LOVERBOY
The Sound of Discovery is the Sound of Shanice Wilson

The Debut Album: DISCOVERY

The First Single: "(Baby Tell Me) Can You Dance"

Produced by Bryan Loren for Left-Handed Productions
Executive Producer: John McClain

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EDITORIAL

Maybe The Time Is Right

What do Nat King Cole, Sonny & Cher, The Mandrell Sisters, Mac Davis, Glen Campbell, Perry Como, Andy Williams, The Smothers Brothers, Johnny Cash, Roger Miller, and Dolly Parton have in common?

Right - they all had network variety television shows, except for Dolly who has a network variety television show.

The exposure offered not only to the stars of these programs but the required musical guests (who else do they have to sing a duet with?) has always proven to be a substantial help in ringing up sales on current product and catalogs.

The initial reviews for the Dolly show have not been great, but reviews have never been the determining factor in the entertainment field. Shows that have been critically acclaimed have failed, and frequently the shows the critics hate the most have gone on to be long term smashers.

If this program can show substantial ratings, maybe only reasonable ratings, the copyscat TV industry is sure to show around for more music oriented variety show hosts and hostesses and that can only mean more consistent and wider exposure of the live performances that have given way to the music video format. Live performances have always been a favorite of the viewing public.

We would like to take this opportunity to wish Dolly the best of luck and success on her new ABC variety program. We sincerely hope it’s a huge smash and will generate new enthusiasm for additional prime time shows.

Cover Photo By James O’Mara

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WINNER’S CIRCLE
COME ON, LET’S GO
Los Lobos

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
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<th>Song Title</th>
<th>Artist</th>
<th>Week Ended</th>
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<tr>
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<td>I Go Again</td>
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<td>Never Let Me Down</td>
<td>(EMI America/642031)</td>
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THE VOICE MAKES MAGIC.
THE RECORD WILL MAKE HISTORY.

ANGELA WINBUSH

SHARP

ANGELA WINBUSH. SHE TESTS. SHE TEASES. SHE PLEADS.
SHE PACKS A POWERFUL PUNCH WITH VOCAL PROWESS THAT
IS FRESH AND EFFORTLESS. SHE IS ONE IN A MILLION ON HER
SOLO DEBUT “SHARP.”

FEATURING A BREATHTAKING FIRST SINGLE, “ANGEL” (888-831-7)
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**NEWS**

**Joins Capitol Out Of Suit**

**Motown, Joe Isgro Settle Out Of Court**

LOS ANGELES - Motown Records became the second label to settle out of court in the $25,000,000 antitrust lawsuit brought against the labels by independent promoter Joe Isgro. The amount of the settlement was unspecified. Capitol Records was the first label to negotiate a deal, settling for an undisclosed sum in May of this year.

Isgro's suit, filed in May of 1986, charges the labels and the R.I.A.A. with conspiring to terminate contracts with independent promoters because the costs had gotten out of hand. An NBC Nightly News report in early 1986 accused the independent promotion trade of ties with organized crime and accepting payola practices.

Defendants remaining involved in the case have asked U.S. District Court Judge Consuelo Marshall to extend the discovery phase of the case, originally scheduled to be completed in October of this year, until April of 1988. This would necessitate a delay in the trial, currently slated to begin in February.

**BMG/QMI Pact Worldwide Distribution Deal**

NEW YORK — BMG Music International has been named the exclusive licensee for all QMI Music repertoire worldwide, excluding the U.S. and Canada. QMI Music is the recording arm of Quantum Media, Inc., started by Robert Pittman and MCA in January of 1987.

Said Pittman, QMI's CEO and President: "We're delighted with the association and excited about tapping the momentum of BMG Music International for the launch of QMI Music internationally."

Said Les Garland, President of QMI Music: "No one knows the international marketplace like BMG Music International. They have a proven track record for breaking acts and can give QMI Music's unique artists even greater exposure."

Said Rudi Gassner, President and CEO of BMI Music International: "We are very proud to be associated with QMI Music. Both Pittman and Garland have proven to be true innovators in the marketing and development of music within the industry and we look forward to a long and successful relationship." QMI Music's first release will be by Jimmy Davis and Junction.

**Boy George Cleared In Heroin Death Case**

LOS ANGELES - Chief Federal District Judge Jack Weinstein announced September 30 that all charges against British pop singer George O'Dowd, known professionally as Boy George, have been dropped in the case regarding the death by overdose of Michael Rudetsky. The claim against the singer had started out at $44 million, then was reduced to $20 million before the dismissal. In his decision, Weinstein stated that the New York court system had no jurisdiction over Boy George, who lives in London.

The original complaint, brought by Rudetsky's parents, charged that Boy George had "actively participated in Rudetsky being injected with a lethal quantity of heroin." However, the investigating pathologists found no recent injection marks on Rudetsky's body, thereby causing those charges to be dropped. The remaining claim charged only negligence.

Boy George's English lawyer, Samuel Sylvestor, stated his conviction that if the same claim were brought in England, a similar dismissal would result.

**Kansas City, Dallas, Seattle, San Diego Inked**

**Four Stations Sign On To National “Wave” Format**

LOS ANGELES - Satellite Music Network chairman John Tyler has announced the first four signings for the satellite-transmitted "Wave" radio format. The revolutionary format, debuted in Los Angeles on KTWW-FM, has proven successful in attracting the coveted 25-34 demographic audience.

SMN signed a producer/distributor agreement with KTWW-FM parent company Metropolitan Broadcasting on August 24 to take the format national via satellite. Metropolitan president Carl C. Brazell, Jr., said at the time "There has been a tremendous amount of interest from operators across the country since we began in February. We believe this association with Satellite to network the Wave will allow this national appetite to be satisfied very quickly.

Kansas City-based KCWW-FM, formerly KZZC-FM, signed on Thursday, September 17, with owners Wodlinger Broadcasting. (continued on page 35)
Tracks so good, they'll stop you dead in yours.

Perfect Timing is the dynamic debut album from the new MSG featuring legendary guitar player Michael Schenker formerly of The Scorpions and UFO; plus well-respected, powerful songwriter and vocalist Robin McAuley. Perfect Timing. Guaranteed to stop your ears from wandering.

McAuley • Schenker • Group

Perfect Timing
Produced by Andy Johns

Management: Olaf Schuster, David Krebs and Steve Leiber for Rocksound Mgt., Inc.

ON HIGH QUALITY XDR® CASSETTES, RECORDS AND COMPACT DISCS
### Single Releases

#### Out of the Box

**Stevie Wonder**
- *Skeletons (4:39)* – Motown (1907MF)

Advance single off the forthcoming “Characters” album is this blistering rock/funk number. Wonder delivers an amazing performance, guaranteed to instantly saturate Top 40 and Black Contemporary radio nationwide. Wonder continues in his legendary streak of creating top quality tunes. Exceptional song!

**Elton John**
- *Candle In The Wind (3:59)* – MCA (53196)

Elton delivers a powerful live rendition of this classic (originally found on the now legendary “Goodbye Yellow Brick Road” LP). In this quality live recording, John captures all the passion and energy found in the original. Off the recently released "Elton John - Live In Australia With The Melbourne Symphony Orchestra" double album.

**Sammy Hagar**
- *Eagles Fly (3:58)* – Geffen (7-28185)

Rock ballad has already seen significant AOR airplay, and should cross instantly over to the pop scene. Guitar work and truly impassioned vocals highlight this cut, watch for hot requests. Latest single pulled from Hagar’s recent (newly-titled) “I Never Said Goodbye” LP

#### Feature Picks

**Vanessa Thomas**
- *I Wanna Get Close To You (4:16)* – Geffen (7-28216)

Artist has already established herself at B/C radio and, with this vehicle, should move quickly over to the pop market.

**Double**
- *Devils Ball (3:47)* – A&M (AM-2973)

Band scored big with last years debut single “Captain Of Her Heart.” This jazzy pop number should gain instant acceptance at A/C radio, with Top 40 crossover.

**T'pau Bridge Of Spies**
- *4:08* – Virgin (7-99417)

T’pau delivers this pleasing pop outing headed straight for the Top 40. Strong vocal work and a driving melody highlight this exceptional pop tune.

**The Dream Academy**
- *Indian Summer (4:25)* – Reprise (7-28199)

Brilliant advance single off the forthcoming”**” LP. Note: this dreamy pop tune was co-produced by Fleetwood Mac alumni Lindsey Buckingham.

**L.A.X.**
- *Satisfaction (3:45)* – Striped Horse (SH 7003)

Modernized, unlike treatment of the Rolling Stones classic should translate well over to today’s Top 40 and B/C market. The dance clubs will be all over this one.

**Kim Wilde**
- *Another Step (Closer To You) (3:30)* – MCA (53192)

Contagious, fun pop! Wilde is joined by recording artist Junior on this jarring dance/pop duet. I smell a hit...

**Little Willie John**
- *Fever (2:38)* – Atlantic (7-89189)

Reissue of John’s 1956-recorded classic (remember Peggy Lee’s Top 10 1958 rendition?). Song is featured on the soundtrack to “The Big Town.”

**Michael Cooper**
- *To Prove My Love (3:59)* – Warner Bros. (7-28200)
- *Jay King IV/BMI – T. McElroy-D. Foster-J. King – Producer J. King

Yet another quality, Jay King produced pop/funk outing. Cooper provides this driving tune with strong vocal work - B/C play should be instant.

**Ready For The World**
- *Here I Am (4:09)* – MCA (53174)

R.F.T.W. continues their proven winning chemistry with this powerful B/C ballad. Should cross A/C first, with Top 40 outlets not far behind.

**Cameo**
- *She’s Mine (4:02)* – Atlanta Artists/PG (888 876-7)

Memorable light rap number should inundate B/C radio instantly. Humorous lyrics coupled with a funky instrumental track provide radio with a winner.

#### Records to Watch

**Steve Earle & The Dukes**
- *Sweet Little ’66 (2:38)* – MCA (53182)

**The Cover Girls**
- *Because Of You (3:45)* – Fever (SF 1914)

**Madhouse**
- *The Perfect (10) (3:51)* – Paisley Park/WB (7-28182)
- *Virgin Music-Syco Music/ASCAP* – Producers: Madhouse

**Taylor Dane**
- *Tell It To My Heart (3:31)* – Arista (AS-9162)

**Cliff Roberts**
- *Until The End Of Time (4:42)* – Payloader (NR 17172-1)

**Lee Verson**
- *She Don’t Believe In Love (3:24)* – Payloader (NR 17169-1)
- *White Cat Music/ASCAP* – J. West – Producer: P. Parker

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_Cash Box_ October 10, 1987
PET SHOP BOYS
Actually—EMI-Manhattan ELI-46972—Producers: Various—Bar Coded
More light, quirky Euro-synth bop with tongue-in-cheek style, deadpan vocals, and tightly programmed percussion. Should yield some left field dance hits like “Hit Music” and the first U.S. single “It’s A Sin.”

VAN MORRISON
Poetic Champions Compose—Mercury/PolyGram 832 585-1 Q-1—Producer: Van Morrison—Bar Coded
From the cool jazz of “Spanish Steps” to the joyous, mystical celebration of “The Mystery,” from the minimalist reaffirmation of “I Forgot That Love Existed” to the lush strains of “Someone Like You,” the committed genius of Van Morrison endures. Still the Man...

RICHARD BARONE—Cool Blue Halo—Passport PB 6058—Producer: Richard Barone—Bar Coded
Lead singer/songwriter/guitarist for the N.J. based Bongos is spotlighted here in a semi-acoustic set live at the Bottom Line. Backed by cellos, guitar, and percussion, Barone delivers a haunting, stunning performance. Compelling stuff...

SHANICE WILSON—Discovery—A&M SP 5128—Producer: Bryan Loren—Bar Coded
These grooves bristle with the potential of this 14-year old stunner with the big voice. Flowing, funky arrangements help showcase her chops.

ORAN “JUICE” JONES—G.T.O. Gangsters Takin’ Over—Def Jam/Columbia FC 40955—Producers: V. Bell/R. Simmons—Bar Coded
Juice’s chameleon-like talent is again in full bloom. He can funk-stomp real bad, like the single “Cold Spendin’ My $ Money” and “We Were Friends,” then lay back and croon like Smokey in his beautiful falsetto (“You Don’t Miss The Rain”).

CHRIS STAMEY—It’s Alright—A&M SP 6-5180—Producers: Stamey/Litt/Scheniman—Bar Coded
Former D.B. Stamey, along with a stellar cast of helpers, has put together a sharp, forceful platter of North Carolina-style pop, full of guitar hooks and angst-filled vocals.

SUZY SAXON AND THE ANGLOS—Scream To Be Heard—Brat MDP-1086—Producer: Barry Gottlieb
Richmond, VA.-based rock quintet’s second LP benefits from solid, exciting songwriting sensibilities and strong harmonies. Production falters in spots, but major labels should sit up and beg.

WILLY DEVILLE—Miracle—A&M SP 5177—Producer: Mark Knopfler—Bar Coded
Deville’s bluesy, whisky soaked vocal stylings remind of Tom Waits or John Hiatt, and the songs here are fleshed-out Dylanesque sagas of love and good times gone bad.

THE SECRET POLICEMAN’S THIRD BALL—Various Artists—Virgin 90643-1—Producers: N. Bolt/T. Hollingsworth—Bar Coded
Third in series of star-studded benefit concerts for Amnesty International features Kate Bush in a dramatic reading of “Running Up That Hill,” Bob Geldof’s brilliant “This Is The World Calling,” and the vastly underrated Joan Armatrading with “(I Love It When You) Call Me Names” among many others.

ROGER HUDSON—Hai Hai—A&M SP 5112—Producers: R. Hodgson/J. Puig—Bar Coded
Ex-Supertramper struts on his own, with focus on same quirky lyrical insights, synth-heavy arrangements and sarcastic wit. Ambitious project should wear well in time.

IAN FOSTER—MCA 42002—Producer: Nick Martinelli—Bar Coded
This Britisher exhibits passionante, supple vocal chops a la Gregory Abbott. He works equally well on upbeat soul cuts like the first single “Out For The Count” as on heartfelt balladry of “We’ve Lost This Feeling.”

SAMANTHA FOX—Jive/RCA 1061-1—Producers: Various—Bar Coded
DOGS IN SPACEOriginal Motion Picture Soundtrack - Various Artists—Atlantic 81789-1—Producer: Not Listed—Bar Coded
VELORE AND DOUBLE-O—We’re Coming Correct—Virgin 90634-1—Producer: Gary Ponzer—Bar Coded
KISS—Crazy Nights—Mercury/PolyGram 832-626-1—Producer: Ron Nevison—Bar Coded
THE FLAMING LIPS—Oh My Gawd!!! The Flaming Lips—Restless 72207-1—Producers: The Flaming Lips—Bar Coded

Cash Box October 10, 1987
OUT OF THE WOODS—The Call is a band that has been around for quite some time, improving and becoming more vital with each release. Vocalist/bassist/main songwriter Michael Been was holed up in the Hollywood Roosevelt Hotel recently before their gig at The Roxy on the 29th, and spoke with Points West about the band’s latest Elektar LP, Into The Woods.

“I really like (the record), because we accomplished something that we set out to do, which was to open things up a little bit more instrumentally,” he explained. “Plus it was more live than our other albums. We were on the road for eight months, then came right off and into the studio. We kept a lot of the dynamic energy of live and the improvisation within the song structures.”

Been believes that this record shows serious growth within the band, maturity that is evidenced by the amount of musical interpretation and initiative. Lyrical, Been’s focus has changed over the years, from the quintessential angry young man to a thoughtful observer of social and political ills. He counts “I Don’t Wanna,” “In The River,” and “Memory,” (the band’s first ballad) as among the best compositions he’s had.

STILL A TEENAGER – The great Dick Clark was recently feted by the Gamefowl for his Supreme Achievement Award in conjunction with the longevity of American Bandstand. Shown at the jam is Clark, Jody Watley, and Andre Cymone.

THE SAGA CONTINUES—Another band hot on the phone trails this week is Canadian rockers Saga, promo-ing for their first release for Atlantic called Wildside. Father of Vocalist/keyboards is Michael Sadler bent Points West’s ears for a few minutes this week too, and he explained that this new record is a vital return to basics, with the band cutting back to a three piece, composed of original members Sadler and brothers Ian and Jim Crichton. “It was a decision that almost made itself,” Sadler remarked. “It was just time for a change. Things stopped feeling as fresh and inspiring as they used to. This was just the most logical thing to do, because this was the nucleus of the band ten years ago, and this is almost like starting over.

These guys are huge in Europe, with strings of gold records following them everywhere they go. But they can’t seem to get arrested over here since their radio smash “On The Loose” from 1975. In response to the new album’s first single “Only Time Will Tell” has been strong, and portends great things in the future. “I would like to think this album will reach a wider audience, especially here in America. I think that it will pick up a new audience without sacrificing the old audience. I don’t think that we’ve made that of a compromise.”

LATE NEWS FLASH — Just off the presses, it appears that the Fleetwood Mac of Rock and Roll, Fleetwood Mac, is going to get the 1,857th star on the Hollywood Walk of Fame on Thursday, October 8. Well done... For more on Chuck, see the right hand side of page 11.

Rob Yardumian

Na-na-na-na Nationwide—With Loverboy

By Murdoch McBride

For those who don’t know about Loverboy, a quick review of their discography might be in order—after all, this Canadian band has accomplished quite a lot since they formed in 1978.

Loverboy is no stranger to success. Their first four albums did extremely well, with Lovin’ Every Minute Of It certifying platinum, and Loverboy and Keep It Up going double platinum, and Get Lucky coming in at an astonishing triple platinum. Their current LP, Wildside, is not only welcome MTV airplay and serious chart activity but also has the distinction of being recorded at Little Mountain Sound, the same Canadian studio where Whitesnake, Bon Jovi, Aresmith, and Bryan Adams did their current albums.

The band has grabbed up an impressive list of hits along the way, including “Turn Me Loose,” “The Kid Is Hot,” “Lucky Ones,” “Lovin’ Every Minute Of It,” “This Could Be The Night,” and their current smash, “Notorious,” which features a fresh approach to songwriting.

“I went out to Jersey and worked with Richie Zambora and Jon Bon Jovi for three days,” explains Loverboy guitarist and songwriter Paul Dean. “We wrote four songs of that I kept the ‘Na-na-na-na...’ part of ‘Notorious,’ and then re-wrote the song around that chorus with Mike Reno (Loverboy’s Singer) and Dodd Cerny (songwriter) from Nashville.

This new approach, which might better be described as a return to their earlier sound, features songs that compliment Reno’s vocal range; and that’s exactly what the band wanted to do with this album.

‘This time it was, ‘What’s the perfect key for you Mike?’ and we would just focus on that.” Dean says, “That was a subtle change – the real thing was the lyrics. I think I’ve gained a real good insight in to Mike over the past couple of years – what he really wants to do, what he really wants to talk about and sing about. I’ve been writing with a lot of other writers, and we’d come up with the lines and I’d say, ‘Nah, nah...’ or later I’d say, ‘Yeah, yeah, that’s it...that’s Michael.’ And that’s the stuff we kept. I was like Michael’s songwriter.”

Loverboy’s Wildside LP may be a holiday season winner, but as Mike Reno admits, the band is just happy to have put out a record that other people can easily market.

“I guess you could call it a big holiday album,” Reno ventures, “I don’t really follow why an album is put out at a particular time, like for the holiday season buying, but I am sure that this is a compilation of some of the best work I’ve done, and when a band feels like that internally, it’s gotta show in sales. Some times we tend to let the music take over, but this time we tried to nail down lyrics and melodies.”

S

Starship

At risk of sounding like something of a critic, I will herewith attempt to describe my personal reactions – emotional, radical, and whimsical though they may be, after watching Starship’s recent concert at the Universal Amphitheater in Los Angeles.

In all honesty, Mickey Thomas showed a depth of character when he addressed the issue of “corporate rock” during this show. In doing so he gave to those who have become disillusioned with the Starship for one reason or another – usually because they identify this band with being at the leading edge of generic, sure-hit hypocrisy. However easy it is to grasp the ire invoked by the creators of corporate rock, it’s nice to know that Thomas is aware of the dilemma.

Although the show was world class, the only new action on this stage was a compelling bid by the band to have their loyal fans get up and really, we mean truly embrace the new single from the No Protection album, “Beat Patrol.” Why this band, in their wisdom, didn’t sit down over a couple of Jolt Colas and debate putting this into the set is beyond me.

“Beat Patrol”? Are they dreaming? How does one patrol a beat anyway? Or is this one of those clever social ironies, like in Bradberry’s Fahrenheit 451, where the fireman stared fires? Are we to believe that Starship patrols our beat, making sure nobody interrupts our vital, essential rhythm? Did on one ever think to call this song “Street Patrol” or “Sweat Control,” or “Treat My Soul?” I hear...
NEW FACES TO WATCH

Robert Vaughn
By Rob Vardumian

LOS ANGELES - San Diego-based rocker Robert Vaughn is angry. Not bitter, not sullen - just angry. Angry at the world around him, angry at the politics and hype of the record business, angry at people who try to portray him as some kind of social martyr out to change the world with his music. Angry at, well, him tell it: "There's a social responsibility of music. How dare a 45-year-old man pollute the minds of the 12-, 13-, 14-year-olds? That's disgusting. I know what kids are like that are flipped out on LSD that are 14 years old and locked up in an insane asylum. I seriously doubt any of these foolish bands will ever realize the damage they've done. People believe records - record companies don't want to believe that because if they did there would be a big guilt trip with it. I mean, I saw Kiss on MTV the other night. Forty-five-minute movie. Old kids singing some jerk-off song to a bunch of twelve year olds. Absolute foolishness. I tell you what - put a bunch of those bands in the center, and I'll light the match. There are charlatans in rock just like in religion, and phony musicians just like phony politicians. You'd have to sell it to a 12-year-old because anyone with half a brain would reject it. Musically it's horrific and the lyrical content is juvenile."

This diatribe against the Spandex-clad poseurs of the rock world is typical of the fiery Vaughn, a self-proclaimed "rebel with a cause" who has produced a debut album thatCHOSES his own indignation at the problems he sees around him. Entitled Love And War (Island), the album is a brazen collection of anachistic, classically-enhanced rockers of AOR airplay.

Love And War is a thematic LP of hope and destiny, as Vaughn explains the variant ideas. "Social, romantic, political and religious themes. The four categories of life. They're all there. It's my world view - the only one I feel that I have any right to express."

Although there is a grand, dramatic sweep to the music on the album, Vaughn is realistic about rock's power to change the world, stating "It's impossible. Realistically, I wish I would, but Love And War is an inward battle, basically. I'm not trying to be too deep or pretentious about it, because that kind of crap isn't going to go over in rock and roll anyway. I can't be the phony pop star for you. Just listen to the record - there's a lot of subjects being dealt with here."

Perhaps too much has been made of the political overtones of Vaughn's lyrical focus, and he emphases any allusions, "I can't think for you," he insists. "The exploitation of the common man is wrong, politically and socially. People ask whether I'm left wing or right wing, well, that's absurd. Both wings are heretical in the end. Both of them lead to destruction if you follow through with them."

"You just have to find the balance within yourself and within what you consider to be normal reality. Once you quit living for rock and roll just for taking drugs and getting laid, you realize that music is a valuable tool that people can internalize."

Robert Vaughn (R) and the SHADOWS

this on the album and it baffled me; when I saw it performed live I started pinching myself and the people around me at the show. Can you imagine seeing that? I asked, pinching them on the arm.

Don't get me wrong, it's "Beat Patrol" that bit the noodle here, not the Starship. I totally dig the Starship but I think they made a bad judgement call with regard to this patrolling the beat business. Watch someone play "Lighthearted Lullaby" and say "Lighthearted Lullaby" only a rock song about beats - quit trying to read something into it." Believe me, I am trying very hard not to read anything into it.

Otherwise, the Starship presented some of the neat songs from their last LP, like "Sara" and "We Built This City" plus the stand-a-long-with-Grace classic, "White Rabbit." They also did my personal fave, "Somebody To Love," which is such a good song that I will forgive the Starship for "Beat Patrol" just because they remembered to keep the former number in the set.

There were other highlights, including the solos by Craig Chaquico, all of which were well crafted, perfectly executed showcases from a reigning virtuoso. There was even a cool a capella bit between Thomas and drummer Donny Baldwin.

It was a fun show, but for a band that can get writers like me and Taupin involved with them, they shouldn't settle for anything but the best. I mean, would Bernie Taupin write a line like, "Just remember - we guard this city, the beat patrol - ohhhh!"

Murdock McBride

ANY OLD WAY YOU CHOOSE IT - "This book is entirely written, phrase by phrase, by yours truly, Chuck Berry.

Chuck Berry: The Autobiography (Harmony Books) is an extraordinary book about an extraordinary man.

If you tried to give rock 'n' roll another name, you might call it Chuck Berry."

So says John Lennon, in a clip from an old Mike Douglas show, at the beginning of Chuck Berry: Hall! Hall! Rock 'n' Roll Show (Universal Pictures), Taylor Hackford's extraordinary film about the same extraordinary man.

The book and the movie are remarkably complimentary: some of the questions raised by one get answered (to a certain extent) by the other. Therewith T-Bone's, Chuck's wife of 39 years, for a minute in the movie. She's on and then - poof! she's gone. When the subject of his noted extramariatal activities comes up in the movie, old Chuck mumbles something about "keeping the home fires burning" and moves on.

In the book, we get the extramarital activities in splendid detail (and in things that is as blithely and original as Berry's songs).

In the movie, the subject of Chuck's run-ins with the law comes up, and Chuck snaps something about this not being the right place and he's got time. The book doesn't blink on this - detailing, quite unemotionally, Chuck Berry's three prison terms: for armed robbery as a teenager, for violating the Mann Act at the height of his fame, and for failing to pay some taxes in 1979. Berry portrays himself as something of a naive here - bungling himself into trouble without any real idea of what he's getting himself into.

Stuf like that. Keith Richards accuses Chuck, in the movie, of stealing everything he did, musically, from his own original, Johnnie Johnson. We feel sorry for Johnnie, who plays splendidly in the movie but who looks rather forlorn. In the book, Berry heaps praise on Johnson's considerable talents, but says he fired him (and decided to stop carrying his own back-up band) when Johnson turned out to be a drunk. Berry, it seems, does not abide liquor.

In fact, if there's anything that comes across in both book and film it's that Chuck Berry is an exceptionally level-headed man: he seems to know exactly what he's doing and exactly why he's doing it. And why he's usually doing everything to satisfy his two overriding motivations: his pocketbook and his libido.

He's always been interested in making money, and he never really cared whether he headlined a show, "as long as I was satisfied with the fee." His goal was to have a million dollars in cash in the bank, something he appears to have achieved.

So when he's discussing his music, he acknowledges debts to Elmore James, Charlie Christian, T-Bone Walker, Muddy Waters and the like, but he is quite clear-eyed on what he was attempting to do. He was attempting to sell records, he was aiming for the top.

"Along about now [1956], I was beginning to hear feedback from the disc jockeys and newspapers quoting my age as thirty. The kids were beginning to want to be linked with the respectful greeting of Mr. Berry." Such greetings came as a surprise to me since I had not thought about how it looked for an old man. I'm not against getting old. Whatever would sell was what I thought I should concentrate on, so from 'Maybellene' on I mainly improved my lyrics toward the young adult and even for the teenyboppers, as they called the tots then.

As for his libido, Chuck Berry always had one eye on the savings account and the other, well, not on the savings account. The Autobiography is, in general, short on historical detail - it's not cluttered with old films of Berry and it doesn't really discuss complete aspects of his music in particular or of rock 'n' roll in general. What it does have is some brilliant music-making, and comments (ranging from the hilarious to the incisive) from the likes of Bruce Springsteen, Jerry Garcia, The Everly Brothers, Jerry Lee Lewis, Little Richard (in several sceme-stealing cameos) and Bo Diddley.

The music (and the tension-filled run-ins, with Keith Richards attempting to "produce" a Chuck Berry concert) is wonderful, especially when it concentrates on Berry, either performing at a St. Louis club or taking part in the star-studded 60th birthday concert - the film's centerpiece - at St. Louis' Fox Theatre. Things take a giant step down when Chuck relinquishes the mike to (or shares it with) Julian Lennon, Linda Ronstadt, Etta James and others. Perhaps, but in it is quite clear, sings Chuck Berry's classics like Chuck Berry.

While neither Chuck Berry: The Autobiography nor Chuck Berry: Hall! Hall! Rock 'n' Roll do their subject justice together they present a fascinating portrait of an American original.

Lee Jeske

Cash Box October 10, 1987
MAKING DEALS – Shown at the recent WEA sales meeting in Hollywood, Florida, are label execs sipping soup. (l-r) George Rossi, executive vice president/marketing, WEA; Michael Kapp, president, Warner special products; Henry Droz, president, WEA; Robert J. Morgado, executive vice president, Warner Communications Inc.; Toshihiko Tsuboi, founder chairman/CEO, WEA International (now director of special projects), WCI Record Group); Geoffrey W. Holmes, senior vice president, corporate & investment relations, WCI; Edwin W. Harroun, senior vice president, corporate strategic planning, WCI; Russ Bach, executive vice president/marketing development, WEA.

DISCOVERING – At the recent Jack The Rapper Convention in Atlanta, 14-year old singer Shamice Wilson is shown being congratulated by label-mate Vesta Williams (left, left) and A&M folks.

40 YEARS AGO IN CASH BOX

October 13, 1947 – Oscar Moore, ace guitarist for the King Cole Trio, failed to show at a concert the trio played in Pittsburgh this past week and forced Nat Cole to go on as a duo. Oscar recently announced that he was leaving the Cole group to join Brother Johnny Moore’s Three Blazers. Cole waited for him until curtain time and then decided to go on with himself and his drummer. He explained the absence of Moore to the audience and announced that anyone requesting their admission money returned would get it. Two schmos out of the packed throng got up and left...From all present indications the record manufacturing industry is in for an extended period of boom sales as the top jule box manufacturers of the nation start their biggest sales drive in an effort to reach the 500,000 jule boxes on location mark and, at the same time, remove from the market all machines of ten years and older vintage...Specialty Records chief, Art Rupe, very happy over the way distrabs are crying for Roy Milton discs. Art made a special trip to Chicago to cut more of Roy...Tex Beneke, who has used the Glenn Miller name alongside his name in the maestro’s band activities has announced that he will drop the Miller name from his band, this coming February. It is believed that Beneke has achieved stature of his own to warrant his dropping the Miller name. When the Miller ork resumed activity after their discharge from the Army Air Forces, it was planned at that time not to use Miller’s name at all in conjunction with the ork...The shroud of mystery surrounding the formation of the London Gramophone Corporation and their entry into the recording business broke this past week, with the announcement that the disky was already readying their first platters for shipment to the United States. Seen in music circles as a large threat to the impending Perillo ban on all recordings, the London entry in the disk biz is of large importance. The platters by London will include recordings by Beryl Davis, Gracie Fields, Anne Shelton, Vera Lynn and “Tootie” Camarata...Hot in Harlem: Top five tunes netting heaviest jule box play in Harlem. 1. “I Feel That I Am,” Dinah Washington. 2. “Trust in Me,” Hadda Brooks. 3. “True Blues,” Roy Milton. 4. “He’s A Real Gone Guy,” Nellie Lutcher. 5. “Early in the Morning,” Louis Jordan.

EXECUTIVES ON THE MOVE

Aliberte  Barber  Hontas

WEA Appoints Aliberte, Barber – Henry Droz, president of the Warner/Elektu/Atlantic Corporation, announces the appointment of Fran Aliberte as senior vice president/group marketing, WEA; Michael Kapp, president, Warner special products; Henry Droz, president, WEA; Robert J. Morgado, executive vice president, Warner Communications Inc.; Toshihiko Tsuboi, founder chairman/CEO, WEA International (now director of special projects), WCI Record Group); Geoffrey W. Holmes, senior vice president, corporate & investment relations, WCI; Edwin W. Harroun, senior vice president, corporate strategic planning, WCI; Russ Bach, executive vice president/marketing development, WEA.

Hontas Named – Byron Hontas has been named as West Coast director. Media & artist relations for Capitol Records effective immediately. Hontas will report to Dorene Lauer, national director, media & artist relations. Hontas will be responsible for press on the west coast, and tour support of Capitol recording artists.

de Vreeze Named – Jorgen Larsen, senior vice president, European Operations, CBS Records International, has announced the appointment of Koos de Vreeze to the position of area vice president, European Operations. In his new capacity, de Vreeze will continue as managing director of CBS Holland (Domestic) with Bert Cloezaert, general manager CBS Belgium, reporting to him. In addition, he will have the overall area responsibility for CBS Records International affiliates in the four Nordic countries. (l-r)

Kates Named – Mark Kates has joined Geffen Records to handle national alternative marketing. He was announced by Al Coury, the company’s head of promotion. Kates joined Big Time Records in 1985 as national album/video promotion director, a post he held until his recent appointment.

CBS Appoints Two – William Bagarazzi has been appointed director, procedures and controls, CBS Records Operation (U.S.), as announced by James Cox, vice president, finance, CBS Records Operation (U.S.). Also at CBS, Jonathan K. Blaufarb has been appointed records counsel in the records section of the Law Department, CBS Inc., as announced by George Vradenburg III, vice president and general counsel, CBS Inc.

BMG Appoints Fabro – Lia Fabro has been appointed manager of community and public affairs for Bertelsmann Music Group, it was announced today by Michael Dornemann, co-chairman of Bertelsmann Music Group and president and CEO of BMG Music. In her new position, Fabro will administrate all aspects of the company’s community, cultural, and public affairs.

Acomano Joins – BMI president and CEO Frances W. Preston has announced that Nicholas Acomano has joined the BMI legal staff as a senior attorney, effective immediately. His primary area of responsibility will be the handling of copyright infringement litigation and he will also be involved in matters before the Copyright Royalty Tribunal.

Hammond Appointed – Rykodisc USA has appointed John Hammond to the position of manager of marketing and production. In the position, Hammond will oversee all phases of marketing and product management, including promotion, publicity, advertising, and special projects, reporting to label president Don Rose.

Azzaro Joins – John Morey, president of Narada Productions, announced today that John Azzaro has been appointed to the newly created position of national marketing director. Azzaro comes to Narada from Living Music Records where, as an executive, he held the position of vice president of marketing and sales.

The Office Inc. Formed – Producer and mixer John Luongo has announced his official departure from AMI Productions/Steven Macht repre- sentation. He has formed his own management/production company "The Office Inc." at 322 West 57th Street Suite 44G New York, New York 10019. (Telephone number 212 956-8397)

Marion Systems Founded – Tom Oberheim, founder of Oberheim Electronics and inventor of the Oberheim line of electronic music equipment, has announced the formation of his new company, Marion Systems Corporation. Marion Systems will be actively involved in the design, development and marketing of unique new products for the musical instrument industry.

Correction: EMI-Manhattan’s newly appointed West Coast director for press and publicity Susan Clary’s name was inadvertently misspelled last week. We apologize for any inconvenience.
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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**THE BEAT**

**ADAM AVENUE**

**BAJLESSBlack and/or Urban Radio continues to battle the high powered advertising agencies of Adam Avenue. In a recent article, front page Jan. 16, 1987 The Wall Street Journal detailed some of the ongoing problems confronting Black or Urban Radio during a conversation with Mr. James Hutchinson, president and chief broadcast official of the Chicago based "Inter Urban Group."

It's the same old song, that has been played for years. The Black or Urban station in any city, anywhere U.S.A. has the top listener percentage according to Arbitron or what ever rating service the Media broker brokered the deal. The station representative finally gets an appointment to pitch his or her station for a particular buy. The media buyer tries in every way possible to discount the value of the numbers presentation taken from the rating book. You see the station is a community leader in the demographics the advertiser is seeking. You may out distance your CHR competitor by a large margin. I will cite an example of a black/urban station in a major market who was number 2 in the market in music. The station was 11. Two stations were given a portion of the buy, however the CHR station received over $500.00 per sixty second announcement whereby the Black station received just over $200.00 per spot.

Trips and or phone calls to the Madison Avenue Powers can add up quickly, thus if your station does get a buy, you wind up asking was the net profit from the buy worth it? Sure it is very impressive to have the big national accounts on your station butt? Is there an answer to this or the current economic plight facing black/urban radio? There certainly is! We will be discussing some of these answers in the column in this future in this column. However the real solution lies in retaining the counsel of a broadcast executive consultant. These professionals are broad based in their business endeavors, lurk behind the scenes and avoid publicity. If you are interested in seeking information regarding these professionals contact this writer.

**THE PREACHER**-With a career spanning over 30 years of extraordinary accomplishments, Bobby Womack continues to certify his musical brilliance with his latest album on MCA Records entitled "The Last Soul Man." Womack's voice is an American original, raw, impassioned and romantic, and when he wraps it around a song, no

one delivers the package with more urgency and impact.

Born in Cleveland, Ohio as one of five sons of a steel worker, Bobby had joined his brothers in a gospel singing group before he reached the age of ten. The Womack Brothers performed regularly in churches and auditoriums of the gospel circuit. Here he met Sam Cooke, who was a member of another gospel group, The Soul Stirrers. It was Sam Cooke, who changed the name of the Womack Brothers to The Valentinos for their pop music debut, a smash Bobby wrote called Lookin For A Love.

After his decision to go solo in 1964, Womack settled in the highly charged musical atmosphere of Memphis, where he worked with, in his mind the best of the best, in the late 60's and early 70's as he scored with a string of hits Fly Me To The Moon, (my first D) click to in radio) Woman's Gotta Have It, (Motown) just to name a few. Song, Come, To Stop On By, Check It Out, That's The Way I Feel About Cha, Across 110th Street from the movie soundtrack he composed and produced and the list goes on and on.

Bobby's new album The Last Soul Singer, on which he wrote the majority of the songs but not his single Living In A Box. (a smash) Says Womack, "Living In A Box" has a curious history. I first heard it in England sang by the group Living In A Box. They presented it as a joke, the song being boxed in your mind. But when I heard it, I was struck by how applicable the lyrics was for the homeless. I dedicate it to all the homeless people on the album." Also on the album is Gina, a song Womack wrote as a lullaby for his wife. He is also writing his autobiography, with the assistance of Grace Robbins, wife of novelist Harold Robbins.

Bobby just returned from an extensive tour of the Orient where he and his 12 piece soul band played before (SRO) standing room only audiences. With the release of his latest single and album on MCA look for more of the same from The Preacher.

**QUESTION-WHAT DOES STEVIE WONDER AND THE MIAMI SOUND MACHINE HAVE TO DO WITH THE NEXT RELEASE ON EDELMAN RECORDS??**

**BOB LON**
THE OVERWEIGHT LOVERS IN THE HOUSE

THE NEW RELEASE FROM "LIVING LARGE"

PRODUCED BY DJ MARLEY MARL
MANAGEMENT: ANDRE HARRELL,
UPTOWN ENTERPRISES

MCA RECORDS ©1994 MCA RECORDS INC.
**CASH BOX TOP 12" DANCE SINGLES**

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<td>CASSANOVA</td>
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<td>LOST IN EMOTION</td>
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<td>WILL TO POWER (Epic XSP-06830)</td>
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<td>SECRET AFFAIR</td>
<td>CLAUDIA BARRY (Epic 49 06837)</td>
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<td>STEVE BOMER 4000)</td>
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<td>I HEARD A RUMOR</td>
<td>BANNANARAMA (London/PolyGram 86-148-1)</td>
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<td>STEPHANIE MILLS (MCA 237420)</td>
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<td>POUR IT ON</td>
<td>MASON (Island-0-66795)</td>
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<td>CATCH ME I'M FALLING</td>
<td>PETTY POISON (Virgin/Atlantic-0-96762)</td>
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<td>TRUE FAITH (REMIX)</td>
<td>NEW ORDER (Island/Warner Bros. D-20733)</td>
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<td>WHO'S THAT GIRL</td>
<td>MADONNA (Warner Bros. D-209872)</td>
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<td>WHEN MOODY SINGS</td>
<td>ABC (Mercury/ PolyGram 888-726-1)</td>
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<td>SILENT MORNING</td>
<td>NOEL (4th &amp; B-way 439)</td>
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<td>JUST THAT TYPE OF GIRL</td>
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<td>WIPEDOUT</td>
<td>FAT BOYS (Tin Pan Alley/PolyGram 855-960-1)</td>
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<td>I LOVE YOU BABE</td>
<td>BABFACE (Solar/Capitol V-71156)</td>
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<td>LET ME BE THE ONE</td>
<td>EXPOSE (Arista AD 1-9618)</td>
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<td>U GOT THE LOOK</td>
<td>PRINCE (Pottery Park/Warner Bros. D-207277)</td>
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<td>CURIOUSITY KILLED THE CAT 25</td>
<td>MISSION (Mercury/PolyGram 888-792-1)</td>
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<td>WHO FOUND WHO</td>
<td>JELLYBEAN (Chrysalis 44V 43089)</td>
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<td>NATALIE COLE (Motown/EMI V 56553)</td>
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<td>VICTIM OF LOVE</td>
<td>BESASUE (Sire/Warner Bros. D-20740)</td>
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**NEW 12" RELEASES**

- **FRANCHISE** (Panoramic PRS-100)

- **GIORGE PETTUS** (MCA 23660)

- **ANGELA WINBUSH** (Mercury 888831-1)
  - Angel (Extended Version) (5:18) (Angel Notes Music ASCAP (A. Winbush)) (Producer: A. Winbush)

- **LOSE ENDS** (MCA 23789)

- **DONNA ALLEN** (21 Records DMD 1088)

- **RUDY KAMP** (Tradewind T-12-816)
  - Living In Paradise (Dance Mix) (5:55) (Humpback Music, ASCAP) (Bill Glass) (Producers: Bill Glass-John Vestman)

- **GAP BAND** (RCA 6674-1-RDA)
  - Sweeter Than Candy (Pententiary 3) (4:10) (New World Publishing BMI) (R. Calhoun-R. Johnson) (Producer: R. Wilson)

- **SQUIRREL HERMAN & THE MAGNIFICENT 7 (T.T.P. 701)
  - Pick It Up (Dance Mix 6:16) (To The Top Publishing) (C. Howell-B. Young) (Producer: Billy Young)

- **DOC POWELL** (Mercury 888 843-1)

- **ROGER** (Reprise 0-20771)
  - I Want To Be Your Man (Extended Version 5:51) (Troutman's Music Co./Saja Music Co. BMI) (Larry Troutman) (Producer: Roger Troutman)

- **RENEE ADLICH** (Jampacked JPL-2010)
  - Just Begun To Love You (4:54) (Music Specialists Publishing Inc./Price & Williams Music BMI) (T. Price-B. Williams) (Producers: T. Price-B. Williams)

**MOST ACTIVE**

- Chico DeBarge – 1987 September Chart Leader

- **CLUB PICK**
  - Lisa Lisa & Cult Jam – Lost In Emotion – Columbia

**STRONG ACTIVITY**

- Eric B. & Rakim – Ain’t No Joke – 4TH & Broadway
- Roger – I Want To Be Your Man – Reprise
- Chandra Simmons – Never Gonna’ Let You Go – Fresh
- Bobby March – There’s Something On Your Mind – 8-Edge
- Barry White – Shoo You Right – A&M

**RETAILER’S PICK**

- Bad-Michael Jackson – Epic
  - Store: Ambat Records
  - Manager: Porky Schafer
  - Location: Cincinnati, Oh.

**Comments:**
- "This is a major musical happening in the Boston area. It should do well wherever it is played."
ON JAZZ

RAG TRADE — Dig this: In 1916, Scott Joplin sat down at a piano and composed "Maple Leaf Rag," "Weeping Willow Rag," and a few other originals. And now these performances are available on compact disc and—here's the thing—they have been digitally recorded. What? What? Indeed, fulfillly recorded performances from 1916?

Well, of course, Joplin didn't make a recording, he made a piano roll. And Canaan, New York's Biograph Records, the historical label that knows a thing or two about piano rolls, has just issued three CD's worth of the things: a pair of Joplin discs ("The Entertainer" and "Elite Syncopations") and a compilation ("The Greatest Ragtime of the Century," Vol. 1). It's fascinating—indeed, it's downright scary—to hear these songs more or less as performed by Scott Joplin. The lion's share of the performances on the Joplin discs are from piano rolls made long after Joplin's death, and the recording technique is as it was meant to be played—stately and quite beautiful. The compilation disc is, in many ways, the most interesting, because it features 16 original piano rolls: three of the Joplin and others by Jelly Roll Morton, Jelly Roll Morton, James P. Johnson, Eubie Blake, Jimmy Blythe and Charles Clark.

Biographer's president, Arnold S. Caplin, produced these things, with a little help from his friends, including MIT professor Charles Weiner, who says, "It's really striking to remember that word 'digital' originally referred to the fingers or digits, upon which our counting systems were based, and that these records were, in fact, controlled by perforated or punched papers and cards."

There you are: what goes around comes around. Scott Joplin—digitally recorded then, digitally recorded now.

SAN FRANCISCO — With the baseball play-offs headed for Candlestick Park, you'd think San Francisco would be happy enough as it is. But, no, they feel they have to go out and have a jazz festival. The fifth annual Jazz in the City extravaganza gets under way October 9th at Bimbo's (you know, Jessica Hahn's joint) with "A Tribute to Latin Jazz Masters," featuring Francisco Almada, Pete Escovedo and others, and ends on October 17th at the same place with Maria Muldaur, Mary Stallings and many others singing "The Songs of Harold Arlen." In between, there will be performances by names like a few, Tony Williams, David Grisman, Bobby Hutcherson, Joe Henderson and the Kronos Quartet. Call (415) 864-5449 for further details.

JAZZ FEATURE PICK

CDs, CDs, CDs—A couple of items of considerable note have slid into the CD sections of record stores recently. One is Mobile Fidelity Sound Lab's "The Complete Sarah Vaughan Live in Japan," perhaps the best album La Sarah has ever made. Recorded in 1973 for Mainstream Records (and out-of-print for a number of years), this album is a stunner—the gorgeous voice at its most breathtaking. Capturing just about two full sets, this original came out as two albums: the double LP "Live in Japan" and the single "More Live in Japan." Now it's all on two CDs—one of the century's greatest voices at its most divine.

And Atlantic, continuing its CD reissue program apace, has just put out Ornette Coleman's galvanizing "Free Jazz," complete with the 15 minute "First Take" (previously available only on an album of previously-unissued Ornette bits and pieces). "Free Jazz" was Ornette's experiment with a double quartet tenor saxophone and it's still, some 25 years later, a stunning experiment in free improvisation.

BUTLER DID IT—Henry Butler (I) takes time out from his recent Sweet Basil engagement for an interview with Billy Taylor, to be aired on CBS's Sunday Morning Oct. 18.

BOOPING AROUND—Caroline W. Leslie, who owned and operated Spinners Nightclub for her home in Florida, died August 23 of cancer at the age of 51. She was a genuine presence on the South Florida jazz scene...Bainbridge Records has just issued Ron Esche's "Christmas Impressions" on CD, just in time for the holidays (the holidays)...Kwame Shae's JazzTrack series, which fills Greenwich Village's Greenwich House with the good sounds, has two interesting collaborations up its sleeve: a meeting of Pe De Boi, the samba band, and Olu Dana (Oct. 24), and a band made up of Andrew Cyrille, Julius Hemphill, Fred Hopkins, Henry Threadgill and Bob Stewart. (Dec. 5)...Peter Erkine's "Transition" album, released on CD early this year by Denon, has now come out (slightly abbreviated) on LP, licensed by Passport Jazz...New from Oxford University Press: Duke Ellington by James Lincoln Collier ($19.95) and All In Good Time by Marian McPartland ($14.95).

Lee Jeske

CASH BOX JAZZ ALBUMS

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JAZZ CASH BOX

CRYSTAL STAIR — Donal Harrison/Terence Blanchard—COLUMBIA FC 80530—Producer: Delfeayo Marsalis

A stiletto-sharp contemporary hard bop album from a pair of musicians who continue to grow and whose band really sounds like a band.

DAYS AWEIGH — Cassandra Wilson—JIM 870012 (dist: FSD)—Producer: Stefan F. Winters

A dynamic, full-bodied album from a young singer with chops, taste and range. Everything here has a heady and original fizz. A good one.

HOMAGE TO JOHN COLTRANE — Dave Liebman—OWL 046 (dist: PSI)—Producer: Jonathan F. P. Rose

A tribute to John Coltrane hangs heavily over this spiritual album by a new, strong New Orleans saxophonist.

THE BEST THING FOR YOU — John Bunch—Concord Jazz CJ-326—Producer: Carl E. Jefferson

Lifting, swinging standards from the delightful piano veteran.

KONITZ — Pierre Blanchard—Sunrise SSC 1023—Producers: Pierre Blanchard, Francois Zobian

An interesting album that introduces a talented young French violinist who straddles the line between Third Stream and hot jazz, often at once.

SARABAND — Fred Hersch—Sunrise SSC 1024—Producer: Fred Hersch

Pianist Hersch in a crystalline, lyrical album of standards and originals that drips with beauty. There is no solo too, from Charlie Haden and Joey Barons.

SWEET REMEMBRANCE — Tony Dagradi—Gramville 18-8707—Producer: Jonathan F. P. Rose

A tribute to John Coltrane hangs heavily over this spiritual album by a new, strong New Orleans saxophonist.
SPLIT ENZ
History Never Repeats (The Best Of Split Enz) - A&M (CD 3289) - Producers: Various
A&M has finally issued a U.S. compilation of Split Enz’s best tracks. The disc is timely released on the heels of (Split Enz vocalist) Neil Finn’s recent success with Crowded House. The compact disc contains eleven tracks, all of which should have been huge American hits - although because of the Enz’s advanced musical styles, the songs went virtually unrecognized by American radio. Exceptionally high-quality sound surrounds this disc, all analog recordings mixed to top-quality digital sound. Best selections include: “I See Red,” off the album Frenzy; “I Got You” from the True Colours LP; “Time And Tide” off the Wartime LP; and “Message To My Girl” from Conflicting Emotions. Hopefully, this collection will encourage listeners to delve into the record bins, searching for Split Enz’s early works. Time will tell...

THE BEATLES -
Mystery Tour - Parlophone/Capitol (CDP 7 48062-2) - Producer: George Martin
Capitol has just released the latest in the line of Beatles’ compact discs, 1967’s classic “Magical Mystery Tour.” “Magical Mystery Tour” has the distinction of being the first of the Beatles’ compact discs to be released in its American version (all others have been pressed according to their U.K. configurations). Only six of the disc’s cuts were featured in the “Magical Mystery Tour” film; “The Fool On The Hill,” “Flying,” “Blue Jay Way,” “Your Mother Should Know,” “I Am The Walrus” and the title cut. The other tracks contained were culled from two British E.P.’s, they are “Hello Goodbye,” “Strawberry Fields Forever,” “Penny Lane,” “Baby You’re A Rich Man” and “All You Need Is Love.” The sound quality of “Magical Mystery Tour” is superb, continuing in the excellent precedent set by all the Beatles’ discs released thus far. An obvious must for any fan.

CD NEW RELEASES

WILLIAM GOLDSTEIN - Switched On Classics - Pro-Art (CDD-338) - Producer: William Goldstein
BILLY IDOL - Vital Idol - Chrysalis (41620) - Producer: Keith Forsey
LACE - Shades Of Lace - Wing/PG (833 451-2 Y-1) - Producers: Lionel Job-Preston Glass
VAN MORRISON - Poetic Champions Compose - Mercury/PG (832 385-2 Q-1) - Producer: Van Morrison
ROGER HODGSON - Hai Hai - A&M (CD-5112) - Producers: Roger Hodgson-Jack Joseph Puig
WILLY DeVILLE - Miracle - A&M (CD-5177) - Producer: Mark Knopfler

THE TEMPTATIONS - Together Again - Motown (MCD06246MD) - Producers: Rick Chudacoff-Peter Bunetta
SCREAMING BLUE MESSIAHS - Bikini Red - Elektra (60755-2) - Producer: Vic Maile
HOUSEMARTINS - The People Who Grin Themselves To Death - Elektra (60761-2) - Producers: John Williams-Housemartins
MADE IN HEAVEN - ORIGINAL MOTION PICTURE SOUNDTRACK - Various Artists - Elektra (60729-2) - Producers: Various
JOAO GILBERTO - Live In Montreux - Nonesuch (60760-2) - Producer: Joao Gilberto

CASH BOX TOP 40 COMPACT DISCS

1 BAD
MICHAEL JACKSON (Epic 40600)
1 2 3

2 A MOMENTARY LAPSE OF REASON
PINK FLOYD (Columbia CK 40599)
1 5 3

3 WHITE ALBUM
BEATLES (CAP 744644 2/744644 4)
1 1 1

4 HOLD YOUR FIRE
RUSH (Mercury/Polystar 832-666-2)
1 1 1

5 LONESOME JUBILEE
JOHN COUGAR MILLER/CAMP (Mercury 832-665-2)
1 8 4

6 LA BAMBA
SOUNDTRACK (Stahl/Warner Bros. 2-29555)
1 3 9

7 DOCUMENT
RAM (U.S. 402659/MCA)
1 1 1

8 HSTERIA
DEEP LEARCHE (Mercury 830 653-2)
1 1 1

9 WHITNEY
Whitney Houston (A&M ARCD-5732)
1 1 1

10 INTO THE DARK
GREATFUL DEAD (A&M ARCD 8452)
1 1 1

11 WHITENAKE
WHITENAKE (Capitol 24029-2)
1 1 1

12 DUOTONES
KENDY G (Arista ARCD 8427)
23 28 10

13 DIRTY DANCING
ORIGINAL MOTION PICTURE SOUNDTRACK (SAC 6042-2-5)
35 1 2

14 THE JOSHUA TREE
U2 (Elektra 252105-2)
13 8 1

15 BEST OF THE DOORS
THE DOORS (Elektra 2-60435)
11 6 1

16 STILL LIFE (TALKING)
PATTY MATHISON GROUP (Geffen 2-36145)
19 8 4

17 WHO’S THAT GIRL
SOUNDTRACK (Elektra 2-25611)
17 7 7

18 BAD ANIMALS
PEARL JAM (Vertigo/CAP 60796)
22 16 2

19 PRIMITIVE COOL
MICK JAGGER (Columbia CDP-40676)
30 2 1

20 SGT. PEPPERS LONELY
HEARTS CLUB BAND (Capitol 21372-2 CAP)
20 19 9

21 PERMANENT VACATION
AEROSMITH (Geffen 24162-2/WEA)
26 4 1

22 TANGO IN THE NIGHT
FLEETWOOD MAC (Warner Bros. 25571-2)
23 23 2

23 BABYLON AND ON
SQUEEZE (A&M CD 51617RCA)
23 23 2

24 DOOR TO DOOR
THE CARS (Elektra 2-60747/WA)
16 4 1

25 BACK IN THE HIGH LIFE
STEVE WYSEWOOD (Warner Bros. 25649-2)
21 5 9

26 GRACELAND
PAUL SIMON (Warner Bros. 2-25547/WA)
24 5 7

27 HEARSEY
ALEXANDER O’NEAL (Fabi/CBS 48060/A)
14 5 1

28 SOLITUDE STANDING
SUZANNE VEGA (A&M CD-5136RCA)
27 2 2

29 ONCE BITEN
GREAT WHITE (Capitol CD-12565/CAP)
14 5 1

30 SUBSTANCE 1987
NEW ORDER (Geffen/Warner Bros. 25521-2/WEA)
31 13 3

31 COLLABORATION
GEORGE BENSON/EARL KULISH (Warner Bros. 2-25840)
31 13 3

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
“The Discovery & Development Of New Artists”
October 29 - November 1, 1987, The Roosevelt Hotel, New York City

PANEL AGENDA

Keynote Address: Abbie Hoffman
Topic: Activism in the 1980s—Music, Media & Society

The Politics Of Dancing:
Music As A Social Force In The '80s

From Demo To Limo:
The Evolution Of New Artists

Getting By In A Material World:
Survival Of The Hippest

Surviving & Thriving As An Independent Record Label

Music Publishing:
It's Not The Singer, It's The Song

Reggae: Sitting Here In Limbo?

College Radio In The Community:
Force Or Farce?

Playing It Cool:
College Radio & The Alternative Marketplace

Lawyers, Guns & Money:
Artist Management

Maximum Exposure:
Print Media's Role In Artist Development

The Rhythm Workshop:
Yol Bum Rush The Panel

Swinging Into The '90s:
The Shape Of Jazz To Come

International Artist Development:
Non-Domestic Products & Persons

Country Workshop

Cultural Meltdown:
Integration Of Non-Rock Music Into The Mainstream

The A&R Panel:
What's Wrong With This Tape?

The Retail Connection & Independent Distribution

Visual Marketing:
The Little Picture In The Big Picture

The Underground Video Workshop

Successfully Marketing A New Artist—
Tying It All Together

Commercial Radio 1997:
Cutting Edge Or Dull Blade?

Overseas Licensing

Plugging Into Technology

The Artist Encounter & Free For All

College Radio: Present & Future—
An extensive all-day workshop and symposium covering the most crucial aspects of college radio in the '80s and beyond.

Metal Marathon:
A series of panels and workshops that focus on hard rock and heavy metal as the serious musical and cultural force that it is.

Panels Subject To Change
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CASH BOX
Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 110 Stations

102 Stations Reported This Week

(I've Had) The Time Of My Life
Bill Medley & Jennifer Warnes--RCA
22 Adds

Heaven Is A Place On Earth
Belinda Carlisle--MCA
26 Adds

Shake Your Love
Debbie Gibson--Atlantic
13 Adds

Hourglass
Squeeze--A&M
11 Adds

#1 SINGLES

Whitesnake

Here I Go Again
Whitesnake--Geffen

Bad
Michael Jackson--Epic

Carrie
Europe--Epic

Mony Mony
Billy Idol--Chrysalis

REQUESTS

Here I Go Again
Whitesnake--Geffen

Carrie
Europe--Epic

I Heard A Rumour
Bananarama--Mercury/PG

Wipeout
Fat Boys--Tin Pan Apple/PG

RETAIL

COLUMBIA

SIDE A

We'll Be Together
Sting

SIDE B

LISA LISA AND CULT JAM
Lost In Emotion

STEREO 3:99

STereo MCA 123456

I THINK WE'RE ALONE NOW
Tiffany

Promotion Copy
Not For Sale

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASHBOX SUBSCRIPTION:

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

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212 • 586-2640

Cash Box October 10, 1987
THEY'RE COOL & REFRESHING
THEY'RE HOT & HUMID
THEY'RE

WENDY & LISA

THE PREMIER SINGLE IS
"WATERFALL"

Check out these incredible moves
WXKS 32 - 25
WMMS 26 - 20
KDWB 10 - 7
WLOL 6 - 3
FM 102 27 - 23
LIVE 105 (KITS) 17 - 13
WBNQ 33 - 29
KIIK 35 - 31

NEW ADDS
WCAU WHYT
KKRZ JET FM
99 GFM WBBQ
KQIZ Q101
WHSL WCIL
WAZY KUUB
FLY 96

Columbia
### POP SCOREBOARD

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### ON DECK

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<td>BRYAN ADAMS-Victim Of Love-A&amp;M</td>
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<td>46% 38 Y</td>
<td>53 26</td>
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<td>ALEXANDER O'NEAL-Fake-Fabu-Epic</td>
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**Note:** The above tables include records ranked from 1 to 40, detailing their popularity, station ratings, and other relevant metrics. The tables also highlight notable entries such as Whitney Houston, Michael Jackson, and various artists featured in both the POP and ON DECK sections.
SUBSCRIPTION ORDER:
PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME

COMPANY

TITLE

ADDRESS  ☐ BUSINESS  ☐ HOME  ☐ APT. NO

CITY

STATE/PROVINCE/COUNTRY  ZIP

NATURE OF BUSINESS  ☐ PAYMENT ENCLOSED

SIGNATURE

DATE

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BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 72 Stations

66 Stations Reported This Week

1 Live For Your Love
Natalie Cole—EMI-Manhattan
19 Adds
My Forever Love
Levert-Atlantic
18 Adds
I Ain't No Joke
Eric B & Rakim—4th & Broadway/Island
15 Adds
Show A Little Love
Mission—Columbia
13 Adds

RETAIL

(You're Puttin') A Rush On Me
Stephanie Mills—MCA

Didn't We Almost Have It All
Whitney Houston—Arista

I Need Love
LL Cool J—Def Jam/Columbia

Bad
Michael Jackson—Epic

REQUESTS

Lost In Emotion
Lisa Lisa & Cult Jam—Columbia

We've Only Just Begun
Glen Jones—Jive/RCA

Bad
Michael Jackson—Epic

Didn't We Almost Have It All
Whitney Houston—Arista

ALBUM ALLEY

Together Again—Temptations—Motown
The title is certainly appropriate since this album features the return of the very distinctive vocals of Dennis Edwards to the Temptations and Motown. This legendary group consists of original members Melvin “Big Voice” Franklin and Otis Williams, along with Richard Street and Ron Tyson. Being a (20 years plus) major fan of this indescribably brilliant group, it is really great to hear the Tempting Temptations sounding like the Tempted of old. Gentlemen, you have re-captured the sound that was synonymous with your great hits of the past.

NEW AND HOT 45’S

Skeletons—Stevie Wonder—Motown
What’s Too Much—Smokey Robinson—Motown
I Couldn’t Believe It—David Ruffin & Eddie Kendricks—RCA
To Prove My Love—Michael Cooper—WB/King Jay
Sweeter Than Candy—Penitentiary 3—Gap Band—RCA
Overnight Success—Anita Pointer—RCA
T. L. C.—Faye Marshall—T. E. D.

HIGH PRIORITY

A HIGH PRIORITY SALUTE TO GREG PECK
VP BLACK MUSIC PROMOTION
ISLAND RECORD

Congratulations to Greg Peck and the fine staff at Island/4th & Broadway on the outstanding job they have done over the past year. According to Greg Eric B & Rakim’s album Paid In Full has reached 425,000 units at retail, in only seven weeks. The strongest markets thus far are N.Y., Philly, Washington, L. A., St. Louis, as well as Florida, North and South Carolina. Miles Jaye has recently released his debut Island album, Miles. The single Let’s Start Love Over isbulleting up the charts. Noel’s first 12” Silent Morning, is a crossover smash, Mistle Scott’s third single Automatic from the album Love Me Right is climbing the black charts. Trouble Funk is intent on securing Urban airplay with their latest LP Trouble Over Here, Trouble Over There. The single Trouble, is creatively produced by Bootsy Collins. Soon to be released are Double Destiny and Gusto (An Oran “Juice” Jones production). “Diversity is our byword-Persistence and patience our motto.”

Bob Long
A FEW WEEKS AGO
WE TOLD YOU,
WE LOVED THE
4th QUARTER!
SO DO OUR ARTISTS.

MILLIE SCOTT IS “AUTOMATIC” AT: WILD, WKNR, WBLK,
WHUR, WDIY, WEBB, WXYV, WKE, WOWI, WQPR, WDAS, KJLH, WPLZ, WRAP, WDKS, WPEG, WZFX, WWWZ, WVEE, WEKS, WIGO, WDEZ, WFXA, KDKO, WIBB, WEAS, WJIZ, WAZA, WPDQ, WANN, WEDR, WREB, WTMP,
WWWS, WPAL, WRSB, WENN, WATV, WQMJ, WQOK, WNOO, WHRK, KRNB, WQFX, KATZ, WBLX, WYLD, KXZ, WXOK, KQXL, KDKS, KROZ, KHYR, WLOU, WZAK, KSOL, KPRW.

MILES JAYE IS SAYING
“LET’S START LOVE OVER” AT: WILD, WDAS, WHUR, WWDM, WIGO, WJYL, WEDR, WZAZ, WNHC,
WJIZ, Z93, WZST, WQOK, WNOO, WHRK, WDIJ, WLOU, WWWS, WEAS, WTLX, WDKX, Z103, WHYZ, KMJH,
KDKO, KJLH, WCGI, WBMX, WREB, WDAO, KMJQ, KRNB, WNEK, WKQY, KDLZ, KKDA, KQXL, WORS, WTMU,
WZAK, WJLB, WDNY, WYLDFM, WATV, WBLX, KSOL, WXML, WVOI, WVEE, WIBB, WQPR, WANN, WXYV, KPRS, WENN, KPRW.

Watch for the new videos of both Miles Jaye and Millie Scott on B.E.T. and other outlets.

WITH ALBUM SALES OF 443,000 IN 7 WEEKS

ERIC B. & RAKIM DEFINITELY “AIN’T NO JOKE!”
JUST ASK: WBLS, WDKS, WREB, WGOQ, WQFX, KMJH, WZAZ, WIBB, WJIZ, KII, WRKS, WWWZ, WTMU, WHRK, KHYR, KDAY
WEDR, WENN, WATV, WWWS, WDJY, WHYZ, KDLS, WENN.
The album is being played 3 cuts deep everywhere!

LASTLY, WATCH OUR FOR THE PRODUCTION, “GUSTO” WITH MATERIALISTIC GIRL AND DOUBLE DESTINY, ASKING YOU TO “PROVE IT”

THE 4th QUARTER IS DEFINITELY OURS!
## BLACK CONTEMPORARY RADIO

**BLACK CONTEMPORARY SCOREBOARD**

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1</td>
<td>Stephanie Mills-Rush On Me-MCA</td>
<td>4</td>
<td>19</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
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<td>Michael Jackson-Can't Stay Loving You-Epic</td>
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<td>Y</td>
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<td>Glenn Jones-We've Only Just Begun-Jive/RCA</td>
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<td>Y</td>
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<td>Sherrill-Just Call Warner Bros.</td>
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<td>Whitney Houston-Didn't We Almost..Arista</td>
<td>11</td>
<td>12</td>
<td>1</td>
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<td>Y</td>
<td>Y</td>
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<td>Lisa Lisa-Last Emotion-Columbia</td>
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<td>11</td>
<td>1</td>
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<td>1</td>
<td>Y</td>
<td>Y</td>
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<td>7</td>
<td>Madame X-Just That Type Of Girl-Atlantic</td>
<td>10</td>
<td>10</td>
<td>4</td>
<td>3</td>
<td>7</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>Soft Slave-1</td>
<td>10</td>
<td>10</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
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<td>9</td>
<td>Anita Baker-No One In The World-Elektro</td>
<td>2</td>
<td>13</td>
<td>1</td>
<td>3</td>
<td>8</td>
<td>Y</td>
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<td>10</td>
<td>Jody Watley-Don't You Want Me-MCA</td>
<td>13</td>
<td>7</td>
<td>1</td>
<td>11</td>
<td>13</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>3</td>
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</table>

| 11          | L.L. Cool J-I Need Love-Def Jam | 4       | 10        | 9         | 9           | 4          | Y     | Y                   | Y                | 3        |
| 12          | Prince U Got The Look-Park-Lee | 12      | 11        | 2         | 12          | 9          | Y     | Y                   | Y                | 2        |
| 13          | Four X 4-Come Over-Capitol | 15      | 5         | 4         | 14          | 7          | Y     | Y                   | Y                | 2        |
| 14          | Donna Summer-Dinner With Gershwin-Geffen | 16      | 8         | 13        | 15          | 15         | Y     | Y                   | Y                | 1        |
| 15          | Winans-No Need To Worry-Owes/WB | 17      | 9         | 14        | 16          | 16         | Y     | Y                   | Y                | 1        |
| 16          | Ray Parker Jr.-Sleep Alone-Geffen | 18      | 17        | 5         | 17          | 17         | Y     | Y                   | Y                | 1        |
| 17          | Dana Dane-Cinderella Dana Dane-Profile | 20      | 16        | 8         | 18          | 18         | Y     | Y                   | Y                | 1        |
| 18          | Joe-Loving You-Parel-Manhattan | 22      | 19        | 20        | 22          | 22         | Y     | Y                   | Y                | 1        |
| 19          | Whispers-Better With Time-Solar | 23      | 9         | 21        | 24          | 24         | Y     | Y                   | Y                | 1        |
| 20          | Colonel Abrams-How Soon We Forget-MCA | 7       | 12        | 17        | 10          | 10         | Y     | Y                   | Y                | 1        |

## INDIE TOP 20

<table>
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<tr>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>Stations</th>
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<td>WHUR-148</td>
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<td>WBMP-147</td>
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<td>22</td>
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<td>18</td>
<td>WJMR-145</td>
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<tr>
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<td>14</td>
<td>WJMR-144</td>
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<td>10</td>
<td>10</td>
<td>WJMR-143</td>
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<td>WJMR-142</td>
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</tr>
<tr>
<td>20</td>
<td>1</td>
<td>WPVQ-133</td>
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</table>
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 117 Stations

#1 SINGLES

94 Stations Reported This Week

I Can't Get Close Enough
Exile-Epic
32 Adds

Good God, I Had It Good
Pake McEntire-RCA
29 Adds

Just Enough Love
Ray Price-Step One
28 Adds

Time In
The Oak Ridge Boys-MCA
26 Adds

Finishing Touches
Gary Morris-Warner Bros.
24 Adds

RETAIL

Little Ways
Dwight Yoakam-(Reprise/Warner Bros.)

Am I Blue
George Strait-(MCA)

The Way We Make A Broken Heart
Rosanne Cash-(Columbia)

Fishin' In The Dark
Nitty Gritty Dirt Band-(Warner Bros.)

I Want To Know You Before We Make Love
Conway Twitty-(MCA)

I Won't Need You Anymore
Randy Travis-(Warner Bros.)

REQUESTS

Am I Blue
George Strait-(MCA)

Somebody Lied
Ricky Van Shelton-(Columbia)

Little Ways
Dwight Yoakam-(Reprise/Warner Bros.)

Tar Top
Alabama-(RCA)

Fishin' In The Dark
The Nitty Gritty Dirt Band-(Warner Bros.)

Love Me Like You Used To
Tanya Tucker-(Capitol)

Crazy Over You
Foster And Lloyd-(RCA)

INDIE TOP 20

Cash Box  October 10, 1987
## Country Radio

### Country Scoreboard

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lat. Wk.</th>
<th>Tilt. Wks.</th>
<th>Reg. Rank</th>
<th>Rotat. Rank</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current LP Tour This Week Wks.</th>
<th>Hot Cuts</th>
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<tbody>
<tr>
<td>1</td>
<td>Nitty Gritty Dirt Band-Fishin In The Dark-WB</td>
<td>2</td>
<td>14</td>
<td>6</td>
<td>Hot</td>
<td>5</td>
<td>N</td>
<td>Y</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>Dwight Yoakam-Little Ways-Repise-Warmer Bros.</td>
<td>4</td>
<td>12</td>
<td>4</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Rosanne Cash-The Way We Make A Broken Heart-Col.</td>
<td>1</td>
<td>16</td>
<td>13</td>
<td>RC</td>
<td>4</td>
<td>N</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Foster &amp; Lloyd-Crazy Over You-MCA</td>
<td>5</td>
<td>14</td>
<td>8</td>
<td>Hot</td>
<td>12</td>
<td>N</td>
<td>N</td>
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<tr>
<td>5</td>
<td>Tanya Tucker-Love Me Like You Used To-Capitol</td>
<td>7</td>
<td>11</td>
<td>7</td>
<td>Hot</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>15</td>
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<tr>
<td>6</td>
<td>Conway Twitty-I Want To Know You Before...MCA</td>
<td>6</td>
<td>14</td>
<td>14</td>
<td>Hot</td>
<td>6</td>
<td>N</td>
<td>Y</td>
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<tr>
<td>7</td>
<td>Earl Thomas Conley-Right From The Star-MCA</td>
<td>9</td>
<td>10</td>
<td>15</td>
<td>Hot</td>
<td>11</td>
<td>11</td>
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<td>50</td>
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<td>8</td>
<td>Eddy Raven-Shine, Shine, Shine-MCA</td>
<td>11</td>
<td>11</td>
<td>10</td>
<td>Hot</td>
<td>9</td>
<td>N</td>
<td>N</td>
<td>-</td>
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<tr>
<td>9</td>
<td>George Strait-Ain I Blue-MCA</td>
<td>12</td>
<td>8</td>
<td>2</td>
<td>Hot</td>
<td>3</td>
<td>N</td>
<td>Y</td>
<td>5</td>
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### ON DECK

<table>
<thead>
<tr>
<th>Title</th>
<th>Lat. Titl. Wk.</th>
<th>Wks.</th>
<th>Stations</th>
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<tbody>
<tr>
<td>Lane Cauldwell-Souls-16th Avenue</td>
<td>2</td>
<td>7</td>
<td>WKDY 23/20, KRLW 30/26, WLET 26/18, WSDQ 23/22, KWRE 29/25</td>
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<tr>
<td>Mason Dixon-Don't Say No Tonight-Premier</td>
<td>5</td>
<td>2</td>
<td>KPOW 48/45, KWDJ 50/47, WAGI 47/43, WKDY D/37, WVAR D/35</td>
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<tr>
<td>Mickey Clark-You Take The Leavin' Out Of Me-Evergreen</td>
<td>1</td>
<td>9</td>
<td>WSGC 31/27, WPAY 25/15, KSO 28/26, KRTT 20/17, WVAR 11/8</td>
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<tr>
<td>Bobby G. Rice-You Lay So Easy On My Mind-Door Knob</td>
<td>4</td>
<td>5</td>
<td>WSDS 32/29, WASP 34/31, WPAY 23/13, WKMD 23/20, WVAR 19/18</td>
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<td>Southern Reign-Cheap Motels-Step One</td>
<td>6</td>
<td>19</td>
<td>KSO 32/30, WSOQ 33/28, KSJW 35/33, WLET 42/31, KRTT 47/39</td>
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<td>Robin and Cruiser-Rings Of Golden-Avenue</td>
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<td>WWVA 34/29, WPAY 28/18, KHOC 34/31, KPOW 47/43, WAGI 34/31</td>
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<td>The Moody Brothers-Start With The Talking-Lamon</td>
<td>7</td>
<td>5</td>
<td>WKDY 42/39, WQX 33/30, WMUF D/38, KHLW 38/34, KINO B/45</td>
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<td>Ernie Rowell-You Left My Heart-Reviver</td>
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<td>23</td>
<td>KODA 35/32, WPXH 36/30, WSOQ 26/26, WPAY 32/22, KTTS 43/33</td>
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<td>Ronnie Dwayne-Rise And Shine-Diamond</td>
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<td>WKKN 45/38, WKMD 18/15, WCJO 32/29, KRTT 50/42, KFRD D/39</td>
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<td>Cartel Monday-No One Can Touch Me-MCM</td>
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<td>KRTT 25/23, WMWO 33/29, WYXK 45/39, KSJB 49/44, WFRD 41/41</td>
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<td>Danny Davis-Green Eyes...Jaco</td>
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<td>WQTE 36/33, KXAL 35/35, WCRF 42/37, KDJD 37/34, KFDI D/45</td>
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<td>Ray Price-Just Enough Love-Step One</td>
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<td>KFRD D/49, KCDI D/44, WCRF A/49, KULX-U, KVCQ-A</td>
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<td>Sheldon Locke-Satin Sheets-Stangem</td>
<td>9</td>
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<td>WCWQ 38/28, KCTI 45/42, KYYX 44/42, WSJS 50/45, WGSQ 49/46</td>
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<td>Sherry Grooms-What Do You Do-Gallery II</td>
<td>13</td>
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<td>KRTT 36/30, KIDO 43/40, WKMD 47/24, WVAR 44/40, KHOC 44/41</td>
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<td>Curtis Potter-Loves Never Die-Step One</td>
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<td>WJUJ 34/30, WSOQ 28/21, KJRR 39/36, WVAR 43/39, WVRD 45/39</td>
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<td>R.C. Col-Bed Of Roses-BGM</td>
<td>15</td>
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<td>WRRD A/48, KPOQ 50/46, KYYX 49/47, WFRD D/50, WCRF D/50, KCBO A</td>
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<td>Darlene Austin-I Had A Heart-Magi</td>
<td>3</td>
<td>9</td>
<td>WSDS 21/19, WKMD 11/10, KPOQ 43/30, KSJB 20/14, WJSA 25/22</td>
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<td>Vicki Bird-I've Got Ways Of Making...15th Avenue</td>
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<td>KFRD 50/47, WAGI 49/44, KDDA A/48, KYYX-A, KAYZ-A</td>
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<td>Dolly Parton- Ain't No Easy Way Out-Kass</td>
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<td>KYYX 44/44, KHOC 48/45, WKMD D/47, WCRF D/48, KNOE A</td>
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<tr>
<td>Bert Stratton-Let's Go-Country Music Bro's</td>
<td>D</td>
<td>WPAY 34/29, WJMD 40/37, WCRF D/44, KHOC 50/47, KPOQ A/50</td>
<td></td>
</tr>
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</table>

Cash Box October 10, 1987
Highway 101...The Road To Success!

Pretty, petite, and personable, those are all descriptive adjectives of Paulette Carlson, who is the lead vocalist and guitarist for the popular Warner Brothers recording group Highway 101. Paulette comes from among the 2,000 or so residents of Winsted, Minnesota. She relates that she worked with a dozen or more different bands in the North Dakota and Minnesota areas of the country, before her relocation to Nashville.

Once she arrived in Music City, she sang backup on recording sessions, wrote for the Oak Ridge Boys' music publishing firm as a writer, and entertained in several of the clubs and night spots around Nashville. In general, she struggled like so many others. Then, Paulette made her plans and took some steps which proved to be right for her in advancing her career as a serious artist.

"I hired a lawyer in L.A. to find a manager for me. One of the people she put me in touch with was Chuck Morris. He asked me if I would consider doing a "band" situation. I loved the idea, so we started auditioning in Nashville and Colorado."

Vocalist and lead guitarist Jack Daniels was a name much in demand by artists in country, rock and pop realms. His work with many famous musicians and bands have earned him a numerous amount of awards. Jack was quickly chosen as a member of the group.

Vocalist and drummer Scott "Cactus" Moser is a well-known name in music circles as well. Cactus has laid down solid beats for a wide range of artists. This powerhouse percussionist was also signed quickly as a member of Highway 101.

If the name Curtis Stone sounds familiar to country music fans, it's no surprise. He's the son of Cliff Stone, legendary publisher of the famous giant Central Songs. An accomplished vocalist and bassist, Curtis cut his teeth as a country musician, vocalist and writer. With his contributions, Highway 101 became complete.

Paulette continued her conversation about the group: "The solid country sound is something that we work on naturally. The first time we recorded in L.A., we cut a song called 'Some Find Love'. It didn't chart for us, and I asked the guys how we came up with such a country/pop sound. They all agreed that the song led us into the feel. We learned to be careful! When we got into our second recording session and cut 'The Bed You Made For Me', we knew immediately that was the sound we were looking for."

Paulette Carlson, Jack Daniels, "Cactus" Moser and Curtis Stone deserve the success they are sharing. It couldn't happen to a better group of hard working people. And, when I say "it", I'm referring to the acceptance they have achieved among their fans and peer, alike.

Joe Henderson

Cash Box October 10, 1987

ALBUM REVIEW

JUICE NEWTON- Emotion- RCA 6371-1-R-A

Juice’s latest single, “First Time Caller,” is the first cut on this LP, and it sets the pace for those selections which follow. Tempos and emotions change frequently, hence, the album is properly titled. Juice delivers each cut with a fine vocal performance. However, we thought the title cut and "Old Bye And Bye" deserved special mention among a group of fine songs. This is an exceptional product for Juice and country fans.

ALBUM REVIEW

BELLAMY BROTHERS- Crazy From The Heart- MCA/Curb 42039

The vocal harmony of the Bellamy Brothers has a magic which keeps the listener wanting more. Well, here’s your chance for a super selection of songs from two of country music’s finest. No matter what the tempo or lyric content of the song, the Bellamys seem to master it with ease. “Santa Fe” is a standout song and performance, but every cut was at least three minutes of pleasure.
O U T  O F  T H E  B O X

EXILE (Epic, 34-07597) I Can't Get Close Enough (3:57) (Tree, Pacific Island, Careers-BMI) (S. Lemaire, J. P. Pennington) (Producer: E. Schmier)

Exile is excellent on this product! The review competition was tough this week, but this brilliant performance of a super song swept the judges away. This is a "I'd do anything for your love" song theme, and it should have a wide appeal to the listeners. The lead vocal has a raspiness which makes this performance more outstanding, and the harmony is totally Exile at their best!

F E AT U R E  P I C K S

KENNY ROGERS (RCA, 5258-7-R-A) I Prefer The Moonlight (4:12) (Riverstone-ASCAP; Blackwood, Land of Music-BMI) (G. Chapman, M. Wright) (Producer: B. Bannister)

Ladies, especially, get ready! Kenny Rogers will be dominating the airwaves with this one. It's got a funky country feel, with a vocal only Rogers can do, and some fine acoustic pickin' in the arrangement. Perfect background vocals for highlights. The production is superb...complete, but not overworked.

DAN SEALS (Capitol, B-4077) One Friend (3:07) (Pink Pig-BMI) (D. Seals) (Producer: K. Lehning)

This is the song everyone wishes he/she could write for that special person! This could be Dan's best performance yet, and that says a lot. The beautiful sentiment in the song content and melody calls for a complete production with a sound of simplicity...it's a total success!

BILLY JOE ROYAL (Atlantic America, 7-99104) I'll PIn A Note On Your Pillow (4:10) (White Wings, Ensign-BMI; Famous, Blue Moon-ASCAP) (C. Berzas, D. Goodman, N. Larkin) (Producer: N. Larkin)

Billy Joe Royal has picked another fantastic "feel" song. He sounds so comfortable with this arrangement. We love the 50's performance of the background vocals (complete with some "choo-choo-doo"). Be prepared for a strong come back on the ending. Tall enough to climb the charts by itself.

L I S T E N I N G  P A R T Y  H O N O R S  T H E  O A K  R I D G E  B O Y S. The Oak Ridge Boys were recent guests of honor at a listening party hosted by BMI and MCA Records. The festivities, held at BMI's Nashville office, featured the group's new album, "Heartbeat," with special recognition of their hosts. Members: Duane Allen; Joe Bonsall; Duane Allen; BMI vice president Roger Sohn; Steve Sanders; Richard Stumbo; and Joe Moschak, BMI vice president, special projects.

N A S H V I L L E  N O T E - A B L E S

A Final Letter To O. B. McClinton:

D ear O. B., I'm sorry you didn't get to spend more time with us. We all enjoyed your stay with us. We laughed together, sang together, and learned from one another. It was a wonderful time, and I shall never forget.

I suppose I'm being selfish, though. I know you are glad to be home! It's always nice to visit with friends and loved ones, but there's no place like home, right?

Someday, soon, I'm going to get away from here. I hope to be able to come and spend a great deal of time with you. However, I want you to know that, presently, I am having some trouble following those instructions you gave us just before you left. Remember? You said not to be sad about parting. Then, you asked that we simply 'listen to the music' and enjoy it. Well, I have done that, O. B., but all the music still reminds me of you. The happy songs bring memories of your broad smile and jovial personality. The sad songs mirror the fact that you have returned home after far too short a visit...and I miss you. I'm sorry. I'm being selfish, again.

When I come to your place, I want you to show me all those wonderful things you told me about. I certainly want to meet all those great, old friends you mentioned. You know, the ones who are your neighbors and old acquaintances. I'm still trying to understand why you said they were smart enough not to know black from white. If that means they don't care, what a wonderful neighborhood you must live in!

I am looking forward to seeing those silver-lined clouds you described, the ones appearing every morning, and the equally beautiful sunsets... Then, too, I am anxious to see that collections of instruments you told me about; the guitars fashioned from gold, the fiddles of finest wood, and the solid silver steel guitars that make music of the purest sound. You must have quite a collection, O. B.!

Yes, I have been selfish in wishing that you were still here, when you have such a beautiful place of your own. The words you use to describe your home, and your surroundings, make it sound as if you have a mansion in Heaven. I can hardly wait to see it!

I remain your friend, always.

Joe Henderson

L I B B Y  H U R L E Y  W O R K S  H A R D  O N  D E B U T  LP. CBS recording artist Libby Hurley sings "Don't Get Me Started" on her current single. Fortunately, producer Harold Shedd didn't listen as he continues putting last touches on Libby's debut LP. The album is scheduled for release in late Fall. Shown working at the Music Mill studios are: (l. to r.) Jim Coston, engineer; Harold Shedd and Libby Hurley.
CASH BOX COUNTRY SINGLES

OCTOBER 10, 1987

1. "Fishin' In The Dark" (The Nitty Gritty Dirt Band) [14, Warner Bros. 7-28311]
2. "Little Ways" (Dwight Yoakam) [12, Reprise/Warner Bros. 7-28310]
3. "The Way We Make A Broken Heart" (Rosanne Cash) [16, Columbia 38-07202]
4. "Crazy Over You" (Tanya Tucker) [14, Capitol B-44036]
5. "I Want To Know You Before We Make Love" (Conway Twitty) [14, MCA 38130]
6. "Right From The Start" (Earl Thomas Conley) [10, RCA 5223-7]
7. "Shine, Shine, Shine" (Eddy Raven) [11, RCA 5211-7]
8. "AM I Blue" (George Strait) [12, MCA 63165]
9. "Love Reunited" (Alabama) [18, MCA/Curb 53142]
10. "Maybe Your Baby's Got The Blues" (The Judys) [14, RCA 5225-7]
11. "I Won't Need You Anymore" (Randy Travis) [15, Warner Bros. 7-28284]
12. "You Again" (The Forester Sisters) [3, MCA/Curb 53146]
13. "Crazy From The Heart" (Bellamy Brothers) [17, MCA/Curb 53154]
14. "Tar Top" (Alabama) [18, MCA/Curb 53142]
15. "Mama's Rockin' Chair" (John Conlee) [8, Columbia 38-07273]
16. "Somebody Lie" (Rickie Van Shelton) [20, Columbia 38-07311]
17. "Only When I Love" (Dolly Parton) [21, MMT B-72091]
18. "Lynda" (Steve Wariner) [23, MCA 38140]
19. "Changin' Partners" (The Gatlin Brothers) [25, MCA/Curb 53130]
20. "Everybody Needs A Hero" (Gene Watson) [24, Epic 34-07308]
21. "He's Letting Go" (Baillie And The Boys) [26, RCA 5227-7]
22. "You Haven't Heard The Last Of Me" (Moe Bandy) [25, MCA/Curb 53129]
23. "If There's Any Justice" (Lee Greenwood) [27, MCA 53156]
24. "One For The Money" (T.G. Sheppard) [29, MCA/Curb 53146]
25. "Your Love" (Kelly Whiting) [32, MMT B-72092]
26. "The Last One To Know" (Reba McEntire) [33, MCA 53159]
27. "No Easy Horses" (Keith Whitley) [32, MMT B-72093]
28. "Three Time Loser" (Dan Seals) [33, MCA 63872]
29. "Somewhere In The Night" (Sawyer Brown) [34, MCA/Curb 53146]
30. "She Couldn't Love Me Any More" (T.G. Sheppard) [36, MCA/Curb 53150]
31. "Do Ya" (K.T. Oslin) [37, MCA 53156]
32. "Gotta Get Away" (Glenn Campbell) [36, MCA 53156]
33. "Child Support" (Ramblin' Man) [16, MCA/Curb 53156]
34. "Bonnie Jean (Little Sister)" (David Lynn Jones) [39, MCA 53156]
35. "Rough And Rowdy Days" (Waylon Jennings) [42, MCA 53156]
36. "The Hand That Rocks The Cradle" (Glenn Campbell) [19, MCA 53156]
37. "Anyone Can Do The Heartbreak" (Anne Murray) [43, MCA 53156]
38. "Those Memories Of You" (Dolly Parton) [47, MCA 53156]
39. "Let's Do Something" (Vince Gill) [48, MCA/Curb 53156]
40. "Souvenirs" (Lane McGill) [45, MCA/Curb 53156]
41. "Somewhere Tonight" (Highway 101) [52, MCA/Curb 53156]
42. "You Take The Leaves Out Of Me" (Mickey Clark) [44, MCA/Curb 53156]
43. "It'll Be Your Baby Tonight" (Judy Rodman) [31, MCA/Curb 53156]
44. "Susannah" (Tom Wopat) [56, MCA/Curb 53156]
45. "Hangin' Out In Smokey Places" (Marcus Tucker Band) [51, MCA/Curb 53156]
46. "Give Back My Heart" (Hank Williams, Jr.) [57, MCA/Curb 53156]
47. "I Could Only Fly" (Merle Haggard) [53, MCA/Curb 53156]
48. "Make No Mistake, She's Mine" (Kenny Rogers/Ronnie Milsap) [35, MCA 5209-7]

53. "I Can't Get Close Enough" (EXILE) [DEBUT, Epic 34-07977]
54. "Crying Over You" (Rosie Flores) [56, Warner Bros. 7-28290]
55. "Don't Say No Tonight" (Mason Dixon) [63, MCA 53172]
56. "Still Within The Sound Of My Voice" (Glen Campbell) [66, MCA 38130]
57. "Read Between The Lines" (Lynn Anderson) [60, MCA 53172]
58. "Good Timin' Shoes" (Ronnie Rogers) [61, MCA 53172]
59. "You Lay So Easy On My Mind" (Bobby G. Rice) [62, MCA 53172]
60. "Tell It To Your Teddy Bear" (The Shooters) [71, MCA 53172]
61. "Cheap Motels (And One Night Stands)" (Southern Reign) [65, Columbia 53175]
62. "Rings Of Gold" (McEntire) [72, MCA 53172]
63. "Good God, I Had It Good" (Hollis Parton) [77, Warner Bros. 7-28369]
64. "Born To Boogie" (Hollis Parton) [78, Warner Bros. 7-28369]
65. "Unconditional Love" (New Grass Revival) [67, MCA 53172]
66. "Start With The Talking" (Carlton Moody And The Moody Brothers) [68, MCA 53172]
67. "You Left My Heart For Broke" (Erie Powell) [72, MCA 53175]
68. "Time In" (Oak Ridge Boys) [80, Warner Bros. 7-28369]
69. "Easy To Find" (Gary Morris) [80, Warner Bros. 7-28369]
70. "No One Can Touch Me" (Carla Monday) [81, Warner Bros. 7-28369]
71. "Alive And Well" (Nash Jackson) [74, Warner Bros. 7-28369]
72. "Satin Sheets" (Shelton Locke) [73, Warner Bros. 7-28369]
73. "Just Enough Love" (Ray Price) [DEBUT, Step One 53175]
74. "Green Eyes (Cryin' Those Blue Tears)" (Jaccoo Sr. 78-072)
75. "Boogie Back To Texas" (Epic 34-07610)
76. "What Do You Do" (Brantley Gilbert) [80, Warner Bros. 7-28369]
77. "Old Loves Never Die" (Curtis Potell) [82, Warner Bros. 7-28369]
78. "Bed Of Roses" (RCA 52008) [87, Warner Bros. 7-28369]
79. "I Had A Heart" (Darlene Austin) [40, Warner Bros. 7-28369]
80. "I Got Ways Of Making You Talk" (Vicki Bird) [81, Warner Bros. 7-28369]
81. "Baby I Was Leaving Anyhow" (Billy Montana) [82, Warner Bros. 7-28369]
82. "And Then Some" (Charly McClain) [58, Warner Bros. 7-28369]
83. "I'll Never Be In Love Again" (MCA 53172)
84. " Ain't No Easy Way Out" (Dolly Parton) [57, Warner Bros. 7-28369]
85. "Left Behind" (Brent Stratton) [70, Warner Bros. 7-28369]
86. "First Time Caller" (Epic 34-07244)
87. "Love To Lover" (Stenmark-Mueller Band) [DEBUT, Envelope IV 7004]
88. "She's Too Good To Be True" (Crystal Gayle) [59, Warner Bros. 7-28369]
89. "Nobody Should Have To Love This Way" (Crystal Gayle) [59, Warner Bros. 7-28369]
90. "Chain Gang" (Bobby Lee Springfield) [69, Warner Bros. 7-28369]
91. "Restless Angel" (Alpine Aire 52008) [71, Warner Bros. 7-28369]
92. "When I'm With You" (Shawn Colvin) [79, Warner Bros. 7-28369]
93. "Ballad Of Tressie Mae" (Mamie S. 5046) [74, Warner Bros. 7-28369]
94. "Working Days" (Starr 52008) [81, Warner Bros. 7-28369]
95. "My Heart Won't Let Me Love" (Dolly Parton) [81, Warner Bros. 7-28369]
96. "Heart First" (Kermit Ruffins) [59, Warner Bros. 7-28369]
97. "Jack To A King" (Dolly Parton) [61, Warner Bros. 7-28369]
98. "Somebody's Baby" (MCA 53172)

DEBUT = New release, previously unissued
INDIE SPOTLIGHT


Gather 'round and listen to A. J.'s best yet! No true country fan could walk away while he is singing this song. Clever lyrics to a happy song in up-tempo gear. There's some fine pickin' here, but Master's vocal is impressive and dominating. It's a clap-your-hands country song which should light up the request lines at the country radio stations.

RAZZY BAILEY (SOA, 001) If Love Ever Made A Fool (3:59) (Mocassin Creek-BMI) (C. D. Boyd) (Producer: R. Bailey)

We have all felt this way, but Razzi certainly makes feelin' like a fool sound beautiful! What a fine controlled and mellow vocal presentation. The song is a smoothie, too, building and flowing in all the right places. It is a country ballad in the finest form.


Judy Byram is not a timid singer. She has a fine, strong country voice, which she promotes on this record. Judy sings with emotion and she isn't bashful about it. We loved her performance and Ray Baker's super country production. How about "one more time", please.

BOBBY McGEE (Roto Note, RN 1034) I'm Not Your Plaything (3:06) (Silver Line-BMI) (D. Gibson) (Producer: unlised)

Sounds like Bobby McGee has found his individual style. That's good, and this is a good sound. There's a touch of blues in this forceful ballad. Short and curt phrasing and, yet, the song flows well. Production is good, but McGee's vocal is the audio point, here.

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DARK HORSE CONSENSUS

RAY PRICE- Just Enough Love- Step One, SOR 378

Ray Price's "swings" into the Dark Horse Consensus, with ease, this week. Just as we predicted, this one is a hot record. No wonder, though. Ray's popularity and singing ability have increased every year. We wish Ray and Step One the best of luck with this one. Some stations voting for Ray were: WCVR, WXCE, KAYZ, WVJR, KFAY, WCCN and WSDQ.

NEW PLAYERS

It's A Great Year For "Boardo"

If your daughter stands in front of the mirror and sings along with her favorite recording artists, don't get worried about her. That's the way Liz Boardo got her start. Today, Liz is a highly successful recording star on the Master Records label.

"I used to listen to Mom's and Dad's records, when I was a kid. I remember singing along with Patsy Cline and Tammy Wynette. And, I copied the way they sang. The first song I learned was 'Don't Touch Me'. I guess I was a typical little girl with show business ambitions."

I love country music because it's as honest as I am. I must feel what I'm singing. When I'm doing a show, I'm enough of an actress to change moods every three minutes. You have to be, if you're going to put feelings into every song."

Liz Boardo is a very intelligent young lady from Holliston, Massachusetts. Her success has, no doubt, attracted major label attention. Liz had some comments about her future plans. "I'm not going to jump at a major label contract simply because of the prestige of being on a major label. Everyone wants that, naturally. However, I want guarantees that the label will give me the backing I need, and the people I need to work with. I'm looking for the opportunity to be released on a regular basis with some priorities included in the contract. My signing would have to be a carefully calculated business move. I can, and would, be happy on any label which gives me a sincere effort."

Her professional inspirations have come from Patsy Cline and Gary Morris. "I'm very emotional. I cry a lot. When I listened to Patsy Cline's songs, she made me believe everything she sang! Gary's quality and clarity makes a believer of me, too. I do a lot of his songs in my shows. I think country music is well balanced now. We have up-tempo artists, and we have ballad artists. Some do both well. There is another inspiration I should mention...Reba McEntire. She has to be the most honest performer out there today."

Liz doesn't know where she fits into the country music picture right now. "When I sing, I sound the same as I sound when I talk. Stage and studio are two different things. On record, I have to please radio, myself, and the business interests. On stage, I have to please the audience and myself. I don't want one listening audience. I'm hoping all the fans will enjoy my product. I do what I am capable of doing, and I can only pray that everybody enjoys it."

Judging from her success, Liz Boardo must be heard by somebody up there who likes her, just as she is heard by her fans down here. I happen to be one of her fans. I found Liz Boardo to be sincere, talented, intelligent and a beautiful person. Oh, yes. It has been a good year for Boardo, and the product will get even better in the years to come.

Joe Henderson

THE MOODY BROTHERS WIN INTERNATIONAL COUNTRY MUSIC AWARD

The Moody Brothers from Charlotte, North Carolina, have just been honored with the "Most Popular International Trio" award for the 1987 International Country Music Awards. Other artists nominated in this category were major label acts. Their "awards night" performance at Peterborough was their last stop on a five week tour of Europe that included appearances in Poland, Holland, Jersey (Channel Islands), and over twenty cities throughout Britain.
N.C. Passes Flea Market Bill As RIAA Points Finger At 58 N.C. Retailers

NEW YORK – The North Carolina Assembly has enacted legislation called "An Act Regulating Peddler, Itinerant Merchants, Flea Market Vendors and Flea Market Operators," in an attempt to regulate Flea Markets, which the RIAA calls "the largest source of illegal tapes in the U.S.," citing North Carolina as the second worst offender. Under the new law, itinerant merchants must obtain written permission from the property owner and must retain that document at all times.

In an unrelated item, the RIAA, on behalf of its member companies, forwarded 58 cease and desist letters to various individuals and locations involved in the sale of counterfeit and pirate recordings throughout North Carolina. If the cease and desist letters are not obeyed, the RIAA will consider legal action.

TICKERTAPE

NEW YORK – Elton John received the ASCAP Golden Note Award for career achievement at a gala ASCAP Awards dinner honoring the British Performing Right Society, Sept. 30 at London's Claridges Hotel...Spin Magazine, which separated from its parent company, Penthouse International, during the summer, has resumed publication. Their year-end double issue goes on sale Nov. 17. Editor and publisher Bob Guccione Jr. has named Richard Kech associate publisher and advertising director and Robert Keating executive editor...The NY Chapter of NARAS will hold its fourth luncheon honoring A&R producers from the New York area, Oct. 16 at the Loews Summit Hotel, where Clyde Otis, John McClure and the late Dave Kapp will be honored, and composer/arranger Sy Oliver will receive the first issue of a special citation named for the late Russ Sanjek...Radio City Music Hall and Ticketmaster have extended their contract – which gives the ticketing service exclusive rights to Radio City’s attractions – through 1992...Sony is sponsoring a contest for design students to "create the television of the future." Write to "Design-A-Vision" Competition, c/o Geltzer & Co., 1106 Sixth Av., New York, NY 10036 for details...And Roseland is sponsoring a "Come as Your Favorite 30s Film Star Contest" Oct. 8...New on the bookshelves: Cousin Bruce! My Life in Rock 'n' Roll Radio by Cousin Bruce Morrow and Laura Baudo ($16.95, Beech Tree Books).

HEAVYWEIGHTS – At WEA’s national sales meeting, the top brass got their heads together. (l-r) Nesuhi Ertegun; Henry Dres; Ahmet M. Ertegun, chairman of Atlantic Records.

MILLS’ DREAM – Stephanie Mills recently performed at the Apollo Theatre, where, afterwards, she was mailed by WBLS disco jockey Vaughn Harper (l) and dancer/dj/producer Bobby Babbits.

“WAVE” (continued from page 6)

commenting “The Wave is the music of the future. Kansas City has a young, progressive audience which will be very receptive to The Wave.”

Three more stations, all owned by Gannett Broadcasting, signed up last week. In San Diego, KSWV-FM (formerly KSDO-FM) president and general manager Chris Conway said “The Wave is the hottest format since rock and roll. The synergy will be perfect for us.” Dallas’ KOAI-FM (formerly KTKS-FM) and Seattle’s KNUN-FM round out the first group of signings. Gannett president Jay Cook echoed the industry-wide enthusiasm, saying “We’re just in the beginning of the evolution. The Wave will continue to evolve as one of the major radio formats on the dial today.”

The Wave debuted with a splash in Los Angeles, bringing the station from 22nd to 7th in the 25-54 audience demographic in the first full Arbitron rating book after the format’s introduction. The music mix is a blend of soft rock, light jazz, and New Age music.

Relativity Pacts With British Indies

LOS ANGELES - Relativity Records has signed licensing deals with two prominent British independent labels, Some Bizarre and Creation, to make available in the U.S. all releases on those labels. Distribution domestically will be handled by Important.

In the U.K., Some Bizarre’s roster includes such bands as The The, Soft Cell, and Cabaret Voltaire, while Creation boasts Jesus And Mary Chain among their signings. The first releases on Relativity through this agreement are Einsturzende Neubauten’s Fone For The Open-Endah Richter Scale and The Foetus All-Nude Revue’s Bedrock 12” via Some Bizarre, and Felt’s Poem Of The River and Oblivion by Biff Bang Pow from Creation.

Marketing and promotion for the new arrangement is being handled by New York-based Second Vision.

THE GOSSIP TRUTH – Aretha Franklin, recently returned to Detroit’s New Bethel Baptist Church, where her father preached, to record her first gospel album in more than 15 years. Called “One Lord, One Faith, One Baptism,” the album is due from Arista in November. Here, celebrating the occasion, are (l-r) Barbara Berger, associate director, business affairs, Arista; Traci Jordan, director, R&B artist development & publicity, Arista; Bobby Konowitch, vp, video & artist development, Arista; Tony Anderson, vp, R&B promotion, Arista; William Wilkerson, a friend of Aretha Franklin’s; Aretha; the Rev. Jesse Jackson and his daughter; and Cecilia Whitmore, district manager, R&B promotion, Arista.

TEEN DREAMS – Debbie Gibson recently performed “Only In My Dreams” on American Bandstand, where she got to meet fellow teen idol Dick Clark.
Around The Route
By Camille Compassio

Next scheduled meeting of the Jukebox Promotion Committee will be held October 19. As reported in the Sept. 26 edition of Cash Box, one of the major decisions reached by this newly formed Committee (of AMOA) was the establishment of National Jukebox Month, to begin in October of 1988—the year the jukebox celebrates its 100th birthday.

Mark your calendars. Would like to alert California ops and all two major events—the annual C.A. Robinson & Co. post-AMOA shows, which are scheduled for Wednesday, November 18 (in San Francisco) and Friday, November 20 (in Los Angeles). You can bet both functions will be jam packed with factory reps, op customers—and equipment—with Beitelman family members and staffers to extend the hospitality of the house.

Felicitations! Belated birthday greetings to Gus Tartol of Singer One Step For Ops, who celebrated his big day on September 19. Wife, Sharon, will be having a birthday on October 7; and son, Daniel, will be two years old on October 25.

A record-breaking! AMOA officials report that early response to Expo '87 has been "excellent". The exhibit hall is 95% sold out and pre-registration figures are up more than 40%

State association happenings. The South Carolina Coin Operators Assn. has scheduled its 1988 annual convention and trade show for February 12-14 at the Radisson Hotel in Columbia, SC. For info on exhibiting or attending contact Helen Sikes at (803) 254-4444.

This 'n that. The first-off track betting parlor, The Winner's Circle, recently opened in Peoria, IL with hundreds of residents on hand (along with local and state politicians), a band, a live racehorse in the parking lot and much fanfare. The Winner's Circle is located near Peoria's Landmark Recreation Center, which also houses a bowling alley, a video arcade and health club. According to an article in the Chicago Sun-Times, Rockford, Illinois could have an off-track betting parlor within a couple of months and, possibly, even Chicago by next year...Crain's Chicago Business tells of a licensing pact between Bally Mfg. Corp. and Ann Sather (Swedish restaurant & bake shops) to test the bakeries for possible nationwide expansion. Ann Sather's Swedish Bakeries will soon debut in such popular Chicago area shopping centers as Ford City, Golf Mill and Randhurst—and when test results come in, further decisions will be announced. Crain's also reports that executive salaries in Chicago are up 7 percent, reflecting the most significant gain in five years.

At the end of this week (10/8-10) Rowe distrubts will be gathering at Marriott's Cameback Inn in Scottsdale, Arizona to attend the factory's annual distributor meeting—and view the new jukebox models. Spoke with Loewen America pcoy Rus Strahan, upon his return from factory headquarters in Germany. Had a million questions to ask him about the new c.d. juke and company paolms for AMOA Expo '87 but he preferred to set them aside to preserve the element of surprise we're all accustomed to at this time of the year, choosing instead to focus on the "Galaxy 200" jukebox. Sales on this model have been fantastic, and far ahead of initial projections. Rus estimates that about 75-80 percent of production on the "Galaxy 200" is being utilized in the U.S. Market. It's a big selling piece out here!

CHICAGO - At its recent meeting in Chicago the board of directors of the American Amusement Machine Association went on record once again as strongly in support of the Amusement Machine Sales Index — AAMA's ongoing statistical survey of seven major product categories within the industry.

According to AAMA president Frank Ballouz, "In a recent survey players may enter competition solely through local operators who, at a nominal charge, are supplied with complete tournament kits containing announcement posters, schedules, tournament flow charts, rules, registration forms, and all of the other essentials. All local competition must be held on operational electronic dart machines. The competition in Las Vegas will be held on valley "Royal Darts" machines with the international-sized target and the double bull's-eye.

"Valley is an active supporter of the concept of friendly competition for pleasure and for prizes," Schaffer emphasized. "That's why we are backing the AMOA National Darts Association in every way possible, including funding. We feel that we can back the coin operator just as strongly, too, because we believe that healthy operators mean a healthy industry," he continued. "And there's no better way to do this than through strong league and tournament play. Now, this three-level tournament with its international flavor means world-wide recognition. The competition in electronic dart has arrived, and we anticipate its every success," he concluded.

Valley Launches Electronic Darts Tourney

Atari's 'R.B.I. Baseball'

Atari Games Corporation announced the release of its latest video game "R.B.I. Baseball," a one and/or two player simultaneous baseball game for the Nintendo VS. System. This is the low cost, simple conversion that fits into all VS. System games including Uni System uprights, dual-monitor uprights, and dual monitor sidestowns. As stated by Atari Games' product manager Jerry Momoa, "R.B.I. fills a void in the marketplace with a game ideal for both street and arcade locations.

The theme, of course, is baseball and the new model offers the popular add-a-coin feature. At the onset, players select from one of ten "Dream Teams," each with a roster of baseball players (continued on page 37)
The Dollars And Sense of Business Promotions – Part VII

By Roger Sharpe

This series has attempted to focus on a number of activities that can be implemented immediately; at an affordable cost that shouldn’t make any undertaking prohibitive. All it takes is some initiative, imagination and the desire to be more successful than you already are.

In terms of video games, we have highlighted some options available for the creation of many different types of tournaments - some based on theme games (sports), others where time limitations might be the boundary given the nature of the machines (such as an Arkanoid) and variations in between. But there’s much more that can be accomplished to increase earnings across the board on almost any video games that you have in your machine.

Tournaments, unto themselves, are excellent promotional vehicles, but they tend to be a “one-shot” event with a limited time frame, drawing on a specific audience of players who feel that they have “a chance” to win. This isn’t to minimize the impact that tournaments can have on a business which has been doing an activity involving to attract traffic and increase consumer awareness, as well as all the other benefits which have been covered in past installments of this series.

However, to think that tournaments, on their own, are enough is something that needs to be addressed and put into perspective. Ideally, any tournament activity on any group of machines, is just one component part of total marketing/promotional scheme that is being done over time and on a regular basis. And the perfect complement within this promotional mix is to consider the creation of video game leagues (since we’re only focusing on video games this time around). Obviously, some games, on the surface – for a variety of reasons – lend themselves more so to the incorporation of some type of league structure. But really any machine can be made to ‘conform’ to necessary guidelines based on time or the type of play action.

The creation of leagues tend to add continuity to your business. It allows you to isolate different groups of players for specific times of competition on a daily, or weekly basis, and for a duration of time that might last for weeks or months. And the amount of guaranteed income derived from such an activity is known ahead of time because you know what you’ll be charging and how many players will be involved.

The structure for video game league competition is relatively simple and straightforward if you can use the bowling league scenario as a beginning model which to base rules and operating procedures. You can pick almost any machine, or group of machines, to do a test program. This is highly recommended – to start cautiously and slowly so that you don’t become over-extended and you still have the opportunity to make adjustments and refinements as you go along.

Once you’ve gained some experience in the running of leagues, you can then branch out and attempt more on a concurrent basis.

Ideally, you want to get a sign-up sheet going within the game room, eliciting players to compete in a trial capacity. But it’s the league concept be that every league night, or day, players will face off for a three games similar to bowling) and that standings will be based on wins/losses as well as points scored. So even if you have an Atari APB league and a Black Tiger league, or competition based around Rastan Saga, Boot Hill, Centipede or what have you, there’s no problem. The rules are still going to be the same, with a pre-determined number of players.

And you have an additional option to incorporate if your players are willing to do it. Instead of having just one video game being played for the league competition, why not mix and match equipment so that you can utilize most of the pieces on your floor. One week it might be a space shoot ‘em up, another week it’s a racing game and so on. The formula for wins and losses still applies and it forces your players to practice on everything – which they are not going to mind doing given the ultimate reward at the end of the league – the acknowledgement of being the best video game player at the XYZ family game room.

Once again, as we have stressed during this series, you have the flexibility to design any activity that will work for your business and your players. But it’s a very crucial point of choosing something that is worth the effort to see if there is any interest in it by your players. And the recommendation here is that you try for at least eight to ten individuals who you can depend upon showing up and following through during the length of the program. And be prepared to reward them with trophies, jackets, t-shirts, whatever, as a show of appreciation and a reinforcement of their participation. Because once you have launched a first program, the ones that follow are that much easier.

Another option for this first time video game league is to go after those two-player machines, such as Double Dragon and others and have teams be made up of players competing as a team against other teams. In this case you would probably want to have at least six to ten teams, once again playing a three games series on one machine or a group of games that allow for a typical tandem play.

In the running of any league competition a great source of structuring can be found by using what bowling has done over the years. The three game series with wins and losses or even a point system. The latter is intriguing because there are a number of options to open to you for establishing team/individual standings. You can base each win on two points and a total series (winning at least two games) for an extra point. There is even a system which has been created that can provide all the methodology necessary and this has been highlighted in previous Cash Box issues that have featured Steven Epstein of the Broadway Arcade and the system he uses for his pinball leagues. (Steve can be contacted for more information at 212-247-3725 or can be reached for more input at 203-271-0047).

All in all, the concept of video game leagues might appear to be far-fetched on the surface, but behind an incredible rationale underlying the entire idea as a profitable, low-risk, low priced way to gain some added revenues and create some excitement among your players above and beyond the standard mix of old and new machines that you have on location. And that, after all, is the reason to increase business, appeal to more players, and attempt to organize an activity that can be the basis upon which to gain fixed amounts of earnings over a specific span of time.

More of these ideas will be forthcoming in the next installments of this Cash Box series on how to make dollars and sense of business promotions.

(Ed Note: This is the seventh in a continuing series being featured in Cash Box on a regular basis, for the purpose of providing practical guidelines and suggestions for improving your business. Operators desiring an extra copy of this article may submit their request, together with a stamp, self-addressed envelope, to: Cash Box, 1442 S. 61st Ave., Cicero, IL 60650. Please specify the issue date when making your request.)

ATARI (continued from page 36)

greats. Players use standard VS. System controls, a joystick and two buttons to hit, pitch, run, steal, control fielders, substitute batters and pitchers, and virtually every other action performed in real baseball. It’s a terrific action/strategy game where players have to put ball control and knowledge on the line.

Skill characteristics and statistics are based on actual player performance. Each player has different hitting power, running speed and pitcher styles as well as stamina and ball control. Therefore, knowing the strengths and weaknesses of teams and players is crucial. At the conclusion of a game, the winner is amusingly announced in bold print on front of the daily sports page. The add-a-coin feature comes in handy for those extra inning games.

Further information about R.B.I. Baseball may be obtained through factory distributors or by contacting Atari Games Corp., for referral, at (408) 434-3700.

NAMA Announces Contest Winners

CHICAGO – Six first and second place winners were selected in the 1987 NAMA Newsletter and Sales Brochure Contest, along with twelve Honorable Mentions. Contest winners will be honored at this year’s NAMA convention in Philadelphia and the winning entries will be on display in the exhibit hall.

Air Capital Vending, Inc. of Wichita, KS was awarded first place in the Newsletter Division, with second place going to Jomar Sales & Vending Company of Peabody, MA.

First place for sales brochures (companies under $20 million in sales) was earned by Bell Food Services of Glastonbury, CT and second place went to Modern Vending, Inc. of Indianapolis.

In the $20 million-plus sales category, the judges declared a tie for first place between All Seasons Services, Inc. of North Quincy, MA and Weisman Enterprises, Inc. of Minneapolis.

"The quality of sales and marketing tools used by our industry has improved considerably since our first contest seven years ago," stated Walter Reed, NAMA's director of public relations. "We hope that others will be stimulated in their own efforts when they see the winning displays at the Philadelphia show."

The 1987 NAMA national convention will take place during the period of October 29-November 1 at the Philadelphia Convention Center.

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