B | Rhythm & Blues | Pop/Rock | Country | Urban | Folk | World | Classical | Electronic | Latin Pop | Hip Hop | R&B-Soul | Total |
|-----|--------|-------|-------|--------|-------|-----|------|--------|------|-----|---------------|---------|---------|-------|------|-------|----------|-----------|-----------|--------|--------|---------|-------|
| 1   | Whitney Houston | I Wanna Dance With Somebody | Arista | 2-25491 | 27 38 | 26 38 | 19 38 | 22 38 | 25 38 | 28 38 |
| 2   | Phil Collins | Another Day in Paradise | Arista | 2-25492 | 26 38 | 25 38 | 22 38 | 20 38 | 19 38 | 16 38 |
| 3   | The Eagles | Hotel California | Arista | 2-25493 | 25 38 | 23 38 | 20 38 | 19 38 | 18 38 | 15 38 |
| 4   | Elton John | Don't Let The Sun Go Down On Me | Arista | 2-25494 | 24 38 | 22 38 | 20 38 | 18 38 | 17 38 | 14 38 |
| 5   | Dire Straits | Money For Nothing | Arista | 2-25495 | 23 38 | 21 38 | 19 38 | 17 38 | 16 38 | 13 38 |

The Cash Box Top 40 Compact Discs Chart is based on sales at retail stores.
CASH BOX
Radio Report
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 110 Stations
100 Stations Reported This Week

<table>
<thead>
<tr>
<th>Song</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrie</td>
<td>Europe</td>
</tr>
<tr>
<td>Who Will You Run To</td>
<td>Heart</td>
</tr>
<tr>
<td>Lost In Emotion</td>
<td>Lisa</td>
</tr>
<tr>
<td>Never Let Me Down</td>
<td>David</td>
</tr>
<tr>
<td>Be There</td>
<td>Pointer</td>
</tr>
<tr>
<td>Who's That Girl</td>
<td>Madonna</td>
</tr>
<tr>
<td>Luka</td>
<td>Suzanne</td>
</tr>
<tr>
<td>Listening</td>
<td>Pseudo</td>
</tr>
<tr>
<td>Be There</td>
<td>Pointer</td>
</tr>
<tr>
<td>Who's That Girl</td>
<td>Madonna</td>
</tr>
</tbody>
</table>

#1 SINGLES

- U2
- George Michael/Los Lobos
- George Michael

RETAIL

Who's That Girl
Madonna–Sire/WB
Luka
Suzanne Vega–A&M
I Still Haven't Found What I'm Looking For
U2–Island
La Bamba
Los Lobos–Slash/WB
Shakedown
Bob Seger–MCA

REQUESTS

I Need Love
LL Cool J–Def Jam/CBS
La Bamba
Los Lobos–Slash/WB
Wipeout
Fat Boys–Tin Pan Apple/PG
Who's That Girl
Madonna–Sire/WB
I Still Haven't Found What I'm Looking For
U2–Island

HIGH PRIORITY

Butch Waugh
RCA

The Silencers' "Painted Moon" is exploding at AOR and crossing to Top 40 at WGH, WROQ, WCGQ, KISR, WPSM, WMMS, KUBE, KATD, KKRZ, KRBE and KSND.

"Listening" by Pseudo Echo went out this week and was added by KIKX, KOZE, KNAN, KCPX, KZZU, KQIZ, WFBG, WZYP, WJAD, OK95, WJMX and WHTT.

... Coming next week, watch out for Mr. Mister's smash hit "Something Real (Inside Me/Inside You)" from the LP "Go On."

Cash Box/Radio Report August 15, 1987
## TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Tel. Wks.</th>
<th>12-17</th>
<th>Popularity Factor 15-24 -34</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Current Tour</th>
<th>Thr Wk.</th>
<th>Tel Wk.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>JILL—I Still Haven't Found—Island-Atlantic</td>
<td>1</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>84%</td>
<td>6</td>
<td>4</td>
<td>Y</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>S. Michael—I Want Your Sex—Columbia</td>
<td>3</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>61%</td>
<td>1</td>
<td>1</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Vanilla Ice—Who's That Girl—Sun/WR</td>
<td>7</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>89%</td>
<td>5</td>
<td>2</td>
<td>Y</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Suzanne Vega—Luka—A&amp;M</td>
<td>6</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>86%</td>
<td>8</td>
<td>3</td>
<td>Y</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>T. Paul—Heart &amp; Soul—Virgin</td>
<td>4</td>
<td>16</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>74%</td>
<td>11</td>
<td>8</td>
<td>Y</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>Bob Seger—Shakedown—MC</td>
<td>2</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>66%</td>
<td>17</td>
<td>6</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>Los Lobos—La Bamba—S&amp;S/WB</td>
<td>12</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>89%</td>
<td>3</td>
<td>5</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>The Jets—Cross My Broken Heart—MC</td>
<td>8</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>73%</td>
<td>18</td>
<td>Y</td>
<td></td>
<td>196</td>
</tr>
<tr>
<td>10</td>
<td>G. Estefan &amp; M.S.M.—Rhythm Is Gonna— Epic</td>
<td>5</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>53%</td>
<td>14</td>
<td></td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>11</td>
<td>Michael Jackson—Don't Need Nothin—Manhattan</td>
<td>14</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>82%</td>
<td>24</td>
<td>11</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>12</td>
<td>J. Gibson—Only In My Dreams—Atlantic</td>
<td>18</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>76%</td>
<td>14</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>The Whips—Rock Steady—Sco/PG</td>
<td>17</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>70%</td>
<td>9</td>
<td>9</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Janet Jackson—The Pleasure Principle—A&amp;M</td>
<td>13</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>49%</td>
<td>30</td>
<td></td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>15</td>
<td>Steve Winwood—Back In The High Life—Island</td>
<td>16</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>79%</td>
<td>23</td>
<td>23</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>16</td>
<td>Bonnie Raitt—What's It To Ya—Manhattan</td>
<td>15</td>
<td>12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>45%</td>
<td>33</td>
<td>86</td>
<td>35</td>
<td></td>
</tr>
</tbody>
</table>

### TEST RECORDS

**NORTHEAST**
- 1. SWING OUT SISTER—Breakout—Mercury/PG
- 2. CROWDED HOUSE—World Where You Live—Capitol
- 3. PEPSI & SHIRLEY—Heartache—Polydor/PG

**SOUTHEAST**
- 1. AUTOGRAPH—She Never Looked That Good—RCA
- 2. GO WEST—Don’t Look Now(The Sequel)—Chrysalis
- 3. NOEL—Silent Morning—4th & BWay/Islend

**SOUTHWEST**
- 1. FORCE M.D.'S—Love Is a House—Tommy Boy/WB
- 2. EXPOSE—Let Me Be The One—Arista
- 3. COMPANY B—Full Circle—Atlantic

**MIDWEST**
- 1. WENDY & LISA—Waterfall—Columbia
- 2. TIFFANY—I Think We’re Alone Now—MCA
- 3. GEORGIO—Tina Cherry—Motown

**WEST**
- 1. RON GATTI'S FUTURE—Shek-A-Na-Na—Spirit Records
- 2. PRETENDERS—Where Has Every Body Gone—Warner Bros.
- 3. AVA CHERRY—Good Intentions—Capital

### CONSENSUS BY REGION

**WXKG in Boston**
Adding a tune that debuted at #1 in England.

**WQQO in Easton**
Playing the third single from the Crowsed Douse LP.

**WBLI on Long Island**
Playing the hot new single by the ex-Wham duo.

**WROQ in Charlotte**
Playing single from band featuring guitar-whiz Steve Lynch.

**WBCY has added a tune from these sensitive songwriters.**

**Y100 in Miami**
Making some noise with this single.

**San Antonio’s KITY is seducing the airwaves with this slick new tune.**

**Tune into B97 in New Orleans**

**KITY in San Antonio has them spinning to the pulse of this tempting trio.**

**A small revolution has begun on KDWB in Minneapolis.**

**WYTY/Chicago is tapping into the talents of this 15 year old.**

**Detroit’s WHYT is having a little French influence on their listeners.**

**The future is now on KCPX in Salt Lake City for this inventive band.**

**KITS San Francisco is playing this cut from the “Living Daylights” soundtrack.**

**KYNO Fresno is getting some spice and sizzle from Bowie’s ex-back-up singer.**
## Record

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Ttl.</th>
<th>Wk. Wks.</th>
<th>12-17</th>
<th>18-24</th>
<th>25-34</th>
<th>+34</th>
<th>Station</th>
<th>Req. Rank</th>
<th>Sales Rank</th>
<th>Day Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SMOKEY ROBINSON—One Heartbeat—Motown</td>
<td>45 5</td>
<td>X/F</td>
<td>X</td>
<td>X</td>
<td>X/F</td>
<td>46%</td>
<td>44</td>
<td>all</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>GRATEFUL DEAD—Touch Of Grey—Arista</td>
<td>52 2</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>50%</td>
<td>38</td>
<td>all</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>NATALIE COLE—Jump Start—Manhattan</td>
<td>53 2</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X/F</td>
<td>48%</td>
<td>48</td>
<td>3p - 6a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>EUROPE—Carrie—Epic</td>
<td>62 3</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>58%</td>
<td>25</td>
<td>41</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>FAT BOYS—Wipeout—Tin Pan Apple/PG</td>
<td>50 6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>37%</td>
<td>4</td>
<td>21</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>HERB ALPERT—Making Love In The Rain—A&amp;M</td>
<td>54 5</td>
<td>X/F</td>
<td>X</td>
<td>X</td>
<td>32%</td>
<td>47</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>LISA LISA—Lost In Emotion—Columbia</td>
<td>68 3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>48%</td>
<td>29</td>
<td>42</td>
<td>—</td>
<td></td>
<td></td>
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<tr>
<td>8</td>
<td>LAURA BRANIGAN—Shattered Glass—Atlantic</td>
<td>56 7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>20%</td>
<td>10a - 6p</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>38 SPECIAL—Back To Paradise—A&amp;M</td>
<td>64 4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>35%</td>
<td>49</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>PRINCE—U Got The Look—Paisley Park/WB</td>
<td>67 4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>38%</td>
<td>50</td>
<td>—</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>11</td>
<td>JOHN C. MELLANCAMP—Paper In Fire—Riva/PG</td>
<td>Debut</td>
<td>46%</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>12</td>
<td>BREAKFAST CLUB—Kiss And Tell—MCA</td>
<td>65 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>24%</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>13</td>
<td>ALEXANDER O'NEAL—Fake—Tabu/Epic</td>
<td>66 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>22%</td>
<td>45</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>14</td>
<td>HEART—Who Will You Run To—Capitol</td>
<td>Debut</td>
<td>25%</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>REGINA BELLE—Show Me The Way—Columbia</td>
<td>70 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>15%</td>
<td>all</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>HOOTERS—Johnny B—Columbia</td>
<td>71 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>18%</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>DAVID BOWIE—Never Let Me Down—EMI America</td>
<td>84 2</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>30%</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>REO SPEEDWAGON—In My Dreams—Epic</td>
<td>74 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>13%</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>THE POINTER SISTERS—Be There—MCA</td>
<td>85 2</td>
<td>X</td>
<td>X</td>
<td>X/F</td>
<td>21%</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>20</td>
<td>CURIOUSITY KILLED THE CAT—Mistli—Virgin</td>
<td>83 3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>17%</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## FLASH BOX

**Back To The Beach**—"Beach Party Pals" Frankie Avalon and Annette Funicello stopped by the WMMS Morning Zoo to talk of their reunion on the big screen. They are currently starring in "Back To The Beach," but now they play the parents instead of the "hip" teenagers. The two here are showing off their Cleveland Buzzard Morning Zoo T-Shirts with Zoo members Jeff Kinzbach, "Flash" Ferenc and Ruby Cheeks.

**Vince Neil Spreading His Affection**—Motley Crue's Vince Neil cuddles up with WMMS/Cleveland personality Maria Farina to keep in touch with the band's LP, "Girls, Girls, Girls". Neil was in town for a soldout show at the Richfield Coliseum.

The Devil Made Them Do It...—It seems Ozzy Osbourne and US Executive Vice President of Programming, Ed Salamon, were more than ecstatic to discuss Ozzy's latest release, "Tribute," on Epic records. On a more serious note, the live album is a dedication to Ozzy's long-time group member, guitarist and friend -- the late Randy Rhoades.

Rock & Roll Never Forgets...—Veteran rock-and-roll star Duane Eddy, returning to recording with his first album since since the sixties, shows himself to be a ladies man during an interview segment with Source Music Correspondent Lisa Karlin. At left of the returning twang-guitarist is NBC Radio Engineer Allison Vogel.
MARKET AT A GLANCE

MOST ADDED Out Of A Possible 72 Stations

68 Stations Reported This Week

Come Over
4 By Four—Capitol
14 Adds
(You're Puttin') A Rush On Me
Stephanie Mills—MCA
13 Adds
Heart On The Line
Jennifer Holiday—Geffen
12 Adds
Didn't We Just Have It All
Whitney Houston—Arista
10 Adds

RETAIL

I'm In Love
Lillo Thomas—Capitol
Pleasure Principle
Janet Jackson—A&M
Jam Tonight
Freddie Jackson—Capitol
Jump Start
Natalie Cole—Manhattan

REQUESTS

Jam Tonight
Freddie Jackson—Capitol
Jump Start
Natalie Cole—Manhattan
I Need Love
L. L. Cool J—Def Jam/Columbia
I Really Didn't Mean It
Luther Vandross—Epic

ALBUM ALLEY

The Big Throwdown—Levert—Atlantic
With "Cassanova" on a collision course to the top of the B/C single charts, Levert shows that the success of thier debut Album was no fluke. Eddie Levert of the O'Jays must indeed be proud of the his sons' success. The Ballards on this album; "Good Stuff", "My Forever Love" ex... are very strong and should see considerable airplay either as future single releases or LP cuts. Uptempo cuts "Sweet Sensation" and "Temptaion" round out an Album that shows continued growth on the group's part.

NEW AND HOT 45'S

Be Free—Shirley Murdock—Elektra
In The Heat Of The Night—Pauli Carmen—Columbia
Lovin' You—The O'Jays—P.I.R./Manhattan
Waterfall—Wendy & Lisa—Columbia
I Confess—Deniese Williams—Columbia
all Me Up—Process & The Doo Rags—Columbia

A HIGH PRIORITY SALUTE TO
RAGAN HENRY
PRESIDENT

COMMUNICATIONS MANAGEMENT

A high priority salute to Ragan Henry one of the nation's leading black entrepreneurs in broadcasting. Mr. Henry earned an A.B. (Magna Cum Laude) from Harvard Law School. He is director of Continental Bank in Philadelphia and a partner in the law firm of Wolfe, Block, Schorr and Solis-Cohen. He also serves on the Board Of Directors of Syracuse University in New York and at LaSalle. Mr. Henry has been involved in broadcasting since he first acquired WAOK-AM in Atlanta, Georgia in 1973. Since that time his first company, Broadcast Enterprise National Inc grew to operate many radio stations in major markets. Other properties included a Television station in Rochester, New York and the Nation's first black daily newspaper, The National Leader. His most recent acquisition is WWIN-AM/FM in Balti-more, Maryland.
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### BLACK CONTEMPORARY SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst Wk.</th>
<th>Ttl Wks.</th>
<th>Reg Rank</th>
<th>Rotat</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current LP This Ttl Wk. Wks.</th>
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<tr>
<td>1</td>
<td>Ronnie Lea-Think of You</td>
<td>2</td>
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<td>1</td>
<td>4</td>
<td>1</td>
<td>Y</td>
<td>20</td>
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<td>2</td>
<td>Stevie Wonder-I'm Your Baby</td>
<td>3</td>
<td>5</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>Y</td>
<td>44</td>
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<tr>
<td>3</td>
<td>James Ingram-Bad For Your Heart</td>
<td>4</td>
<td>6</td>
<td>3</td>
<td>6</td>
<td>3</td>
<td>Y</td>
<td>31</td>
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<td>4</td>
<td>The Jackson 5-Just One Look at Me</td>
<td>5</td>
<td>8</td>
<td>4</td>
<td>8</td>
<td>4</td>
<td>Y</td>
<td>27</td>
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<td>5</td>
<td>Kool &amp; The Gang-It's All Right</td>
<td>6</td>
<td>10</td>
<td>5</td>
<td>10</td>
<td>5</td>
<td>Y</td>
<td>20</td>
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<td>6</td>
<td>Al Green-Sweet Thing</td>
<td>7</td>
<td>12</td>
<td>6</td>
<td>12</td>
<td>6</td>
<td>Y</td>
<td>16</td>
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<td>7</td>
<td>James Ingram-The Eve</td>
<td>8</td>
<td>14</td>
<td>7</td>
<td>14</td>
<td>7</td>
<td>Y</td>
<td>13</td>
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<td>8</td>
<td>Al Green-Say It With Feeling</td>
<td>9</td>
<td>16</td>
<td>8</td>
<td>16</td>
<td>8</td>
<td>Y</td>
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<td>Al Green-Whatever</td>
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<td>18</td>
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<td>9</td>
<td>Y</td>
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<td>The Jackson 5-House Is There</td>
<td>11</td>
<td>20</td>
<td>10</td>
<td>20</td>
<td>10</td>
<td>Y</td>
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<td>11</td>
<td>Al Green-The Dave Samantha</td>
<td>12</td>
<td>22</td>
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<td>22</td>
<td>11</td>
<td>Y</td>
<td>4</td>
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<td>12</td>
<td>Al Green-Yesterday Is</td>
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<td>24</td>
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<td>24</td>
<td>12</td>
<td>Y</td>
<td>2</td>
<td>Y</td>
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<td>13</td>
<td>Al Green-Do What You Like</td>
<td>14</td>
<td>26</td>
<td>13</td>
<td>26</td>
<td>13</td>
<td>Y</td>
<td>2</td>
<td>Y</td>
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<td>14</td>
<td>Al Green-Don't Let Me Be Lonely</td>
<td>15</td>
<td>28</td>
<td>14</td>
<td>28</td>
<td>14</td>
<td>Y</td>
<td>2</td>
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### INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Lst Wk.</th>
<th>Ttl Wks.</th>
<th>Stations</th>
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<tbody>
<tr>
<td>1. J. Blackfoot/A. Hines-Tear Jerker-Edge</td>
<td>1</td>
<td>13</td>
<td>WZAK, WLOU, WHUR, WBLZ, WNHC, WQIM, KJLH - Heavy Rotation WBXM, Heavy Radio Activity Major Label Interest</td>
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<tr>
<td>2. Mini Curry-I Think I'm Over You-Total Experience</td>
<td>4</td>
<td>9</td>
<td>WTMP, WFXC, KPRS, WKKM, KOKY, WAZA, WWW, WVOI, WNHC</td>
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<tr>
<td>5. Romeo-OOH Baby Baby-Triple T</td>
<td>7</td>
<td>10</td>
<td>WJIZ-WCIN</td>
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<td>7. Val Young-Private Conversations-Amherst</td>
<td>10</td>
<td>13</td>
<td>WOHI-WOWI-WQFX-WFXC-WJIZ-WEDR-KDKO-WPAC-TL</td>
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<td>8. Aaron Allen-Do The Whop-Profile</td>
<td>6</td>
<td>9</td>
<td>WJIZ-WCIN</td>
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<td>11. Debbie Deb-I'm Searchin'-Jampedacked</td>
<td>9</td>
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<td>WJIZ-WCIN</td>
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<td>13. Delaney-Nice-Ackins</td>
<td>12</td>
<td>16</td>
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<td>14. Khalid-You Go To My Head-Brofeel</td>
<td>11</td>
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<td>15. Slave-Juicy I-Odibban</td>
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<td>WJIZ-WCIN</td>
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<td>17. War-Low Rider-Priority</td>
<td>18</td>
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<td>WJIZ-WCIN</td>
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<td>18. Billy Freedom-I Don't Know-MDM</td>
<td>2</td>
<td>22</td>
<td>WJIZ-WCIN</td>
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<tr>
<td>19. Dana Dane-Cinderella Dana Dane-Profile</td>
<td>20</td>
<td>23</td>
<td>WJIZ-WCIN</td>
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<tr>
<td>20. 5TH Avenue-Exception To The Rule-Paradise</td>
<td>22</td>
<td>25</td>
<td>WJIZ-WCIN</td>
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</table>
**East**

MOST ADDED - EAST
1. MICHAEL JACKSON—Just Can't Stop Loving You—Epic
2. STEPHANIE MILLS—You're Puttin' A Rush On Me—MCA
3. BY FOUR—Come Over—Capitol
4. GLEN JONES—We've Only Just Begun—Jive/RCA
5. MADAME X—Just That Type O' Girl—Atlantic

WDJY Washington, D.C. Brute Bailey PD Chris Barry-MD
#1 Janet Jackson
REQUESTS: 1. Levert 2.Klymaxx 3.F. Jackson

WDXK Rochester, NY Andre Marcel-PM Clint Works-MD
#1 11 Cool J
ADDS: J. White, 4XFour, Third World

WMUR Washington, DC Bobby Bennell-PD Mike Archie-MD
#1 Klymaxx
ADDS: J. Walley, G. Glenn, Intrigue, Public Enemy, Kool & Gang
REQUESTS: 1. 2. 3.

WILD Boston, MA Elroy Smith-PD Tonya Pendleton-MD
#1 11 Cool J
REQUESTS: 1. 2. 3.

WBLO Erie, PA Steve Collins-PD
#1 Luther Vandross
ADDS: W. Houston, 4XFour, LeBelle, J. Holiday, N. Hendryx, Klymaxx, G. Jones, Lisa
REQUESTS: 1. 2. 3. 4. 5.

WMGQ New Haven, CT Hector Hannibal-PD David Dickenson-MD
#1 Smokey Robinson
ADDS: Pebles, D. Williams, P. Carmen, Exposure, Surface, 4XFour

**Midwest**

MOST ADDED - MIDWEST
1. WHITNEY HOUSTON—Didn't We Almost Have It All—Arista
2. LISA LISA—Lost In Emotion—Columbia
3. SURFACE—Lately—Columbia
4. 4 X FOUR—Come Over—Capitol
5. JENNIFER HOLIDAY—Heart On The Line—Geffen

KMJM St. Louis, MO Mike Stradford-PD
ADDS: REQUESTS: 1. 2. 3.

KPRS Kansas City, KS Dell Rice-MD
#1 Lillo Thomas
ADDS: L. Cool J, G. Jones, J. Holiday, The Deele, W. Pickett

WBZL Hamilton, OH Brian Castle-PD
#1
ADDS: REQUESTS: 1. 2. 3.

WBMX Oak Park, IL Lee Michaels-PD
#1
ADDS: REQUESTS: 1. 2. 3.

WCXK Columbus, OH Rick Stevens-PD
#1
ADDS: 5th Avenue, W. Houston, New Edition, UTFO, Public Enemy, J. Holiday, O'Jay's
REQUESTS: 1. 2. 3.

WQCN Cleveland, OH Steve Harris-PD
#1 Levert

WA44 Em Grove, W. Bob Collins-PD
ADDS: REQUESTS: 1. 2. 3.

WQCI Chicago, IL Sonny Taylor-PD
#1 Freddie Jackson
ADDS: Whispers, W. Houston, Tramaine, Salt & Pepa, Starpoint

WGPR Detroit, MI Joe Spencer-PD
#1 Lillo Thomas
ADDS: C. Lynn, Starpoint, M. Scott, J. Holiday, Surface, A. Baker, Teen Dream, Lisa Lisa

WJLB Detroit, MI James Alexander-PD
#1 Alexander O'Neal
REQUESTS: 1. 2. 3.

WLUM Em Grove, W. Jimmy Smith-PD
#1 Michael Jackson
ADDS: Los Lobos, Cel Abrams, Force M.D.'s, P. Rushen, A. Starr

WYKO Columbus, OH K.C. Jones-PD
#1 Luther Vandross
ADDS: Klymaxx, Prince, Lisa Lisa

WVOI Toledo, OH Paul Brown-PD
ADDS: REQUESTS: 1. 2. 3.

WZAK Cleveland, OH Lynn Tolliver-PD
#1 Levert
ADDS: Shabazz, B. Robinson, J. Holiday, S. Mills, C. Barry

**South**

MOST ADDED - SOUTH
1. STEPHANIE MILLS—You're Puttin' A Rush On Me—MCA
2. FAT BOYS—Wipeout—Tim Pan Album/Polygram
3. 4 X FOUR—Come Over—Capitol
4. SURFACE—Lately—Columbia
5. NEW EDITION—Helplessly In Love—MCA

KKDA Grand Prairie, TX
#1 Levert
ADDS: Winans, Prince, O'Jay's
REQUESTS: 1. 2. 3.

KOKY Little Rock, AR Bobby Earl-PD
#1
ADDS: D. Williams, Cel Abrams, LaBelle, 4XFour, D. Gone, O'Jay's

WAMM Tallahassee, FL Joe Bullard-PD Jethro Tull-MD
#1 Natalie Cole
ADDS: Espano, N. Hendryx, Surface, Vitamix, D. Davis, Dwane In A Box, Utfo, Babyface, Norwood, The Deele, Processes & Doo Raps

WEDR Miami, Fl George Jones-PD
#1 Freddie Jackson

WHYZ Greenville, SC Wayne Walker-PD
#1 Stephanie Mills
ADDS: W. Houston, S. Mills, 4XFour, Jill Jones, Surf MC's, M. Jackson, D. Warwick

WJFT Chattanooga, TN Frank St. James-PD Jeff Daniels-MD
#1 Freddie Jackson
ADDS: N. Hendryx, L. Cool J, Starpoint, Surface, N. Prince, Picture Perfect
REQUESTS: 1. F. Jackson 2.Levert 3. L. Vandross

WJYL Louisville, KY Phillip David March-MD
#1
ADDS: S. Mills, Fat Boys, J. Holiday, Romeo
REQUESTS: 1. LL Cool J 2. Levert 3. Force MO's

WXKI Jackson, MI
#1 Alexander O'Neal
ADDS: J. Holiday, Fat Boys, N. Hendryx, Davoy Dee, DeSharge, M. Curry, D. Davis, Princess, D. Alexander, Najee
REQUESTS: 1. A. O'Neal 2. F. Jackson 3. Levert

WLOU Louisville, KY Ang Canessa-PD
#1 Isley-Jasper-Isley
REQUESTS: 1. A. O'Neal 2.N. Cole 3.F. Jackson

WORL Orlando, Fl Miami St. James-PD
#1 Janet Jackson
ADDS: S. Mills, The Deele, J. White, Tramaine
REQUESTS: 1. J. Jackson 2-Levert 3.V. Thomas

WPAL Chalastie, SC Don Kendricks-PD
#1 Levert

**West**

MOST ADDED - WEST
1. LL COOL J—I Need Love—Def Jam/Columbia
2. THIRD WORLD—Hold On To Love—Columbia
3. SURFACE—Lately—Columbia
4. NONA HENDRYS—Baby Go Go—EMI-Manhattan
5. GLEN JONES—We've Only Just Begun—Jive/RCA

KDAY Los Angeles, CA Jack Patterson-PD Greg Mack-MD
#1 Roxanne Shante

KDKO Eureka, CO Ron Ash-PD
#1 Lillo Thomas
ADDS: Michael Jackson, W. Houston, Madame X, S. Mills.

KACE Los Angeles, CA Pam Robinson-PD
REQUESTS: 1.S. Robinson 2.L. Vandross 3.F. Belle

KJLL Los Angeles, CA Cliff Winstead-PD
#1
ADDS: Michael Jackson, The Deele, L. Cool J, Suave, G. Jones, Najee
REQUESTS: 1. 2. 3.

KMYX Howard TH' PD Ojai, CA
#1 Los Lobos
ADDS: S. Mills, J. O'Neal's, Expose
REQUESTS: 1. Los Lobos 2.Levert 3.N. Cole

KRIZ Benton, WA Frank Barrow-PD
#1 Alexander O'Neal
ADDS: Michael Jackson, R. Lewis, G. Jones.

K SOS San Francisco, CA Bernie Moody-PD
#1 Alexander O'Neal
ADDS: Lisa Lisa, New Edition, Fat Boys, W. Houston, Pebbles, 4XFour, W. Pickett, Sherrick, Georgi
REQUESTS: 1. 2. 3.
COUNTRY

AN INDEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 115 Stations

#1 SINGLES

100 Stations Reported This Week

Right From The Start
Earl Thomas Conley--RCA
28 Adds

You Take The Leavin' Out Of Me
Mickey Clark--Evergreen
27 Adds

No Easy Horses
Schuyler, Knobloch & Bickhardt--MTM
26 Adds

Everybody Needs A Hero
Gene Watson--Epic
26 Adds

Changin' Partners
Larry, Steve, Rudy: The Gatlin Brothers--Columbia
23 Adds

RETAIL

Whiskey, If You Were A Woman
Highway 101--(Warner Bros.)
One Promise Too Late
Reba McEntire--(MCA)
Make No Mistake, She's Mine
Kenny Rogers/Ronnie Milsap--(RCA)
Why Does It Have To Be (Wrong Or Right)
Restless Heart--(RCA)
Brilliant Conversationalist
T. Graham Brown--(Capitol)
Snap Your Fingers
Ronnie Milsap--(RCA)

REQUESTS

One Promise Too Late
Reba McEntire--(MCA)
A Long Line Of Love
Michael Martin Murphey--(Warner Bros.)
Child Support
Barbara Mandrell--(EMI America)
Make No Mistake, She's Mine
Kenny Rogers/Ronnie Milsap--(RCA)
The Hand That Rocks The Cradle
Glen Campbell--(MCA)
Little Ways
Dwight Yoakam--(Reprise/Warner Bros.)
Why Does It Have To Be (Wrong Or Right)
Restless Heart--(RCA)

HOT CUTS

Hank Williams, Jr.–Young Country--(Born To Boogie)
Dwight Yoakam–Readin' Rightin', Rz. 23–(Hillbilly Deluxe)
The Statler Brothers–Maple Street Mem'ries--(Maple Street Memories)
George Strait–Hot Burning Flames--(Ocean Front Property)
The Judds–Turn It Loose--(Heartland)

Holly Dunn–Why Wyoming--(Cornerstone)
The Statler Brothers–I Lost My Heart To You--(Maple Street Memories)
Conway Twitty–Snake Boots--(Borderline)
Rosanne Cash–Tennessee Flat Top Box –(King's Record Shop)
Ricky Van Shelton–Ultimately Fine--(Wild Eyed Dream)

PROMOTION

TULSA, OK

KVOO

PROMOTION–BIG COUNTRY PICNIC

Tulsa's KVOO will be holding the 16th Annual "Big Country Picnic" on Sunday, August 16. The free event features performances by Asleep At The Wheel; Lyle Lovett; The Stonehouse Band and KVOO's Billy Parker, one of Tulsa's most well-known radio personalities and recording artists.

"KVOO provides this concert free of charge to the public because we feel like it is the best possible way we can show our appreciation for the support the area fans have shown us throughout the years", says KVOO's general manager, John Hunt.

The event, to be held from noon until 4:00 pm, will take place at the Tulsa Expo Building on the Tulsa Fairgrounds.
COUNTRY PLAY BY PLAY

NORTHWEST

**KICE** Bwrd. OR Rick Marshall

1. Hank Williams, Jr.

ADDS: Don Grantham (DH), Gene Watson, Schuyler, Knobloch & Bickhard, Earl Thomas Conley, Billy Montana & The Long Shots, Charly McClain, Bellamy Brothers, Los Lobos

**KMMJ** Grand Island, NE Johnny Steele

1. Restless Heart


REQUESTS: 1. Hank Williams, Jr. 2. Steve Earle 3. Foster & Lloyd

**KPOX** Havre, Mt. Laura Baker

1. Restless Heart

ADDS: Tanya Tucker, Moe Bandy, Earl Thomas Conley, A.J. Masters, Larry, Steve, Rudy; The Gatlin Brothers, Gene Watson (P), Bellamy Brothers, Alibi, Jimmy Lee Hart, Toni Price (DH), Craig Southern, Wyatt Brothers


NORTHERN CENTRAL

**KCBJ** Mankato, MN Jay Davis

1. Michael Martin Murphy

ADDS: Tanya Tucker (P), Moe Bandy, Jeff Stevens & The Bullets

REQUESTS: 1. Restless Heart 2. Hank Williams, Jr. 3. Highway 101

**KFDI** Wichita, KS Gary Hightower

1. Michael Martin Murphy

**KTTS** Springfield, MO Tony Michaels

1. Michael Martin Murphy

ADDS: Dann Rogers (P), Tanya Tucker, Schuyler, Knobloch & Bickhard, Gene Watson, Alibi (DH)

REQUESTS: 1. Reba McEntire 2. Hank Williams, Jr. 3. Glen Campbell

**KUSA** St. Louis, MO Lou Good

1. Michael Martin Murphy

ADDS: Donna Fargo/Billy Joe Royal, The Kendalls (DH), Crystal Gayle, Marie Osmond, John Schneider, Tanya Tucker (P), Tammy Wynette, Eddy Raven

REQUESTS: 1. Michael Martin Murphy 2. Restless Heart 3. Parton/Ronstadt/Harris

NORTHEAST

**WCAO** Baltimore, MD Johnny Rich

1. Michael Martin Murphy

ADDS: Tim Malchak, Nanci Griffith, Bellamy Brothers (P)

REQUESTS: 1. Michael Martin Murphy 2. Hank Williams, Jr. 3. Parton/Ronstadt/Harris

**WDSR** Dover, DE Liz Dawson

1. Reba McEntire

ADDS: Tim Malchak, (DH), Eddy Raven, Earl Thomas Conley, Gene Watson, Schuyler, Knobloch & Bickhard (P), Jeff Dugan, Sammy Sadler

REQUESTS: 1. Reba McEntire 2. Restless Heart 3. The Nitty Gritty Dirt Band

**WSCG** WSCG, NY Stan Edwards

1. Highway 101

ADDS: Gene Watson, Chuck Gray (DH), The Hinson Brothers, Tom Hornery, Terry Smith & Janie Cash


INDIE TOP 20

**LIST**

<table>
<thead>
<tr>
<th>Title</th>
<th>Lst</th>
<th>Til</th>
<th>Wk</th>
<th>Wks</th>
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<td>The Kendalls-Dancin' With Myself Tonight-Step One</td>
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<td>5</td>
<td>WLSA 22/16, WSDS 21/17, WDLW 31/27, WKDY 15/12, WQST 25/23</td>
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<tr>
<td>Charley Pride-If You Still Want A Fool Around-16th Ave.</td>
<td>2</td>
<td>6</td>
<td>WELI 31/27, KMOO 25/20, KFDR 32/29, KFEG 39/29, WUSN 29/28</td>
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<tr>
<td>Tim Malchak-Restless Angel-Alpine</td>
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<td>3</td>
<td>WHTL 38/38, WLSA 38/32, WGST 42/38, WWQM 42/38, WMKK 37/31</td>
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<td>Jeanne Pruett-Rented Room-MSR</td>
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<td>6</td>
<td>WSCP 14/12, WSCG 16/13, KRKT 32/29, WLET 28/25, WSDS 20/18</td>
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<td>Cheryl/Hardy-Will You Still Love Me...?/Complet</td>
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<td>WMKK 26/21, WSCG 36/25, WLSA 33/26, WLET 38/25, WKDY 41/38</td>
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<td>A.J. Masters-255 Harbor Drive-Bermuda Dunes</td>
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<td>8</td>
<td>KCSI 26/36, KICE 30/24, WQGE 45/42, WKDY 44/44, WSGQ 44/44</td>
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<td>Perry LaPointe-The Power Of A Woman-Doom Knob</td>
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<td>10</td>
<td>WLET 28/25, WCWV 24/21, KRKT 29/26, KMOO 32/29, WSCG 41/38</td>
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<td>Paul Proctor-Ain't We Got Love-19th Avenue</td>
<td>8</td>
<td>12</td>
<td>KINO 26/23, WSCG 29/26, KCTI 50/43, KFOG 45/45, WICO 46/44</td>
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<td>Tony's Sadler-What A Memory You'd Make Evergreen</td>
<td>9</td>
<td>14</td>
<td>KMOO 35/32, WSCG 20/24, WWQM 32/45, WQST 45/45, WSGQ 45/45, WQST 43/45, WQST 43/45, WQST 43/45</td>
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<td>Margo Smith-Hold Me-Playback</td>
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A tiny, meowing kitten sits in the middle of the MTM Records logo. However, in the past two years the little kitten has begun to roar.”—Wayne Bledsoe, Knoxville News-Sentinel staff writer.

Mr. Bledsoe speaks the truth! During a recent interview with Bruce Shindler, national promotion director for the MTM Music Group, we discussed the phenomenal success and growth of MTM. First, let’s qualify 

Bruce Shindler’s background and experience which led him to his present position. He has worked for three different companies in New York. Electra/Asylum, Cashman-West, and Main Street Records, before moving to Nashville. After arriving here, he went to work for Leon Russell’s Paradise Records company. During his employment with all the mentioned firms, he promoted many major recording artists.

While all this was going on for Bruce Shindler once he got to Nashville, Alan Bernard, now chief executive officer of MTM; Howard Stark, now president of MTM; and Tommy West, now senior vice president and A & R director for MTM, were in the process of securing funding from L.A. to start the music division in Nashville. Tommy West, formerly of Cashman-West, remembered Bruce’s abilities, and told him to contact Howard Stark about the national promotion director’s job.

“When I arrived at MTM, I broke out in a cold sweat when I found out I would be working with six new acts, who were virtually unheard of at that time,” said Shindler. “Country radio seemed to be playing only big-name acts on big labels. Fortunately, things started changing and, when radio heard

Girls Next Door our products, they saw we were serious about our commitment to the country music industry!

The ice was broken when we released our first record, Judy Rodman’s “I’ve Been Had By Love Before.” That record went Top 40 on

(continued on page 30)

ALBUM REVIEWS

KENNY ROGERS-I Prefer The Moonlight—RCA 6484-1-R

The unique vocals of Kenny Rogers thrill us again. Country instrumentation and arrangements have stepped into some virgin territory on some selections from this LP. If you’re looking for some excellent listening which spans a range of moods, you have found it here. Rogers makes you want to join in the singing, but you don’t dare, because you might miss hearing him on every note. Guest artists appearing on this album include Ronnie Milsap, Kim Carnes, and Chris Eaton.

THE FORESTER SISTERS—You Again—Warner Bros. 1-25571

The Cash Box Group of the Year proves the choice was correct with their effort on this album. No wonder these ladies are so popular with country fans. Just listen to “That’s What Your Love Does To Me.” It’s fine country music. This LP contains a beautiful selection of country songs, and The Forester Sisters do magic to each one. “Wrap Me Up” is an outstanding song, and that’s what The Forester Sisters do to you with this product.

COUNTRY ONE-ON-ONE WITH BRUCE SHINDLER OF THE MTM MUSIC GROUP

Judy Rodman

Holly Dunn

Schuyler, Knobloch & Bickhardt

Schuyler, Knobloch & Bickhardt
OUT OF THE BOX

CHARLIE DANIELS BAND (Epic 34-7280) Bogged Down In Love With You (4:32) (Hat Band-BMI) (C. Daniels, T. Crain, J. Gavin, C. Hayward, T. DiGregorio) (Producer: J. Boylan)

Get ready to "get down" with Charlie and the Band. Classic Charlie Daniels vocal and arrangement. This hard-charging country music is presented at its best. Macho lyrics are set to a strong beat and rhythm. The synthesizer sound is dominate in the arrangement, which builds and

FEATURE PICKS

GEORGE STRAIT (MCA, MCA-53165) Am I Blue (3:04) (Milan-Opryland-affiliate unlisted) (D. Chamberlain) (Producers: I. Bowen, G. Strait)

Swing and swing, again! George Strait has taken this David Chamberlain song and done his thing with it. This is a happy melody with blue lyrics. Late- ly, that combination has proven to be a winner. Chuck up another one for George!

BAILLIE AND THE BOYS (RCA 5227-7-R-A) He's Letting Go (3:49) (Warner-Tamerlane; Heart Wheel-BMI) (P. Rose, P. Bunch, M. A. Kennedy) (Producers: K. Leehning, P. Davis)

If you weren't convinced before, you will be this time around! Baillie and The Boys have something here. "Hurtin" song lyrics set to a fascinating musical arrangement. The timing is unique and successful. Fine product by a super-fine new group.

RICKY VAN SHELTON (Columbia 38-07311) Somebody Lied (3:18) (Galon-ASCAP) (J. Chambers, L. Jenkins) (Producer: S. Buckingham)

This is a ballad, in which Van Shelton mixes his fine singing with some softly spoken phrases very effectively. Fiddle, piano, and steel play strong roles in the production. Good "my-side-of-the-story" lyrics. This one should, again, take Ricky deep into chart country.

Shindler (continued from page 29)

our first effort. At that time, it was a real accomplishment for an independent label! Our first #1 record came a year and a half after the company began operations. Judy Rodman took "Until I Met You" to the #1 position in all four trade publications. In 1986, SKO's "Baby's Got A New Baby" went #1, and just last month, Holly Dunn went to #1 with "Love Someone Like Me."

All of our artists are singer/songwriters. They enjoy writing songs for others, too. We feel artists tend to be more creative if they can also write. Any artist who gets signed by our label gets worked a lot in order to give them a fair shot.

We don't want to be a monster machine. We like to stay personal and have fun with what we do. We want to be perceived as a small boutique label with a handfull of good artists. We see Judy Rodman in the Carole King category. With the Girls Next Door, we're trying to give country radio a group as exciting as The Pointer Sisters. Holly Dunn is in the Emmylou Harris vein of music. SKB is our Crosby, Stills, and Nash, and Marty Haggard and Ronnie Rogers are our new country traditionalists. We are trying to show potential country listeners that country is "cool" and, at the same time, we're trying to show the "core" audience that country music is very much alive and well!"

Giving credit to the independent promoters, Shindler said, "Those people I have used on our records are largely responsible for the success of this label. These particular people do not deserve the bad press that independent promoters have received recently!"

Bruce Shindler is a smart man working with an equally intelligent team of people. If you have any doubts about their success in the music business, put an MTM product on your turntable and listen to that little kitty roar!

Joe Henderson

CASH BOX

ANYTHING ELSE IS A COMPROMISE

NAshville Note-Ables

A LOVE STORY...I first met her when I was a teenager. I'll admit that I fell in love with her then. I didn't tell my friends because she was quite a bit older, and I knew they would make fun of me. I did tell my Mom and Dad. I was surprised when they didn't object too strongly. They told me that it was probably just an infatuation that would pass with time. It didn't pass. In fact, my love for her grew stronger and stronger as the years passed.

Like all men will do, I began to ask about her. I found that she was the daughter of a mountain woman, from the Southeast, and a drifter from somewhere out West. I was told she had relatives scattered all over the country. Her aunts, uncles, and cousins lived in Memphis, New Orleans, Los Angeles, New York, Atlanta, Birmingham, and throughout the Carolinas and Virginia. A few of them were even scattered in different parts of the world. She was an inter-racial lady. Her grandmother was a first generation American, who came over from Europe. Her grandfather was a black man, who had taught her the spiritual understanding of the soul.

She was plain and, yet, she was beautiful. Most of all she was wise and experienced. When we finally got to know each other, she was my greatest teacher. She taught me geography when she told me about the mountains and the prairies; the lakes and rivers and oceans; the trails and highways leading to everywhere...North, South, East, and West. She taught me history: about the Civil War, the Alamo, the cowboys and Indians, the world wars, the settlers, the explorers, etc...the past, present and future.

But, most of all, she taught me about life. She explained the emotions that everyone feels: victory and defeat, love and hate, acceptance and rejection, loneliness, happiness, sobriety, drukardness, despair, enjoyment and sadness. We became inseparable. Some of my friends liked her when they came to know her. Others were undecided. They liked her if she said the right things. And, some have never liked her frankness of expression. Some have called her "a hillbillly," or "a hick." Some think she's an angel. Some say she's a hell-raiser. It really doesn't matter to me what my friends think.

I've stuck with her. We've been through it all, together. We've seen it all, and tried it all, and remembered it all. And, through it all, we have survived. Yes, since I was a teenager, I have loved this lovely lady whose name is CountryMusic! I'm proud to say I have shared my life with her!

Joe Henderson

HOLLY DUNN GOES NUMBER ONE! Holly Dunn is proud of her #1 Cash Box Chart plaque, which she received in the Nashville offices of Cash Box. Joining in on the good feelings (l. to r.) are: Joe Henderson, Cash Box's Nashville editor; Larry Coburn, Holly's manager of Ten Ten Management; Holly; "Tony" D'Antonio, director of Nashville operations for Cash Box; and Bruce Shindler, national promotion director for MTM Records. Cash Box Photo by Andy Fiduccia.

WILL THE REAL T. GRAHAM BROWN PLEASE STEP FORWARD!! His T-ness, T. Graham Brown, stopped at our offices for a Cash Box interview with editor Joe Henderson (r.). Kevin Hughes (l.), Cash Box chart director, and "Tony" D'Antonio (second from left), director of operations, join in on the fun. By process of elimination, that identifies the real T. Graham Brown at being second from right. Cash Box Photo by Andy Fiduccia.
CASH BOX COUNTRY SINGLES
AUGUST 15, 1987

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<tr>
<th>Title</th>
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<td>LOVE REUNITED</td>
<td>THE DESERT ROSE BAND/MCA/Curb 53142</td>
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COUNTRY INDIES

INDIE SPOTLIGHT

LANE CAUDELL (16th Avenue PB-70403) Souviners (2:57) (Ensign-BMI) (L. Caudell, B. Burch) (Producer: N. Larkin)

Here comes one of the next superstars in country music! He co-wrote this outstanding country song, too. Strong production by Nelson Larkin adds to the product total appeal. Lane Caudell is a strong-singing, good-looking young country singer with past exposures in movies and TV, including a soap opera. If women do, indeed, play a leading role in the destiny of country music stars, then, Lane Caudell is a shoo-in!

DARK HORSE CONSENSUS

MICKEY CLARK—You Take The Leavin’ Out Of Me—Evergreen EV 1058 A Mickey Clark has a whole bunch of fans in our radio reporters with this release. The votes came rolling in from all over, the country, and Mickey receives our Dark Horse Consensus for this week for a single. Some of the stations betting on Mickey Clark were; WXCE, KAYZ, KWKK, WMTZ, WSCP, KINO and WICO.

INDIE LP REVIEW

KEN LOVELACE—Twenty Years Overnight—Elite III

Ken Lovelace is pure country. This album is appropriately titled, since Ken has been a member of Jerry Lee Lewis’ band for 20 years. Now, he has released this production of his own. This LP gives Ken Lovelace a stature of his own and recognition as a writer/entertainer. There’s a lot of The Killer in Ken, and a lot of good country music in this Indie album.

NEW PLAYERS

INDIE INK...I want to start this column with a apology to Indie recording artist Tony McGill. You see, because of a printing error on June 27 this year, Tony McGill’s #1 position on the Cash Box Indie Chart was not listed. The Killer Records artist achieved the #1 position that week with his recording of “Taming My Mind.” In fact, it was his second #1 record of the year. Keep ‘em coming, Tony!

I had an exciting phone conversation last week with Badger Records artist Bruce Odom. Bruce now lives (believe it or not) in Soddy Daisy, Tennessee, which is just outside Chattanooga. He was born in Georgia, grew up in Florida, and moved to Tennessee about five years ago. When his grandparents, Mr. and Mrs. George Peckinpauh, heard him sing country music, they told him he needed to move back to Tennessee with them. Bruce has just released his first record on the Badger label. It’s a song titled “A Few Good Women.” Late this summer, he will be releasing his second, “I’m Gonna Knock Down Your Door” on Badger’s label. You’ll all be watching for it!

Comstock recording artist Randy Anderson came by our offices when he was in Nashville to appear on "Nashville Now" last week. His new single, "I’ve Got A Thing For You," had just debuted in the Cash Box Top 100 chart at #81. While in town, Randy also did the "Wrap Around Nashville" TV show and some interviews with WSM Radio. He had to make a quick trip, however, because he has been entertaining in Las Vegas for some ten years now. He appears six nights each week at the Frontier, there.

A troupe of Nashville musicians and dancers have departed for Eastern Europe for a two-week series of concerts in Poland and Hungary. The tour is part of a continuing series of "Country Music Festivals Abroad," sponsored by Pan American World Airways and, for this tour, by Phillip Morris-Easter Europe Division. The group’s featured vocalist is Mountain John, who records on his producer/manager John Denney’s Jed Records label.

Joe Henderson


These boys are international country stars. This record proves they are appealing to both sexes, and should do well on airplay.


This release was a pleasant surprise to our review panel. It promotes a folk music feel, but it is well-blended into country pickin’. Fine vocal effort, both lead and harmony. Judging by the record number, it is the first release from Natural Records. We look forward to many more with this quality.

P. J. ALLMAN (Kansa KA 635-A) Heart First (2:47) (Tapadero-BMI; DeJames, Stan Cornelius-ASCAP) (K. Morrison, E. Phelps, L. Wilson) (Producer: unlisted)

P. J. brings us a "falling in love" country song. Mid-tempo traditional country arrangement. P. J. Allman has had some fine releases for Kansas Records, and she's back on track again. If you've ever fallen in love, you're gonna like this one.

SLEEPER SELECTIONS: SUSAN BILLINGS—(Soundwaves SW-479)—When I’m With You BERTIE HIGGINS—(Southern Tracks ST-1084)—Don’t Show Me Your Memories

MARGO RELAXES WITH THE CREW. Margo Smith pauses after finishing up a recording session at LSI Studios in Nashville. Margo recently signed with Jack Gale’s Playback Records label and just released her new single, “Hold Me” on the label. Pictured (l. to r.) are: co-producer, Jim Pierce; Margo; Jack Gale and engineer Steve Messer.

GLADYS WHITNEY HAS A GREAT NEW SINGLE

"THIS HEART IS ALREADY TAKEN"

PRODUCED BY DANNY DAY ON SUNDIAL RECORDS

GLADYS WHITNEY (Sunday SR 131) This Heart Is Already Taken (2:27) (Jerris Allison-BMI, D.C. Radio Active-ASCAP) (J. Allison, D.J. Chownin) (Producer: D. Day)

Another fine female voice gets our #3 pick this week. Good strong song selection for Gladys Whitney. Mid-tempo number with solid country arrangement. Production of vocal is well-handled by both singer and producer. Could be chart bound.
Ilo Biafra Trial (continued from page 6)

GUARINO: To me it's real simple: I think you have to avoid those aspects of the conversation, (and make sure) that this isn't going to be a philosophical inquiry, that it's just going to be applying a test that's already been approved. I mean the rules of the game are already set. They fought the rules, they already lost.

CASH BOX: How about those who would say that Hovel, the poem by Allen Ginsberg, was banned when it came out in 1955 and today it's read as a respectable work in colleges and universities?

GUARINO: That is the false alternative because there is no comparison between Ginsberg and this Giger poster.

CASH BOX: But that's your own judgement which you're imposing on--

GUARINO: No, it really isn't and that's the whole point of this: that we're not going to just deal in a bunch of conclusory judgments. I'm not saying it's bad. It's ugly and dirty -- oh, you hang on one second. (Leaves conversation briefly.) You can get away with all kinds of things in the art world. You can say black is white and wrong is right, whatever. But when it comes to interpreting this poster, which is as smudged as any poster I've ever seen in what it's attempting to depict, it's easy to read. If you see this with your truest eyes, yes, it's prurient.

CASH BOX: How about Michaelangelo's David? That's on public view in a town square.

GUARINO: That's the antithesis of this.

CASH BOX: But there it is, some guy (with) his penis there for everyone to see.

GUARINO: But that's the antithesis of that. Michelangelo (sic) has a face. Michelangelo is one of the most humanistic pieces of art ever produced. These people in the poster -- if you can call them people -- have no faces, no identities. It is dehumanized sex. It's meant to be.

CASH BOX: (Giger) is trying for a certain aesthetic effect, he wants you to feel certain things. It's different from a newspaper article, it's different from, say, a political speech. Works of art fall under a different type of judgement because they're trying to do different things.

GUARINO: As a philosophy major in the old days, someone who had one boring aesthetics class after another, I think that theme and imagery and all that stuff, it's possible to deal with any of the subjects that Giger deals with -- death, the horror of life without love, alienation, any of the things that he deals with -- without appealing to a prurient interest. It's possible to do that.

GUARINO: They're going to have to make some artistic judgements, the jurors are going to have to make artistic judgements. They're going to have to decide whether or not when you deal with the kinds of things he's dealing with and you miss, whether or not you miss big, Giger misses big.

(End of discussion)

Giger's notion that artists can be, in effect, jailed for their works is certainly cause for alarm in an industry that places a high value on experimentalism and expressive directness. And, as Biafra points out, "Frankenchrist" is being singled out even though it featured a prominent warning sticker that read: "Warning: The fold-out to this album contains a work of art by H.R. Giger that some people may find shocking, repulsive or offensive. Life can sometimes be that way."

The PMRC claimed that our sticker, since it wasn't their prototype sticker ("Explicit Lyrics: Parental Advisory"), that there was improper labeling and they were using that to justify the charges," says Biafra. "In other words, since we didn't use their warning sticker that we should go to jail."

Giger's U.S. agent comments: "To be put into this position where we now have to justify that Giger is a painter and not a necrophilic pornographer into black magic is pretty ridiculous. Basically his view is strange things are happening in America."

Adds Biafra: "The climate in this country is extremely ugly right now, so I have no idea what the outcome of the trial will be."

To contribute to Biafra's defense fund, write to: No More Censorship Defense Fund, P.O. Box 11458, San Francisco, Ca. 94101.

ITV Finalists (continued from page 7)

With Or Without You
Best Stage Performance In A Video
Ron Jovi - You Give Love A Bad Name
Bon Jovi - Run DMC - Walk This Way

Best Art In A Video 1. The Tube Cray - Smokin Gun
Crowded House - Don't Dream It's Over
Georgia Satellites - Keep Your Hands To Yourself
4. Bruce Springsteen & The Range - The Way It Is 5. Timbuk 3 - The Future's So Right, I Gotta Wear Shades

Best Overall Performance In A Video 1. Peter Gabriel - Sledgehammer
2. Janet Jackson - Nasty
3. Snoop Dogg - Don't Speak
4. MDC - Walk This Way
5. U2 - With Or Without You

Best Special Effects In A Video 1. Brian Eno - Ambient 4
2. Missonary Man - Bob Gabriel - Big Me
3. Peter Wallach - Peter Gabriel - Sledgehammer
4. Peter Lord - Anansi - Land Of Confusion
5. Jim Jink - John Lloyd - Paul Simon - Joy In The Bubble

Best Editing In A Video 1. Bon Jovi - Wanted Dead Or Alive
2. Lisa Strick - Eurythmics - Missionary Man

Most Experimental Video 1. Eurythmics - Missionary Man
2. Willy Smack - Peter Gabriel - Sledgehammer
3. Jackson, John Lloyd - Paul Simon - Joy In The Bubble
4. Huey Lewis And The News - Hip To Be Square
5. Kevin Godley, Lol Creme - 5. Peter Simon - Boy In The Bubble

Daltrey (continued from page 11)

got great energy, it's happy, and it's a statement that I'm proud to make. It's a celebration of that.

The difficulties of maintaining a serious solo career are not lost on Daltrey, who still looks trim and capable of rigorous, demanding work. His body is not in question, but does he still have the spirit to live on the road for weeks at a time? "It's a lot of bloody lonely nights in hotel rooms. When you're on the road, people are thinking, 'Wow, they must be having a great time,' when actually 99% of the time you're stuck in some poxy little room in God knows where, looking out the window, and thinking 'what the *** am I doing here?'"

Another problem inherent within a solo career is recruiting, rehearsing, and maintaining a stable band, which Daltrey knows is crucial to any success at a solo level. Having survived The Who's legendary excesses, Daltrey is not at all sure he wants to start the whole treadmill all over again. "It's like being halfway up a mountain that you've climbed before, and I don't know whether I want to get to the top so badly anymore."

The reason for Daltrey's reluctance to attack again the rigors of the road is his fierce, cathartic stage manner, which forces him to the edge of exhaustion every night. His is not a subtle singing style, suitable for Holiday Inn entertainment. "The only way I can put it is that I have to give it my whole life force. It's always been a painful experience for me. I could never be a crooner. I'm not Phil Collins, I just can't sit up there relaxed, and it doesn't come easy. That's the problem with a lot of today's music, that there's too much image and not enough emotion."

Should the singing vice not pan out, Daltrey now enjoys a second career -- that of actor. Anyone who has ever seen his unforgettable performance in the rock opera "Tommy" knows of his photogenic charisma, and that 1975 role whetted his appetite for more on-camera time. Since then, he has played the lead in 1980's "McVicar" and in several critically acclaimed roles on the BBC, including the "Beggar's Opera" and Shakespeare's "A Comedy Of Errors." Unlike most new actors, his previous work has left him financially stable, so he is allowed the luxury of turning down all but the most fitting roles.
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**Memetron – The Kitmaker; Three Years Old – And Growing**

By Camille Compsoso

On July 16, Cash Box visited the spankin’ new facilities of Memetron, Inc. in Lombard, Illinois, which are a far cry from the firm’s previous quarters in Elk Grove Village, Illinois, in terms of space (they have upward of 8,000 sq. ft.), decor, comfort, and accessibility for out of town visitors. The new digs indeed reflect the versatility, growth and accomplishments of this progressive, three-year old company.

Memetron president Larry Siegel and his wife, Lettie, made up the two-person staff that got the company off the ground. "I began Memetron in March of 1984, shortly after I left Stern Electronics," said Siegel, "and when we got started we decided that we would buy and sell anything that we could get our hands on in the coin machine industry; from chips, to used merchandise, to new games that were distressed (i.e. that manufacturers had either over-built or mis-calculated) – anything we could get along those lines. From this point, we progressed for the next couple of years, and the business is what we have today." He continued, "With an integrated circuit and parts business being a dominant factor during this formative period. However, when I saw opportunities in the kit business we expanded our staff and started doing kits." Among those initial kit was Taito's Ten Yard Fight, Shanghai Kid for Data East, Atomic Boy for Irem and the back to back Matamania and Mania Challenge, both from Taito. Solar Warrior, also from Taito, is the most current kit marketed by Memetron. As we all know, Matamania and Mania Challenge were award winning kits that put Memetron on the map, so to speak, in the trade and served to strengthen their position in the market.

Referring to Solar Warrior, which was released in April of this year, Cash Box asked the obvious question of why they would see the new kit: "Larry Siegel replied by first stressing, "We are very selective about the kits we do. Memetron hasn’t put out a kit since April and it’s very possible we won’t put out another one until Labor Day. The reason for this is based solely on our high standards and while we have tested product, we’ve found nothing thus far that measures up to our requirements." Kits account for about 60% of Memetron’s business. Larry would prefer that it be 80-90% but, as he pointed out, "there is not a reliable supply of high quality kits to market and, unfortunately, there are the dry spells to contend with."

At present, the company has no interest in upright dedicated games and is "very happy in the kit business." The market climate is good, operators are continuing to buy kits and when the new line comes along, we’ll see a follow-up to Solar Warrior.

During the waiting period, however, Memetron has been concentrating on its various other involvements. "We have a lot of other activities around here," said Siegel. "We sell components, parts, power supplies, a substantial amount of integrated circuits and we also sell a substantial amount of distressed inventory. I’ve sold distressed inventory for everyone from Atari to Nintendo." (Cash Box asked him to elaborate a little further on this facet and he mentioned a few examples).

"About two years ago I sold some 650 Fireboxes, around 400 Star Wars, along with other products, for Atari; and in the last six to seven months for Nintendo," he noted. "I’ve also sold distressed inventory that belonged to Bally and to Taito. I did substantial excess inventory sales for Williams. As a matter of fact, Williams contracted me to work out of their factory for a six month period to liquidate a sizable portion of machine discontinue no longer needed. It was in their way, they wanted it turned into money and the arrangement worked out well for both our companies."

Indeed, the name Memetron is synonymous with kits, and rightfully so; but when Cash Box visited the facilities and sat down with the company’s president we became more aware of their diverse capabilities within the coin-op industry. The company is uncompromising when it comes to their key product, in this case kits, but has the flexibility, experience and know-how to prosper very successfully should a dry spell occur.

Larry Siegel briefly touched on the subject of export during our interview. "I have good contacts overseas, particularly in Europe," he told us, "and good deal of the merchandise is secured is exported. Outside of the kit business, I would estimate that about 70 or 80 percent of our activities are in the areas of importation and exportation."

Are upright dedicated games on the planning board at Memetron? Not for the moment, but the door remains open to future prospects. "Right now we plan to continue doing kits, Larry told us. "However, there is new factor to consider and that is the value of the Japanese yen. The yen-dollar differential has altered our position."

(Continued on next page)

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**Around The Route**

By Camille Compsoso

How do you beat the heat? As a native Chicagoan I’m naturally accustomed to frigid winters and stifling summers. Summereritime, though, has always been my favorite season. However, over the past few weeks, with temperatures consistently in the high, humid, upper 90’s (establishing new records for the city), I’ve been less than enthralled with the summer festivities.

Weeks before last, I was gathering news for this column, on a hot, (97 degrees) Friday afternoon, I made a call to Terry Moss at Moss Distributing in Des Moines, Iowa. "How ya doin', Terry," I asked, “Hope the weather out there isn’t as sufferable as it is in Chicago!” To which he replied, "I’m afraid it is, unless you can top 101 degrees which is the present temperature in Des Moines!" That shut me up, and also put to rest any thoughts of re-evaluating. Heck, when you think about it, 97 – even 101 – is a lot better than 22 below zero. So, think I’ll stick with my favorite season for all. Adding one more comment on the subject, let us hope the Mr. And Ms. America residents in the sizzling cities of our country are beating the heat by patronizing their favorite watering holes for something cool to drink and hot to play in the way of coin-op music and games equipment...Getting away from the first person reference, and getting down to business, most of our conversion with Terry Moss centered around some of his current hits of the season.

First off, Taito America’s “Double Dragon IV” is here. Here’s its quote; “When you can take a Double Dragon, in ‘Farmland U.S.A.’, and bring in $500 a week with it, you’ve got a hit! An operator called me today and said he’s been enjoying his best collections ever, with Double Dragon.” Sega’s “Super Caviar” is also a hit for Taito. "Yes, it’s something else big for him. The distrib is an interesting awaiting delivery of Atari’s “APB” and is looking at the new Williams “Fire” pin as “another Pin Bot.”

New arrival. Cash Box felicitations to Atari’s Linda Bender (and hubby, Jeff) their first child, a girl, and they’ve named her Jessica Lee. Our next announcement will focus onmarkertaking chief Mary Fujiwara who’s expected to give birth momentarily (due date was August 6).

Here’s word from Data East Pinball, advising that Nu Look Products of Hollywood, Florida, will be the official playground and rubber cleaner of their debut pinball offering, “Laser War”. The first 2000 Laser War’s shipped in the U.S. and Canada will come with these products, as noted by Jeff Walker, veepce-sales/ international for Data East Pinball.

Had a nice chat with good buddy Doug Wilson of Banner in Pittsburgh, just prior to his departure for the annual PAMMA state convention in Seven Springs (8/7-9). Center of excitement in the music department out there is the SnB “Galaxy 200” jukebox, which is a big seller – and the best box on the market right now”, to quote Doug. He also had some good comments to make about Exidy’s “Rainbow” condom machine. "It’s the only machine of this type that is really designed for the professional operator to have on his route,” said Doug. "It can vend different products, besides condoms, and respond to the public’s needs...and the machine’s cosmetics are outstanding."

John Nevill of American Vending Sales tells us he’s been booking a lot of advance orders for the new Bally’s “Xenophobe” video game. Samples are expected to arrive in mid-August, and they’re scheduled for early September. Watch for it, Bally Midway’s “Heavy Metal Meltdown” pinball is expected to come in at any time now and John’s enthusiastic about this model, as well. The Rowe c/d/combo jukebox is moving terrifically well, he added. For a change, starting a special package with this box that features a new type of speaker called the “spatial stereo” that gives a full, stereo sound. And by the way, overall business at AVS is about 30 to 40 percent over last year at this time!
Memetron
(continued from previous page)

Boards can cost us in excess of $1000 and by the time we put our art and table and the various other paraphernalia that goes into a kit, we might have to mark the price as high as $1350 o $1400. This is a departure from the time when we could secure boards for

Have you any idea how many wires are used for cable assembly? Well, these guys know, and can identify each one, but agreed to pool around for this fun shot of [l-r] Tom, Joe, Nathan and that's Dragan doing the unwrapping!

This is a portion of Tom Campbell's office. Golf clubs on the desk, a fr多么 raising portrait of triple crown winner Secretariat. Can you guess what he does in his spare time — away from the phones and the sales charts?

With respect to copy games and parallel imports, Larry had a few comments to make. "I was somewhat disappointed when AMOA issued its statement on parallel boards which didn't really condemn them but acceded to their presence, conveying the attitude that 'as long as they're here we're going to have to live with them'. I realize that it is difficult for an operator to distinguish between a parallel board and a copy board," he told Cash Box, "and we certainly cannot expect them to 'police' the situation. But, as I see it, there is no differentiation between the two. Copy boards is a universal problem in the industry. It effects the pin manufacturers, the pool table manufacturers and the dart manufacturers as well, because copy boards are available at ridiculously low prices, since their no rēd to amortize, and there are, after all, only so many dol-

Heavy Advance Booth Sales
For AMOA Expo '87

CHICAGO More than three-quarters of the 486 booths available for Expo '87, the Amusement & Music Operators Association's 38th annual international exhibition and educational seminar, have been sold a full four months in advance of the show's opening. Expo '87 will be held November 5-7 at the Hyatt Regency Chicago.

As of mid July, 120 companies had purchased 400 booths for the Expo '87 exhibition. Thousands of owners and distributors of coin-operated amusement, music, and vending equipment are expected to attend.

"The response from so many leading manufacturers so early indicates that this may be our biggest and best show in years," commented Jim Trucano of Black Hills Novelty Co. in Rapid City, South Dakota, who is chairman of the Expo '87 exhibitors subcommittee.

For the sale of comparison, the 1986 exposition featured 452 booths and Expo '85 had 433. The Expo '87 exhibition will showcase a full assortment of products and technologies in all categories including pinball games, CD jukeboxes, pool tables, cranes, video games, electronic darts, pay telephones, cigarette vending and other coin-operated equipment.

The convention's educational seminars will feature recognized industry, government, and management experts who will address such topics as: cranes (from a merchandising perspective) cranes (from a technical perspective), cigarette vending, the advantages of computerization, management excellence, copyright and trademark enforcement, leagues (with an emphasis on darts), how the new tax law affects the coin-op industry, and much more.

Heading this year's AMOA banquet and stage show will be the Four Lads with their vintage collection of 50s and 60s music. Also performing will be Bo Thorpe and his orchestra.

Further information may be obtained by contacting AMOA headquarters at 111 E. Wacker Drive, Chicago, IL 60601 or phoning (312) 644-6610.
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books on jukeboxes, title strips. Send for our catalog of jukebox service manuals and jukebox books. Over 300 jukebox manuals listed. A.M. Publishing Co., P.O. Box 3007-C.B., Atlanta, GA 30322.

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