OCTOBER 24, 1987

THE MOST COMPREHENSIVE ANALYSIS OF CURRENT HITS
THE CASH BOX RADIO REPORT
INSIDE

TERENCE TREN'T D'ARBY
THE MOST PERFORMED COUNTRY SONG
OF THE YEAR
The Robert J. Burton Award
to
“HOLD ON”
Rosanne Cash
Atlantic Music Corp.
Chelcait Music

SONGWRITER
OF THE YEAR
Paul Overstreet

PUBLISHER
OF THE YEAR
Tree Publishing Co., Inc.

Congratulations
I'M GOING TO LEAVE YOU TOMORROW
Tim Daniels (PROC)
Unichappell Music, Inc.
IF IT WEREN'T FOR HIM
Rosalie Cash, Vince Gill
Atlantic Music Corp., Benefit Music, Chelaitit Music
IN LOVE
Bruce Dees
Milpitas Music, Inc.
IT AIN'T COOL TO BE CRAZY ABOUT YOU
Dean Dillon
Larry Butler Music Co., Shoki Music, Inc.
IT'LL BE ME
Sonny Lemarie, J. P. Pennington
Pacifica Island Publishing, Tree Publishing Co., Inc.
LIVING IN THE PROMISELAND
David Lynn Jones
Mighty Nice Music, Stank De Ville Music
LITTLE ROCK
Bob Di Piero, Curry House Campike Music Corp.
LOVE AT THE FIVE & DIME
Nannen Griffith
Wing and Wheel Music
LOVE'S GONNA GET YOU SOMEDAY
Carl Chambers
Chip Poy-Music, Hall-Clement Publications
MADE IN THIS WORLD
What Is It?
Goffin-Rose-Opaland Music, Inc., Hiromtan Music
MIND YOUR OWN BUSINESS
Hank Williams
Aruff-House-Opaland Music, Inc., Hiromtan Music
MORNIN' RIDE
Jeff Tweed
Unichappell Music, Inc., 1982
NOBODY IN HIS RIGHT MIND
Buddy Blackmon
Grand Coalition Music
NO PLACE LIKE HOME
Bill Overstreet
Scarlet Moon Music, Screen Gems-EMI Music, Inc.
NOTHING BUT YOUR LOVE MATTERS
Larry Gatlin
Kristoshua Music
NOW AND FOREVER (YOU AND ME)
David Foster - Jim Vallance (PROC)
Air Bear Music, Irving Music, Inc.
OKLAHOMA BORDERLINE
Vince Gill
Benefit Music
OLD FLAME
Reed Nielsen
Englishtown Music
ON THE OTHER HAND
Paul Overstreet
Searlet Moon Music, Screen Gems-EMI Music, Inc.
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Gary Lee Gentry
Alpe Music Corporation
ONE LOVE AT A TIME
Paul Davis, Paul Overstreet
Scarlet Moon Music, Screen Gems-EMI Music, Inc., Web W Music
RENO BOUND
John McFee
Long Tooth Music
REPEETIVE REGRET
Reed Nielsen - Mark Wright
Englighthouse Music, Land of Music Publishing
SBK-Blackwood Music, Inc.
RCH HAND MAN
Gary Scraggs
Earthly Delights Music Co.
SAVING MY LOVE FOR YOU
Paul Overstreet
Flying Dutchman Music Co.
SECOND TO NONE
Rosanne Cash
Atlantic Music Corp., Chelaitit Music
SHE USED TO BE SOMEBODY'S BABY
Larry Gatlin
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SMALL TOWN GIRL
John Jarvis
Tree Publishing Co., Inc.
STARTING OVER AGAIN
Don Goodman, John Wesley Byles
Forrest Hills Music, Inc., Write Road Music Co.
STRAIGHT TO THE HEART
Graham Lyle (FTS)
Irvng Music, Inc.
TALKIN' TO THE MOON
Larry Gatlin
Kristoshua Music
TEN FEET AWAY
Max D. Barnes, Billy Sherrill
Alger Music Corporation, Blue Lake Music
THAT ROCK WON'T ROLL
Bob Di Piero, John Scott Sherrill
Combine Music Corp.
THEN IT'S LOVE
Donnie Hendrix
Dennis Linde Music
TILL I LOVED YOU
Vance Sherrill
TOUCH ME WHEN WE DANCING
Kenneth Bell, Terry Skinner, J. L. Wallace
Hall-Clement Publications
TWENTY YEARS AGO
Wood Newton, Michael Spriggs, Dan Tyler
Warner House of Music
WHAT AM I GONNA DO ABOUT YOU
Jim Allison, Doug Gilmour, Bob Sisson
Jimi Allan's Co., Tapadero Music
WHO'S GONNA FILL THEIR SHOES
Max D. Barnes
Tree Publishing Co., Inc.
WHOEVER'S IN NEW ENGLAND
Quentin Powers
Silverline Music
WILL THE WOLF SURVIVE
David Hidalgo, Louie Perez
Daurnier Music, No Ko Music
WORKING WITHOUT A NET
John Jarvis
Tree Publishing Co., Inc.
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Eddie Rabbitt, Even Stevens
Briarpatch Music, A Division of MTV Music Group
Debuts, Music, A Division of MTV Music Group
YOU CAN'T STOP LOVE
Paul Overstreet, Thom Schuyler
Bethlehem Music
Laurens Daughter's Music, A Division of MTV Music Group
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YOU'RE STILL NEW TO ME
Paul Davis, Paul Overstreet
Paul and Jonathan Songs, Scarlet Moon Music
Screen Gems-EMI Music, Inc., Web W Music
YOU'VE GOT SOMETHING ON YOUR MIND
David Gibson, Roger Murrah, Norro Wilson
Easy Days Music, SBK-Blackwood Music, Inc.
You're Got Something On Your Mind
Paul Davis, Paul Overstreet
Pinkie Shaggs Music Corporation
YOUR MEMORYAIN'T WHAT IT USED TO BE
Dicky Betts, Mary Fielder, Kim Morrison
Chriswood Music, Pengu Publishing
Tapadero Music
EDITORIAL

The Christmas Stocking (Pattern)

Ho, Ho, Ho. Retail has every reason to be laughing out of both sides of their mouths in anticipation of the forthcoming Christmas season. Not only is the superstar release schedule in full swing, with Michael Jackson, Bruce Springsteen, Sting, Barry White, John Cougar Mellencamp, Pink Floyd and the soon to be released Stevie Wonder, but configuration stocking patterns should be real interesting as well.

The Barry White and Sting records have additional bonus tracks available on either the CD or cassette format, while Springsteen and Pink Floyd do not. Mellencamp is identical in all three configurations while the Wonder will contain bonus tracks on the CD and cassette.

The purpose and reasoning of each record company varies greatly, however the fact remains that the retailer will have multiple selling points and marketing strategies.

Stocking patterns for this Christmas season may also determine the patterns and impact of future configurations as well. DAT, CDV, the three inch CD single, are any new or future considerations for retail sales. How will these formats affect the future stocking and buying habits of retail and the consumer? It's all pretty cloudy at the moment but the one clear and bright spot is the upcoming Christmas buying season, already a bonanza for manufacturers and retailers but only the beginning in terms of future formats and configurations. The more ways that music is made available to the consumer, the more ways everyone in the industry can profit.

Parts of Lee Jeske's overview of "The Year In Jazz" were inadvertently rearranged in last week's Spotlight On Jazz 1987 section. The piece is re-run this week, beginning on page 6. We regret any inconvenience.

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WINNER'S CIRCLE

NEED YOU TONIGHT
INXS
Atlantic

CASH Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
CBS-Sony Update

LOS ANGELES - After the anticipated meeting of the CBS Board of Directors October 14, CBS offered the following quote relating to the alleged $2 billion bid from the Sony corporation: “CBS is continuing to explore alternative ways to maximize the short and long term shareholder values in its records operations.”

10,000 Maniacs' Natalie Merchant: In Her Own Tribe

By Rob Yardumian

LOS ANGELES - Natalie Merchant an anomaly in this business - a fed, nimble lyricist and singer with an ear for candor, distinctive social commentary couched in the most vivid, stirring, literate imagery anywhere. These words she sings in soft and delicate, yet curiously unaffected voice impossible to pin down or ignore. That voice floats long like a Monarch on a summer breeze, propped upon by the tightly woven folk/rock tapestries of her work, 10,000 Maniacs.

For fans and critics who have followed the Jamestown, N.Y., natives since their first independent LP Secrets Of The 1-Ching, it is a simple course to plot their growth into day's tight, confident, and energetic outfit. Their latest release, In My Life (Elektra), is simply their finest set, weaving Merchant's stories through a more richly defined beat, courtesy of producer Peter Shen and engineer George Massenburg. Sublime pop...

The man in '19 takes his tea all alone. Mornings we all rise to wireless Verdi cries. I'm hearing opera through the door. The souls of men and women, impassioned all.

- “Verdi Cries”

On the afternoon of the band's concert at Los Angeles' Variety Arts Center, Merchant spoke with Cash Box about the new record, her writing focus, and her hopes for 10,000 Maniacs' future.

To fans, Merchant has always invoked an air of mystery - a sylphlike character wrapped in diaphanous shrouds of wonderment at the world around us. In person, she is pleasant in her soft-spoken style, willing to examine her motivations, and yes, she loves the new record. “The album sounds beautiful to me. A lot of those songs sound as close as we could come to our dream of what we should sound like. We wanted to make it more concise rhythmically and melodically.”

This tightening of forces, a gliding of power, translates well for the Maniacs sound, and Merchant's lyrical contributions are equally new and improved. Her often obtuse, swirling images have been replaced by more straightforward semantics. She agrees, laughing “I think compared to other albums this is more understandable to civilians.”

All those lines and circles, to me, a mystery. Eve pull down the apple and give a taste to me. If she could it would be wonderful, but my pride is in the way.

- “Cherry Tree”

One of the most instantly recognizable benefits of the new lyrical approach is Merchant's ability to meld

(continued on page 33)

The Year In Jazz: Driving The Music To Disc-traction

Lee Jeske

Want an idea of what was the key ingredient to this past year in jazz? Art Blakey. No, not that Art Blakey is leading yet another band of fresh-faced Messengers - hell, that ain't news - but that a trip to the CD bin of a well-stocked record store will present you with Art Blakey CDs on, to name a few labels, Blue Note (about a dozen of them), PolyGram, RCA, Delos, Concord, Impulse, Fantasy, and Atlantic. You want 1956 Blakey, complete with alternate takes? You got it. You want obscure Blakey? No sweat. You want the '86 Messengers on CD? Belly up to the bin.

To say that CDs have exploded is putting things oh-so mildly. And to say that jazz has been the beneficiary is again, to resort to understatement. Jazz CDs in '86 and '87 came bursting out like home runs in the Kingdom. You want to pick up some Charles Mingus on CD? PolyGram, Atlantic, Impulse, Columbia, Fantasy and RCA can help. Sonny Rollins on CD? Fantasy has over a dozen of them, and there are some available from PolyGram, RCA, Impulse and Blue Note. Get the picture? The picture is compact discs, pure and simple.

Jazz fans who have been holding out, who have put their CD-player purchases on hold for another year, (continued on page 35)

Jukebox Operators To Laud Most-Played Singles

CHICAGO - This year's Amusement and Music Operators Assn. Jukebox Awards presentation, to take place during the AMOA convention November 6 at Chicago's Hyatt Regency hotel, will honor the single records and recording artists who have generated the most play on America's jukeboxes.

The nominees for best pop record of the year are "Alone" (Hear), "Lean On Me" (Club Nouveau), "Living On A Prayer" (Bon Jovi), "Nothing's Gonna Stop Us Now" (Starship), and "With Or Without You" (U2). For best soul record nominees are "Always" (Atlantic)

(continued on page 33)
Ronnie Jones Appointed Motown VP, Black Music Promotion

LOS ANGELES - Ronnie Jones has been appointed to the position of vice president, black music promotion for Motown Records, as announced by label president Skip Miller. In his new position, Jones will be responsible for the promotion and marketing of all black oriented product for Motown and its subsidiary labels.

Prior to joining Motown, Jones was with Capitol/EMI where he served as vice president of black promotion.

Commenting on Jones’ appointment, Miller stated “Ronnie is one of the heavyweights in our business, and we are thrilled that he has accepted our invitation to become a member of the Motown family.”

John Brodey Named PolyGram VP, LP Promotion

LOS ANGELES - John Brodey has been named to the newly created position of vice president, album promotion, for PolyGram Records, as announce by label senior vice president, promotion, John Wilson.

Bob Jamieson, PolyGram’s executive vice president, marketing and sales, commented “This new position was created in response to PolyGram’s exploding AOR roster. Our superstar acts and developing acts demand a new level of direction in this album-driven format, and John is the best man for the job.”

Most recently, Brodey was director of Top 40 promotion for Geffen Records. Previously, he was president of Brodey & Perry, an AOR promotion firm. The company operated from 1980-85. Earlier he served as regional promotion manager in the Boston area for Casablanca Records from 1979-80.

ASCAP To Distribute $43 Million In License Fees

NEW YORK – ASCAP began distributing approximately $43 million to its members and affiliate foreign societies on October 8, as a result of additional local television station interim license fees for the period of April 1, 1985-March 31, 1987 paid by the stations to ASCAP pursuant to a court order.

About $18 million is being paid to writers and publishers by increasing distributions originally received by an average of approximately 6% for the April, 1985-March, 1987 period. The balance is being distributed based on local and network television performances, resulting in an increase of approximately 16% over the total amount originally distributed for these performances.

The plan for distribution of the monies was approved by the federal court overseeing ASCAP’s operations. Commenting on the distribution, ASCAP president Morton Gould said, “I’m pleased that we are able to distribute these additional royalties to ASCAP’s members and affiliated foreign societies. We expect that additional sums will be forthcoming when a final fee is established either by negotiations with the television broadcasters or by the court in the pending proceeding to determine reasonable fees.”
**SINGLE RELEASES**

**OUT OF THE BOX**

**WHITESNAKE**
Is This Love (3:38) - Geffen (7-28233) - Whitesnake Music/Overseas-WB Music/ASCAP - Coverdale-Sykes - Producers: M. Stone
Melodic rocker should prove a successful follow-up to band's recent #1 single "Here I Go Again." Whitesnake has already established massive success with the younger audiences, with this tune they should garner a sizable chunk of the older demographics as well.

**GEORGE HARRISON**
Got My Mind Set On You (3:50) - Dark Horse/ACM (7-28178) - Carbert Music/BMI - R. Clark - Producers: J. Lynne-G. Harrison
The long awaited return of Harrison is spearheaded by this advance single from the forthcoming "Cloud Nite" LP - an extremely catchy pop-rock number (released on Harrison's revived Dark Horse label). Tune will instantly saturate Top 40 and AOR radio nationwide.

**NEW AND DEVELOPING**

**JIMMY "BO" HORNE**
The adventurous Edge label has released this fun, upbeat song by established session musician Horne. Tune has a great hook and should generate active listener response at Black Contemporary and Top 40 radio outlets. If this single is any indication, we should be hearing about Mr. Horne for quite a while to come.

**THE HOUSEMARTINS**
Caravan Of Love (3:38) - Polydor (7-69436) - Warners Bros. Music Ltd. - Isley-Jasper-Isley - Producer: J. Williams
Former U.K. #1 smash for the band should finally establish them on these shores. Tune is an exceptional capella reading of the old Isley Brothers chestnut. Unusually enough, tune will not be included on the forthcoming "The People Who Grin Themselves To Death" LP. DON'T MISS THIS ONE!

**FEATURE PICKS**

**SUZANNE VEGA** - Gypsy (4:01) - A&M (7-89188) - Walfersons Ltd.-AGF Music Ltd./ASCAP - S. Vega - Producers: S. Addabbo-L. Kaye
Vega's brilliant songwriting ability shines brightly on her latest outing... Could easily follow in the amazing chart success of "Luka."

**MIKI HOWARD** - Baby, Be Mine (3:43) - Atlantic (7-89165) - BMC Music Pub. - A. Ingram-J. Rawe - Producers: N. Martinek
Outstanding vocalist with established B/C roots should cross well over to the pop scene via this beautiful pop ballad.

**RUSH** - Time Stands Still (4:42) Mercury/PG (888 891-7) - Core Music/CAPAC - Peart - Producers: P. Collins
This powerful rock number is already established at AOR radio and ready to crossover to Top 40 formats. Til Tuesday's Alene Mann guests on harmony vocals.

Masterful pop! Kelly's outstanding songwriting talents and unusual vocal style instantly capture one's attention. Big things are sure to come...

Ferry's distinctive vocals highlight this haunting rock number. Tune was co-written by Johnny Marr (formally of The Smiths). Album, "Bete Noire," is due shortly.

**KASHIF & MELISA MORGAN** - Love Changes (3:59) Arista (AS1-9626) - Alexscar Music/BMI - S. Scarborough - Producer: Kashif

**GERALD ALBRIGHT** - So Amazing (3:49) Atlantic (7-89163) - April Music - Uncle Ronnie's Music/ASCAP - L. Vandross - Producer: G. Albright


Title track off the Whispers' most recent LP will assuredly inundate Black Contemporary outlets nationwide. A/C and Top 40 play should come in time...

**RECORDS TO WATCH**

**KASHIF & MELISA MORGAN** - Love Changes (3:59) Arista (AS1-9626) - Alexscar Music/BMI - S. Scarborough - Producer: Kashif


**GERALD ALBRIGHT** - So Amazing (3:49) Atlantic (7-89163) - April Music - Uncle Ronnie's Music/ASCAP - L. Vandross - Producer: G. Albright

5 STAR
Between The Lines-RCA 6635-1-R-Producer: Various-Bar Coded
The five-piece Pearson brother-sister act cashes in again with strong, smooth funky lines. 5 Star has been huge in their native England for years, and this will help stateside acceptance as well. The ballad "Strong As Steel," the racy "Read Between The Lines," and the punchy pop of "Whenever You're Ready" lead the way.

ANGELA WINBUSH
Sharp-Mercury/PolyGram 832733-1 Q-1-Producer: A. Winbush-Bar Coded
The multi-talented Winbush, formerly of Rene and Angela, busts out solo on her debut effort. She wrote all songs, played all instruments, sang all parts, and produced the record to top it all off. Her voice is the main catalyst - alternatively lush and inviting, then growling darkly. Captivating workout.

THE MISSION U.K.-The First Chapter-Mercury/PolyGram 832 732-8 Q-1-Producer: Various-Bar Coded
Compilation of the exceptional British band's indie singles, with added bonus of Lennon/McCartney's "Tomorrow Never Comes" and Patti Smith's "Dancing Barefoot." Dark and dangerous...

LYNYRD SKYNYRD-Legend-MCA MCA-42084-Executive Producers: Al Kooper/Tom Dowd-Bar Coded
tribute LP released ten years after the deaths of Ronnie Van Zant and Steve Gaines features mostly unreleased material, two B-sides, and a live version of "Simple Man."

SILENT RAGE-Shattered Hearts-Chameleon CHLP 8611-Producer: P. Sabu
So. California-based band, recent winners of metal station KNAC Seagram talent search, is committed to vinyl. Musically reminiscent of appealing Scorpions/Loverboy mix, and Paul Sabu's production work is top-notch.

Six song EP from this L.A. foursome exhibits a fresh, open, appealing approach with their rough, edgy guitar/vocal interplay circa Long Ryders.

EASTERN BLOC-Paradox 172 001-1-Producers: P. Denenberg/The Bloc-Bar Coded
All three members of this new band have extensive recording and touring credits to their names, and that experience serves well here. Bright, uncluttered pop with atmospheric edges.

WALKING WOUNDED-The New West-Chameleon CHLP 8613-Producer: Jerry Giddens
Acoustic and electric folk/rock energies blend with insightful lyrics on this debut release from the So. Cal. quartet. Jerry Giddens' intense, committed vocals are ably backed by driving, chiming guitars, pistol-crack drums, and fluid bass lines.
OLLIE-DAY? - Just when you thought it was safe to be apathetic for a week or so, comes a new grove to wake us up again. Entitled "Nothing 'bout Being Free," this 12" hits the desk courtesy of Freedom (Of Information, New York, N.Y.) Records, a new L.A.-based company dedicated to reminding everyone of the ludicrous nature of the contra-gates (remember the battle of the bands of the summer?). Written and performed by attorney turned songwriter/singer Harry Gold, the tune is bouncy enough to be pulled orders from record pools in New York, New Jersey, and San Francisco.

The cut features lyrics by Gold interspersed with hearing nuggets from Ollie himself, the lovely and talented Fawn Hall, the not-quite-so-lovely John Poinexter, the notoriously-so-lovely Daniel Inouye, the king of the nick-pick Brendan Sullivan, (well I guess it's better than ziptack), and some of your favorites... For info on the single, contact the label at (818) 763-7383.

REEPY-CRAWLY - He don't like chickens and snakes, and that ain't what takes to love him.

MAKING TRACKS - Heading into the fourth quarter, West Coast studios are staying busy these days. In the Skip Saylor recording, Manhattan Transfer was in mixing their upcoming project for Atlantic, Boy George's latest was being over-dubbed and mixed, and also mixes were going on for Snoop Dog and The Perri Sisters. Good grammer... At Yamaha Studios in Glendale, Peabo Bryson (mixing), El Barge (overdubs), Patrice Rushen (12" of the mix), and yes, Larry Manillo (TV special mix) have all been doing time... And at the Village Recorder in West L.A., L.J. King and Rita Ford have both been in, recently working on their latest projects.

FROM THE WESTERN FRONT... Top-ranked L.A. radio station KFMB (Poway 106) first held another of their infamous ash sales, "Powerhouse 4," October 8 on the rooftop of the Hollywood Holiday Inn. 4000 people will attend and enjoy a non-stop show, and a world-class fireworks show, in the spirit of the station and Hollywood's centennial. Well, at "Powerhouse 3," we went and saw Kevin James - a great magician, two Scandinavian dogs in sticks and drapes, and a world-class fireworks show in honor of the station and Hollywood's centennial.

THE FORUM, L.A. - Last week Motley Crue brought their roadshow home to the L.A. Forum. As the curtains fell, bassist Tommy Lee kicked-started the set with a pounding double bass drum assault. Immersed in his drum kit, Lee rose to the stage, four feet eight ("I counted 'em") speakers. The rest of the Crue hit the stage running, bangin' out the opening bars of "All in the Name of..." All eyes were on the bad boys as they took the crowd on a trip to the "wild side."

Led by master of ceremonies and vocalist Vince Neil, the band looked better than ever. Having shed the "costumes" and theatrical make-up of their now infamous Theatre of Pain tour, Hollywood's finest looked at home in their personalized leather creations. Mick Mars cranked out power chords and catchy hooks with ease, while Nikki Sixx kept it down and dirty with his fist-pumping bass lines.

The Crue picked and played material from all four of their releases. The third song of the set was the first to highlight their "new" sound. Taken from their latest multi-platinum release Girls, Girls, Girls, "Dancin' On Glass" explored the
NEW FACES TO WATCH

The Silencers

"The Silencers formed in London, curiously enough, even though we all come from Glasgow," says Silencer Jimmie O'Neill in a thick Glasgow accent. "We knew one another as friends, and we really just thought it was time to get a guitar band together because, really, we wanted to keep the line-up very basic and simple. Two guitars, bass and drums."

The Silencers, whose debut album, "A Letter From St. Paul," has just been released on RCA, have a stark, lean sound and a political conscience - a classic rock 'n roll combination, though a classic rock 'n roll combination that had been somewhat done to death in the more straight-ahead genre of "Hot Rod," "Look That Kill," and "Live Wire," which are found on the first two albums. The raw, straightforward energy at the core of these songs reflected the Crue's lifestyle at the time of the recordings. It is hard to believe that just five short years ago, these dudes were playing the likes of the Whisky and the Gazzarri's on Sunset Strip.

Other highlights included crowd favorite "Home Sweet Home," and Tommy Lee's 360 degree drum solo. The stage set up paralleled the Crue's passion for excess with flash pots, flames, explosions, and an impressive computerized light system, the "show" took on a "vegas" appeal.

For the encore, the Crue was joined on stage by L.A. homeboy Brad Michaels and C.C. DeVille (great hair) of Poison. They proceeded to play a medley of head-banger classics from the likes of the Beatles, AC/DC, Aerosmith, and Led Zeppelin. It was difficult to tell who was having a better time, the boys in the band or the sell-out crowd.

Opening for Motley Crue was Whitesnake. Supporting their self-titled smash album, the band played an electrifying set, highlighted by their #1 single "Here I Go Again." Lead singer and focal point of the group, David Coverdale, possessed the look and voice of a classic rock frontman. His wail was alone worth the price of admission. Whitesnake closed their crowd-pleasing set with the Zeppelin-esque "Still of the Night," which featured some fine studding by Coverdale and the clean guitar work of Dutch axeman Adrian Vandenberg.

For a couple of hours, Motley Crue and their guests supplied an escape into their reality that was not unlike an R-rated movie. It's no wonder they're one of the hottest concert bands on the road today. Outside the Forum, the parents of many of the fans waited anxiously to reclaim their child. Even if they knew.

Lee Jeske

Kevin Coogan

subject of drug abuse. To help recreate the feeling on the album, the band was joined on stage by sexy back-up singers Donna and Emi (i.e. The Nasty Habits). This contrasted well with the more straight-ahead rockin' of "Bad Hair," "Look That Kill," and "Live Wire," which are found on the first two albums. The raw, straightforward energy at the core of these songs reflected the Crue's lifestyle at the time of the recordings. It is hard to believe that just five short years ago, these dudes were playing the likes of the Whisky and the Gazzarri's on Sunset Strip.

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Lee Jeske

EAST COASTINGS

SPOT MARKS THE X - X recently performed at the Beacon Theatre. Here, on a Beacon stage, and from (top right, left) Eric Davis, Ed Edelstein, Dionne, and Scott; after; Tony Gillyson, Evence Cernova; Edilene's Halide Miletig; D.J. Bonnett, John Doe; Eric's Kevin Patrick and (standing) Mark Cohen.

Mountains of Stuff - Sing Hal-leluiah! This is the name of a new gospel musical going into the Village Gate as of Oct. 23. Don't know much about it - it's described as a choreographed contemporary celebration of timeless gospel music..directed and composed by Worth Gardner - but Jerry Wesler is one of the four producers, so how bad can it be? ...Heart, with Bungeous Tag openin', stops into the Byrne Arena, Oct. 20, and the Nas-sau Coliseum, Oct. 21 (what's the matter, Manhattan isn't good enough for them?)...Reba McEntire warbles into Carnegie Hall, Oct. 28, with the Desert Rose Band opening (not a lot of country gets to Carnegie Hall)...Smoky Robinson brings his legendary pipes to Radio City Oct. 20 & 21 (ooh, oooh, baby, baby), and the next day Howie Mandel brings his legendary pipes to the same joint...James Brown, the father of soul, returns to the Apollo Theatre, Oct. 17, part of something called the "Harlem Music Festival at the Apollo." ...After James and the Flames, it's the The Desperadoes and The Mighty Sparrow (Oct. 24 & 25, Nancy Wilson, Mongo Santamaria and The Desperadoes (Oct. 26), and the great-grand-father of soul, Ray Charles, along with Dikota Staton (Oct. 31). Owwwwwwwww!!!!!!...Sutra Records has shipped 100,000 copies - count 'em - of Tammy Faye Bakker's ear-wrenching "The Bal- lad of Jim & Tammy Bakker," sung to the tune of "Harper Valley P.T.A. Let us pray...Contrary to rumor, Diana Ross is absolutely, positively not leaving RCA, which has just shipped her "Tell Me Again" single...Speaking of Diana Ross, Homestead has just announced "Bumper Crop," the new Volcano Sun LP, on an unsuspecting world.

Quoting the press release (something I'm wont to do), the album "continues the mixture of surreal luncy of Diana Ross's past albums, and new songs that have won them a spot in the hearts of many unemployed people on drugs." Sounds okay, no?...The Dance Theatre Workshop's "Economy Music Hall Tour and Music" and its "New Song" series has been rolling along for a few weeks now (they roll at 219 W. 19th St.). Singing their new songs in the coming weeks are Songs From A Random House (Oct. 26 & 27), Andy Warshaw & Andy Teirstein (Nov. 2 & 3), and Saqqara Dogs (Nov. 16 & 17), and Shelley Hirsch (Nov. 23 & 24)....Tina Turner is set to release five - yes five - special editions of "Agnetha," with "Em...Five...Joe Cockers new album, "Unchain My Heart," should be out now. The title tune, of course, is an old Ray Charles tune, the man from whom Joe stole everything he knows.

ONE SIGN, THE OTHER DOESN'T - Paul Keeler follows through with his annual Village gig performance with the signing of the store's ledger, held by store manager Ken Altman.

MOLEHILLS OF STUFF - Rogers Miller, the founder and manager of the Mission of Burma and Birdsong, the leader of the phenomenally successful and critically acclaimed "Doo-Wacka-Doo" fame has gone solo; Rogers played his last show with Birdsong, at the end of September and is now getting ready for his first solo LP, to be called "Mosesugasugla Little Heart." He has just issued a four-LP boxed set called "Frisbee, Vally and the Four Seasons: 25th Anniversary Collection." "Rag Doll,""Sherry,""Dawn," they all work. Without the Four Seasons, folks, Huey Lewis & The News would be farmers. (Dug their version of "Star-Spangled Banner" - News, not Seasons - at the Giants-Cards play-off game the other day)...Teixeira, the pride of the Neighborhood, has just signed a deal with Roadracer Records, the label that owns the pride of Lafayette Street. Roadracer has recently put out new discs by Carnivore and Infernal Majesty..."Oratorio: Book of Revelation," the first part of a "massive" trilogy, a 23-song epic on the Bible composed by Louis Tjeknavorian, will get its premiere at Carnegie Hall, Nov. 15, in a two-part concert - the whole shibang is five hours long - by the American Symphony Orchestra, New York City Choral Artists, and as-yet-unde-

Lee Jeske

subject of drug abuse. To help recreate the feeling on the album, the band was joined on stage by sexy back-up singers Donna and Emi (i.e. The Nasty Habits). This contrasted well with the more straight-ahead rockin' of "Bad Hair," "Look That Kill," and "Live Wire," which are found on the first two albums. The raw, straightforward energy at the core of these songs reflected the Crue's lifestyle at the time of the recordings. It is hard to believe that just five short years ago, these dudes were playing the likes of the Whisky and the Gazzarri's on Sunset Strip.

Other highlights included crowd favorite "Home Sweet Home," and Tommy Lee's 360 degree drum solo. The stage set up paralleled the Crue's passion for excess with flash pots, flames, explosions, and an impressive computerized light system, the "show" took on a "vegas" appeal.

For the encore, the Crue was joined on stage by L.A. homeboy Brad Michaels and C.C. DeVille (great hair) of Poison. They proceeded to play a medley of head-banger classics from the likes of the Beatles, AC/DC, Aerosmith, and Led Zeppelin. It was difficult to tell who was having a better time, the boys in the band or the sell-out crowd.

Opening for Motley Crue was Whitesnake. Supporting their self-titled smash album, the band played an electrifying set, highlighted by their #1 single "Here I Go Again." Lead singer and focal point of the group, David Coverdale, possessed the look and voice of a classic rock frontman. His wail was alone worth the price of admission. Whitesnake closed their crowd-pleasing set with the Zeppelin-esque "Still of the Night," which featured some fine studding by Coverdale and the clean guitar work of Dutch axeman Adrian Vandenberg.

For a couple of hours, Motley Crue and their guests supplied an escape into their reality that was not unlike an R-rated movie. It's no wonder they're one of the hottest concert bands on the road today. Outside the Forum, the parents of many of the fans waited anxiously to reclaim their child. Even if they knew.

Lee Jeske
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<th>#</th>
<th>Song</th>
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<td>1</td>
<td>&quot;Bad&quot; (Epic 34-07418)</td>
<td>Michael Jackson</td>
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<td>2</td>
<td>&quot;We've Only Just Begun (The Romance Is Not Over)&quot; (Jive/RCA 1049-JAA)</td>
<td>Glen Jones</td>
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<td>3</td>
<td>&quot;Don't You Want Me&quot; (MCA 53142)</td>
<td>Jody Watley</td>
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<td>4</td>
<td>&quot;I Don't Think That Man Should Sleep Alone&quot; (Gaetten/Warner Bros. 7-28417)</td>
<td>Ray Parker, Jr.</td>
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<td>&quot;Loving You&quot; (PRL/Monarch 8-80364)</td>
<td>The O'Jays</td>
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<td>&quot;Dinner With Gershwin&quot; (Gaetten 7-28618-A)</td>
<td>Donna Summer</td>
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<td>&quot;Didn't We Almost Have It All&quot; (Arista 1-0616)</td>
<td>Whitney Houston</td>
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<td>&quot;(You're Puttin') A Rush On Me&quot; (MCA-S3151)</td>
<td>Stephanie Mills</td>
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<td>&quot;Come Over&quot; (Capitol B-48634)</td>
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<td>&quot;You and Me Tonight&quot; (Virgin 90822)</td>
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<td>&quot;Just Call&quot; (Warner Bros. 7-28365-A)</td>
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<td>&quot;Lately&quot; (Columbia 38-07257)</td>
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<td>&quot;Just Gets Better With Time&quot; (Arista/B-70012)</td>
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<td>&quot;Skeletoz&quot; (Motown 1907MF)</td>
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<td>&quot;I Wonder Who She's Seeing Now&quot; (Motown 1908MF)</td>
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<td>&quot;Ain't No Need to Worry&quot; (Qwest/Warner Bros. 7-28724)</td>
<td>The Winns Featuring Anita Baker</td>
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<td>&quot;Don't Go&quot; (Capitol B-44047)</td>
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<td>Lisa Lisa &amp; Cult Jam</td>
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<td>&quot;Certified True&quot; (Mercury/PolyGram 888 837-7)</td>
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<td>&quot;System of Survival&quot; (Columbia 38-07860)</td>
<td>Earth Wind &amp; Fire</td>
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<td>&quot;My Night for Love&quot; (MCA 5294)</td>
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<td>&quot;No One in the World&quot; (Elektra 7-695450)</td>
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<td>&quot;Let Me Be the One&quot; (Arista 1-96177)</td>
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<td>&quot;Be Yourself&quot; (Jive/Arista JS-19429)</td>
<td>Whodini/Lil' Kim</td>
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<td>&quot;Do You Have to Go&quot; (Motown 1904MF)</td>
<td>Gary Glen</td>
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<td>&quot;Let's Start Love Over&quot; (Island 7-99413)</td>
<td>Miles Jaye</td>
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<td>&quot;If You Let Me Stay&quot; (Columbia 38-07398)</td>
<td>Terence Trent D'Arby</td>
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<td>&quot;Critizize&quot; (Tabu/CBS 254 07660)</td>
<td>Alexander O'Neal</td>
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<td>&quot;Don't Make Me Wait for Love&quot; (Arista AS-9265)</td>
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<td>&quot;Pink's Cold Stout Apple&quot; (RCA 0290-7-RAA)</td>
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<td>&quot;I Confess&quot; (Columbia 38-07387)</td>
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<td>&quot;She's Fly&quot; (epic 49-07416)</td>
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<td>&quot;Whenever You're Ready&quot; (RCA 5292-7-RAA)</td>
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<td>&quot;Holding On&quot; (Jive/RCA 1068-7-JAA)</td>
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<td>&quot;1 Games&quot; (Solar 7-20013)</td>
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THE BEAT

A PRECIOUS JEWEL...How many people can honestly say they know exactly what they wanted to do by age four? MCA recording artist Pebbles (A Precious Jewel) is among those rare few. She can recall telling her mother that she would "be a star" in music. Now at the tender age of 23 she has taken a gigantic step toward her goal with the release of her self-titled debut album.

Pebbles received some very important exposure early this year when she appeared on the Beverly Hills Cop 2 Soundtrack. Under the production guidance of that film's star, Eddie Murphy, she sings Love/Hate with her sensual style and garnered major radio and chart activity. Rest assured that was only the beginning of her growing career and most rewarding career in music for this talented young lady. With her Pebbles album, she reveals further sides of her tremendous talents for singing and songwriting. Her firm verbal command, matches her genuine emotional honesty, thus making her debut album a most memorable musical experience, designed of автиви had one of the top female vocalists in the business. The spirited lead single Girlfriend was written and produced by L.A. Reid and Babyface, the team behind The Whispers number 1 single Rock Steady. The tunes ultra modern groove and the down to earth lyrics set the tone for the album as a whole.

It was during this time she was heard by Big Summer leader of Summers Heat, who had composed and scored for the TV mini series Roots and worked with Herbie Hancock as a percussionist, who took Pebbles into the studio. Hearing her voice for the first time, thought Pebbles "was the perfect excitement and justifiably so, because she was soon heard singing on Summer album and was signed to his production company.

The exposure of her sensational talent caught the attention of Con Funk Shun, where she further sharpened her singing, writing, (co-writing Bodywork) during the summer of 1986. She later became associated with Sister Sledge. Spending time with them she was called on stage to participate in singing their hit We Are Family during an engagement at Disneyland.

Certainly this exposure further enhanced her overall talents. She says, "they taught me an awful lot, especially how to interact on stage. They let me see how they displayed. It was a very educationally rewarding experience for which I am most grateful. "All of these experiences helped Pebbles to mature with an unshaken dedication, devotion and determination to be the best she can be, while helping others along the way. Through this Pebbles has gained talent, beauty, charm, charisma, devotion determination, love for mankind and one of the best business minded managers in the industry in George Smith, who handles her business affairs in association with Pacific Carol Management. This lady is going to become a major star in the entertainment business and she can’t Miss Talent.

HOT RAPPERS-Combine the enormous talents of Fresh Celeste, Slick V and Big Mouth T with the production wizardry of Carlton and Calvin Mills 2 and you have Miami based Joey Boy. Records' hottest new rap group The M-4-Sers. Their debut single release entitled Get It Boy sold in excess of 20,000 copies its first day.

Truly a family affair, the groups producers admit when the track was first cut they looked outside the family for rappers. "We heard them rapping around the house and we knew we had to have them," says Calvin Mills, brother of Celeste, Vincent and Calvin and first cousin of Terrance Edwards, son of The Temptations’ Dennis Edwards ‘and the rest is history.’

The M-4-Sers style is so unique that they have enjoyed an unwarveling record sellout. Crowds come to the Sunset West coast and three so far in Memphis. In their hometown of Miami, they are the first rap group to headline at the locally coveted venue, Six Flags Alliance, for radio station WQHT/OHT105.

Joey Boy Records executives Jose Armas Jr and Allen Johnston spoke excited about the exceptional professionalism of this budding young group organized in January 1987. "Fresh Celeste" Mills 2, gives all credit to God. Vincent "Slick" V Mills, 23, quickly agrees as does the groups songwriter/performer “Big Mouth” T Edwards, 19, adding when asked what the future holds for the red hot M-4-Sers? Says it up with his noted catch phrase, "We Ain’t Going To The Top."
### CASH BOX TOP 12" DANCE SINGLES

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### NEW 12" RELEASES

- **JIMMY "BO" HORNE** (EDGE ED12-0118)
  - Show Me How Much You Want My Love (Extended Version) (5:55)
  - (Atlantic) (Jama Franklin-Carle W. Vickers) (Producers: L. Jama Franklin-Carle W. Vickers)

- **PEBBLES** (MCA 23794)
  - GirlFriend (Extended Version) (6:49)
    - (Kermy Music/Hi-Trip Music) (BMI) (L. A. Reid-Babyface) (Producers: L. A. Reid-Babyface)

- **EARTH WIND & FIRE** (COLUMBIA 44 07475)
  - System Of Survival (Special Version) (7:31)
    - (Sputnik Adventure Music/Maurice White) (ASCAP) (Skylark) (Producers: Maurice White-Preston Glass)

- **GIORGE PETTUS** (MCA 23660)
  - My Night For Love (12" Mix) (5:32)
    - (Little Tanya Music/MCA Music Publishing, A Division Of MCA, Inc.) (ASCAP) (La La) (Producer: La La)

- **MARY DAVIS** (TABU 429 07474)
  - Steppin' Out (Club Version) (4:17)
    - (Interior Music Corp) (BMI) (D. Dantzler-Z. DuBois-G. Owens-M. Davis) (Producers: Howie Rice-Mary Davis)

- **HEAVY D. AND THE BOYZ** (MCA L33-17410)
  - The Overweight Lovers In The House (12" Prom) (3:34)
    - (Way To Go Publishing/Marley Marl International/Across 11th Street Publishing) (ASCAP) (Heavy D) (Producers: D. J. Marlley/Heavy D)

- **FREDDIE JACKSON** (CAPITOL V-15336)
  - Look Around (Album Mix) (5:03)
    - (Bush Bustin' Music Inc/Mr. Campbell's Music) (ASCAP) (Dempsey-Campbell-Laurence) (Producer: Paul Laurence)

- **SHALAMAR** (SOLAR V-71158)
  - Games (Extended Version) (8:50)

- **FULL FORCE** (COLUMBIA 23757)
  - Love Is Like Suckers/Like Me And You (Special Version) (5:42)

- **EGYPTIAN LOVER** (EGYPTIAN EMPIRE DMR-00775)
  - The Alzeby Inn (Remodeled Version) (9:36)
    - (Special Music) (BMI) (Egyptian Lover) (Producer: Egyptian Lover)

- **SYLVIA** (BON AMI BA-521-A)
  - Rock Me Baby (12" Mix) (4:57)
    - (Dowan Music) (ASCAP) (Johnnie Nash) (Producers: Sylvia Robinson-Joey Robinson Jr.)

### MOST ACTIVE

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<tr>
<td>MICHAEL JACKSON</td>
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**Michael Jackson—Bad—Epic**

### CLUB PICK

- **Stay With Me — Yollette — Yollette **
  - Alexx Antaeus
  - Club: Coconut Teaser

**Comments:**

- "Real power mix, high energy, Miami hip hop sound!"

### STRONG ACTIVITY

- **Terence Trent D'Arby**—If You Let Me Stay—Columbia
- **George Michael—Hard Day—Columbia**
- **Cover Girls—Because Of You—Feve**
- **Donna Allen—Sweet Somebody—21 Records**
- **Earth Wind & Fire—System Of Survival—Columbia**
- **The Jets—I Do You—MCA**

**TERAILER'S PICK**

- **Love Is For Suckers/Like Me & You—Full Force—Columbia**
  - Record Boutique
  - **Managers Cedric "Rock" Nicholas
  - Location: Winston Salem, N.C.

**Comments:**

- "Strong Dance Cut, Definitely Top Ten Material."
ON JAZZ

STILL LIFE (TALKING) – (L-r.) Peer Pressure Promotions’ Roger Lifestet, Pat Metheny, Geffen’s Bob Margulis, and Dr. Jazz’s Dr. Jazz get together after a recent Denver Metheny concert.

**DISC-COUNT** – “The Complete Riverside Recordings of Bill Evans” has now been released on compact disc, in a 12-disc boxed set – 12 discs! I think most people have been approaching CDs, in this point, with the attitude of, “Well, I’ll get my favorite LPs on CD,” but now it’s getting to the point where one can go whole hog. Hell, you can get your favorite Bill Evans album on CD or, now, you can get the whole shebang in a set that lists for $175. People who have been blasing their CD purchases have now got to make a decision; how far to go.

It’s not the only decision one has to make. Fantasy, the folks who bring you the Evans set, have just come out with their second set of Original Jazz Classics compact discs, CDs that list for two bucks less than most CDs. They are the Modern Jazz Quartet’s “Concorde” and “Django,” John Coltrane’s “The Complete ‘Soultrane,’” “Lush Life,” Thelonious Monk’s “Brilliant Corners,” “Mons’ Music,” “...With John Coltrane,” and “The Unique...” Wes Montgomery’s “The Complete ‘Warm House’,” Miles Davis’ “Cookin’” and “Relaxin’,” Sonny Rollins’ “Tenor Madness,” Cannonball Adderley’s “You Know What I Mean?,” Red Garland’s “Groovy,” and Bill Evans’ “Explorations,” “Everybody Digs...,” “Portrait in Jazz,” and “Sunday at the Village Vanguard.”

Now here’s the deal. Some of these discs – “Sunday at the Village Vanguard,” for example – have alternate takes. “Sunday” has three extra tracks. But “Sunday” has already been issued on CD by Fantasy – at a higher list price, and without the alternate takes. That’s how far CDs have come – there are CDs that are already being supplemented by better versions by the other companies you know like, “New, Improved Borax.” It’s confusing is what it is, and, I guess, it’s also starting to make certain CDs into collectors items. In other words, this whole CD thing ain’t that much different from the whole LP thing. The easy days of CD collecting are behind us.

**JAZZ FOR THE HOMELESS** – That’s the name of a San Francisco-based organization that is attempting to set up benefits, starring jazz musicians, to help raise money to fight homelessness in America. They began their efforts a week or two back at the United Nations, with an invitation-only concert as part of the U.N.’s World Habitat Day (the U.N. has declared this the “International Year of Shelter for the Homeless”). Troy Noonan is the name of the acting president of this organization, and, among the performers at the fine three-hour concert, were Clark Terry, Urbie Green, Phil Woods, Dakota Staton, Roger Kellaway, Jay Leonhart, James Morrison and Billy Taylor. Sounds like a good cause to me...

**DOPPING AROUND** – It’s probably no secret by now that Clint Eastwood is getting ready to start directing a film biography of Charlie Parker. I don’t know if I want to laugh or cry, but, as always, my hopes aren’t too high (oh, I’ll get my ducks in a row...if it’s good, I’ll get wet)....But probably a better bet (though I haven’t seen it yet) is Celebrating Bird: The Triumph of Charlie Parker, a one-hour video documentary set for release next month by Sony. Gary Giddings and Kendall Simmons are the directors...And, while we’re in filmland, Susan Robeson (granddaughter of Paul) is directing a full-length documentary on the life of 80-year-old jazz legend Benny Carter, with the great Has-flecker Wexler doing the narration...And, while we’re mixing our art forms, Frank Morgan is about to start rehearsing Honor Suffers and Is Reborn, a play, with music, by New Yorker writer George Trow. The Music Theatre Group is putting this thing on a New York City’s St. Clement’s Church, Nov. 19-21 and 24-28. Sonny Rollins has just gone into the studio for the first time in three years, hot on the heels of the excellent, live “G-Man”...Jean-Luc Ponty is currently fiddling his way through a national tour in support of his first album for Columbia, “The Font of Time.”...I can’t get myself off the film thing this week. Last week, New York’s Japan Film Center began their “New Films from Japan” series with Daiden Daima, a film which, according to the press release, is “about black jazz musicians who, enroute to Africa, are shipwrecked in Japan in the domain of a feudal lord. The daimyo and his followers, forsaking civil society, end up in tune with the rhythm of a climactic jam session.” In the words of Teye, “Sounds crazy, no?”

Lee Jeske

CASH BOX JAZZ ALBUMS

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JAZZ FEATURE PICKS

**TOGETHER: MAXINE SULVING SINGS THE MUSIC OF JULE STYNE** – Atlantic 81783 – Producers: Ken Bloom, Bill Rudman, Producer: Peter Krieg. The gentle, always-swaying singer – who died earlier this year – in a loving and lovely set of Styne melodies (16 of them). Tasty as can be.

**CRYSTAL** – Ahmad Jamal – Atlantic 81793 – Producers: Ahmad Jamal, Laura A. Hess-Hay 10 originals – swiriling, floating pieces for the most part – by the feather-fingered piano veteran and jazz legend. A1

**TIRAMI SU** – Al Di Meola Project – Manhattan MLP 46995 – Producer: Al Di Meola Named for an Italian dessert, this is the veteran fusion guitarist, who goes acoustic most of the way here, is washed with Latin rhythms.

BRUCE SPRINGSTEEN
Tunnel Of Love – Columbia (CK 40999) – Producers: Bruce Springsteen-John Landau-Chuck Plotkin
It's here... and, yes, it is great! Columbia released the compact disc of Tunnel Of Love simultaneously with that of the LP. Recorded utilizing full digital technology, this disc shines with an exuberant energy and clarity. The precision of the songwriting glows throughout - as always Springsteen provides an introspective and personal lyrical content coupled with simple, yet brilliant musical accompaniment. Best songs on Tunnel Of Love include "All That Heaven Will Allow," "When You're Alone," "Valentine's Day," "Louder Than The Rest," the title cut and "Brilliant Disguise," the first single. Springsteen has proved himself not only to be a profitable artist but one who consistently turns in top-quality product.

YES
Big Generator – Atco (90522-2) – Producers: Yes-Trevor Rabin-Paul De Villiers-Trevor Horn
Big Generator is Yes' first studio effort since the hugely successful 90125 a few years back. This band continues to dispel the myth of "dinosaur rock," as the sound of Yes continually remains sounding current and fresh - but never common. "Shoot High Aim Low," "Final Eyes," "Holy Lamb (Song For Harmonic Convergence)," "Rhythm Of Love" and "I'm Running" are all deserving of your immediate attention. No apparent annoying tape hiss is evident anywhere in the recording, the production is perfectly balanced and complimentary to the songwriting. You will want to purchase Big Generator on compact disc, not only for its impressive sound quality, but for the preservation of such a masterful musical outing.

CD NEW RELEASES

MASON WILLIAMS & MANNHEIM STEAMROLLER – Classical Gas – American Gramaphone (AGCD 800) – Producer: Chip Davis

DUDES – ORIGINAL MOTION PICTURE SOUNDTRACK – Various Artists – MCA (MCAD 6212) – Producers: Various

ALICE COOPER – Raise Your Fist And Yell – MCA (MCAD 42091) – Producer: Michael Wagener

LYNYRD SKYNYRD – Legend – MCA (MCAD 42084) – Producers: Various

BELINDA CARLISLE – Heaven On Earth – MCA (MCAD 42080) – Producer: Rick Nowels

MARTHA DAVIS – Policy – Capitol (CDP 48054) – Producer: Richie Zito

DON DIXON – Romeo At Juilliard – Enigma (CDE 73243) – Producer: Don Dixon

CASH BOX TOP 40 COMPACT DISCS

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THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
C
ELEBRATING BIRD: THE TRIUMPH OF CHARLIE PARKER - On November 23, Sony Video Software will release Celebrating Bird: The Triumph Of Charlie Parker - the first and only authorized documentary on the remarkable musician. The hour-long documentary is a revealing look at the influential jazz great. The video features extensive interviews, recordings and recollections from Parker’s family and musical colleagues. Among those interviewed on the tape include: Rebecca Parker Davis, Parker’s childhood sweetheart and first wife; Jay McShann, the band leader credited with bringing the musician out of Kansas City; critic Leonard Feather; and the legendary Mr. Dizzy Gillespie.

CHARLIE PARKER - Sony Video Software Company will release Celebrating Bird: The Triumph Of Charlie Parker on home video on November 23. The tape will chronicle the life and career of the legendary jazz musician.

In addition, the tape includes rare performance footage by such classic performers as Louis Armstrong, Count Basie, Lester Young, Billy Eckstine, Gillespie, Thelonious Monk and others. Such classic Parker tunes as “Confirmation,” “Lady Be Good,” “Just Friends,” “Lover Man” and “Funky Blues” are also showcased within the cassette. Celebrating Bird was written by Gary Giddins (and based on his critically acclaimed book of the same title), directed by Giddins and Kendrick Simmons, produced by Tony Byron/Multiprises, and narrated by Ted Ross. Suggested list price for the tape will be $29.95, available in both Beta and VHS formats. Columbia records will issue an special record album of the same title to coincide with the video release.

COMING FROM CBS/FOX - CBS/Fox Video Music are slated to release two titles later this month: Aerosmith's Video Scrapbook and Huey Lewis and the News: Fore and More. Both are slated for a projected October 29, 1987 release - both available on VHS Hi-Fi stereo and Beta Hi-Fi stereo formats, for a suggested $19.98 retail tag.

The Aerosmith tape, a compilation of the groups video clips and various live performances spanning their career, will feature 11 of the bands rockin’ classics. Included on the video cassette are such Aerosmith standards as: “Toys In The Attic,” “Same Old Song And Dance,” “Chip Away The Stone,” “Draw The Line,” “Dream On,” “Sweet Emotion,” “Chiquita,” “Lightning Strikes,” “Walk This Way,” “Adam’s Apple” and “Train Kept A Rollin’.” The video features a special introduction by Steven Tyler taped exclusively for the release.

On Huey Lewis and The News: Fore and More, the viewer is treated to the world premier of the 30-minute documentary “The Making Of ‘Doing It All For My Baby’”, an exclusive look at the making of Lewis’ most recent hit video. In addition, three conceptual clips are included on the tape, all culled from the band’s smash Fore LP: “Stuck With You,” the first video and single released off the hit LP; “Flip To Be Square”; and “Doing It All For My Baby.” Two live performance pieces, “Jacob’s Ladder” and the previously unreleased “Simple As That,” are also featured on the tape. Fore and More is presented in digital audio for state-of-the-art sound.

ALASKA CATCHES CROWDED HOUSE - Capitol recording artists Crowded House recently presented a copy of their RIAA certified Gold record to Anchorage Alaska’s Catch 22 Music Television in recognition of the station’s early support of the band. Pictured (L-R) are: Casey O’Brien, Catch 22 Program Director-VJ; Crowded House members Paul, K. Haynes, Neil Finn and Nick Seymour; and Capitol Representative Astrid Goldman.

LORIMAR TO RELEASE Hitchhiker SERIES - Lorimar Home Video is set to release the first in a series of tapes featuring the critically acclaimed pay-television suspense-thriller series The Hitchhiker. Volume One, due on November 4, will include three 24-minute episodes culled from the anthology series: The Curse” starring “L.A. Law’s” Harry Hamlin; Cary Busey and Geraldine Page in “W.G.O.D.”; and “Hired Help” starring Karen Black (she of “Trilogy Of Terror” fame - one of my personal all-time favorite films, seriously). Each volume of The Hitchhiker will be available on VHS & Beta for a suggested $39.95 tag.

Tom DeSavia

POINTER - RCA artist Anita Pointer takes a few tips from the director of her latest video, Dwayne Fassone, on the set. The song is “Overnight Sensation.”

MUNDI-TV - Kid Creole’s Casti Mundi sat in on MTV as a guest VJ recently, and “acted in a semi-responsible manner.” Shown laughing it up are (L-R): MTV wardrobe coordinator Montgomery Francher, VJ Carolyn Heldman, Mundi, MTV’s J.B. Miller, associate producer George Brandis and receptionist Bernadette Duplita.

WORKING OUT - New York Giant quarterback Phil Simms has lended a workout tape featuring top NFL players. Shown with the QB is Rob Blatter (r). The tape is distributed by RCA/Columbia Pictures Home Video.
D on Dixon & Marti Jones/The Ben Vaughn Combo

THE ROXY THEATER, HOLLYWOOD - When Don Dixon and Marti Jones took the stage the Monday (12) night for an entirely acoustic set, I wasn't sure what to expect. Although I am a fan of Dixon's and had been recently introduced to the brilliance of Jones' music, I wondered how the two would connect during such an intimate, acoustic show - a true showcase of genuine talent.

Dixon immediately assured the audience that they were in store for a lot of humorous anger" - and dispelled any comparisons of the duo to Sonny and Cher. The pair's natural stage wit and personalable attitudes appeared to endure them to the audience almost immediately. Dixon and Jones provided a lengthy, but never lagging, powerful set of exceptional material.

Each have two solo albums to their credit: Jones' "Unsophisticated Time" and "Match Game" are on the A&M label; while Dixon's "Most Of The Girls Like To Dance But Only Some Of The Boys Like To" is a popular affair on Enigma. Also to his credit, Dixon has produced a score of other artists, among them: R.E.M., The Smithereens, Guadalcanal Diary, Fetchin Bones and both of Jones' projects.

This duo possesses so much natural talent, they could easily reaffirm the belief in heartfelt music in even the most pessimistic listener...

Without using a lot of pretentious rock critic metaphors, I want to instill what a truly impassioned vocalist both Dixon and Jones are - each possess voices that are raw enough to be convincing, yet polished enough to be pleasing. The two shared the stage throughout the evening, neither one commanding or hoarding the spotlight.

Dixon's solo spots, Jones provided more than competent arrangements and some incredibly angelic harmonies. When Dixon obtained lead vocal duties, the sheer beauty of her voice commanded the audiences undivided attention. The unusual musical chemistry the two share was genuinely electrifying - especially during "Talk To Me," a tune written by Dixon and recorded by both on their individual LP's.

Dixon demonstrated a voice that was powerful, convincing and passionate all at the same time. His amazing abilities stood out best on "Borrowed Time," "February Injini," "Swallowing Pride," "Renaissance Eyes" and "Million Angels Sing." Dixon has been heralded as the "American Nick Lowe," a title she greatly deserves - his ability to write top-notch pop tunes is astounding, and the results are damn pleasing! His readings of such soon-to-be-classics as "Girls L.O.V.," "Southside Girl," and "Praying Mantis" (somebody tell me why that song wasn't a huge hit?) received unanimous approval from the crowd.

Jones shined brightest on her numbers "(If I Could) Walk Away" and the beautiful "Inside These Arms." Her natural voice and versatility as a performer made her comfortable with all the material performed during the evening, this is definitely a "star" on the rise.

Dixon took the stage for an encore of "Cool," (the Bernstein/Sondheim composition featured in West Side Story and included on the Romeo At Fullard LP) complete with a harmonica and choreography that would make Tom Jones green with envy. Ms. Jones came out to join him for a mock switchblade fight and brief harmonics. It was evident throughout the show that the performers were having a good time as the audience, a refreshing sight nowadays. If you haven't caught up by now, I thought the show was outstanding - an evening spent witnessing two of the most spectacular talents in pop music today.

The next Sonny and Cher... I don't think so. This duo possesses so much natural talent, they could easily reaffirm the belief in heartfelt music in even the most pessimistic listener - and, if we're lucky, one day Dixon and Jones may transfer their combined talents to vinyl. Only time will tell.

Openers, the Ben Vaughn Combo, provided an upbeat set encompassing a variety of vintage and contemporary pop-rock styles. Vaughn, a native of Camden, New Jersey, led the tight outfit of musicians with his powerful vocal ability. Standout songs during the evening were "Jerry Lewis In France," "She's A Real Screamer" and the closing number "I'm Sorry (But So Is Brenda Lee)."

Judging by the audience reaction, it's evident that Vaughn's abilities as a singer and songwriter are on the verge of being discovered by the masses.

The Ben Vaughn Combo is currently touring in support of their new LP "Beautiful Thing," available on the Restless label.

Tom DeSavia

WILTERN THEATRE, L.A. - Mick Hucknall's shock of bright red and blue-ey ed soul hit the Wilton Theatre October 10 with the force of a cool, sophisticated breeze of jazz/pop styling. Touring in support of their second LP Elektra's Men And Women, Hucknall and his band Simply Red wooed the upscale crowd with their blend of pop, jazz, rock, and standards.

Opening with an appall "I Guess I'll Drawn In My Own Tears," Hucknall quickly captured the ambiance of the evening, with his natty black suit and blue kerchief in the breast pocket. The band kicked in with "Come To My Aid," a stomping soulful number that showcased the hotter, fluid grooves of white-boy funk that are their specialty.

The band kept up sartorially with their frontman, looking like Spandau Ballet with balls. At least they might be the best dressed band in pop... One of the best cuts on the latest LP, "Infidelity," came next, setting up a fearsome groove that proved their mettle early. Hucknall, the plugged in Raggedy Andy of 80's soul, kept the energy going throughout the night, exhorting the crowd to click fingers here, get up and dance there.

Hucknall's Lamont Dozier col

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GEE, THE BEE GEES - On the comeback trail, the Bee Gees attended WEA's sales conference in Florida. (l-r) Maurice and Barry Gibb of The Bee Gees; Henry Dros; and Mo Ostin, chairman of Warner Brothers Records.

laboration "Suffer," the LP's next single, was one of the evening's highlights, featuring an extended jam allowing the musicians some breathing room. Also featured - an instrument version of Stevie Wonder's "I Wish," Diana Ross's "Shine," and a blistering, bottom-heavy "Open Up The Red Boy.

Encores consisted of a couple of well-chosen covers. First up was the Jackie Wilson chestnut "Your Love Keeps Lifting Me Higher And Higher," and then came the sharpest moment of all: a stripped-down reading of the Cole Porter classic "Every Time We Say Goodbye," accompanied only by alto sax and keyboards. This was a true showcase of Hucknall's vocal abilities, and more of these inspired standards are sure to be in his future.

"Holding Back The Years" and Men And Women's first single, the deliciously funky "The Right Thing" finished out the set on a high note, but overall it appeared to be the classic case of a good singer attempting to overcompensate for mediocre original material. A few more jazz, blues, or standard numbers would possibly have lifted spirits a bit, although the painfully hip Yippie crowd certainly seemed to enjoy a night that belonged to Michloeb.

Oh well, at least the lights were way cool...

Rob Yardumian

PURSUING HAPPINESS - MCA artists The Boat Farmers recently played at the Universal Amphitheatre in L.A., and were congratulated after the gig by MCA and Curb execs. Back row (l-r): Doug Cerrone, associate director of music video; band members Rolle Love and Joey Harris; Bill Bennett, vice president of album promotion; band manager Country Dick Montana; Richard Palmez, executive vice president promotion/marketing; Glen LaJest, executive director of marketing administration, and Rod Linnum, field sales manager, Front (l-r): producer Dan Jerden; Jim LaFrance, director of national accounts; band manager Jenny Baney; Dick Whitehouse, president; Curb Records; John Allison, regional branch manager, and Nan Fisher, national alternative promotion.

Cath Box, October 24, 1987
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<td>63</td>
<td>BORN TO BOOGIE 9.98</td>
<td>JIM CRUTCHFIELD JR. (Columbia 90715)</td>
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<td>MISS ME, KISS ME 9.98</td>
<td>THE CURE</td>
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<td>68</td>
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<td>PAT METHENY GROUP</td>
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**CASH BOX TOP 100 ALBUMS**

**THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
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<td>THE BIG EASY</td>
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<td>MUSIC FOR THE MASSES</td>
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<td>SMOOTH</td>
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<td>11</td>
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<td>PETE (Garlan GHS 24084) WEI</td>
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<td>GIVE ME THE REASON</td>
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<td>LITTLE RIDGWAY (EPIC 81041) CBS</td>
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<td>LOVE IS FOR SuckERS</td>
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<td>TIMOTHY B. SCHMIT</td>
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<td>ALL SYSTEMS GO</td>
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<td>39</td>
<td>DONNA SUMMER (Garlan GHS 541024) MCA</td>
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<td>40</td>
<td>HOT, COOL AND VICIOUS</td>
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**CASH BOX TOP 200 ALBUMS/101 to 200**

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<td>EXILES (Dallas/Franklin EP 40271) CBS</td>
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<td>GHOSTS ON THE BEACH (Warner Bros. 604007) CBS</td>
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<td>ONE SECOND</td>
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<td>HARD TIMES</td>
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<td>MARSHALL FIELD'S STAND ALONE TIME</td>
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<td>THE LIGHT OF THE MOON</td>
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<td>GOT TO BE TOUGH</td>
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<td>NEAL YOUNG &amp; CRAZY HORSE</td>
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**ALPHABETIC TOP 200 ALBUMS [BY ARTIST]**

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**CASH BOX ANYTHING ELSE IS A COMPROMISE**
CASH BOX
Radio Report
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 110 Stations

104 Stations Reported This Week

Is This Love
Whitesnake–Geffen
40 Adds

Got My Mind Set On You
George Harrison–Dark Horse/WB
28 Adds

Cherry Bomb
John Cougar Mellencamp–Mercury/PG
18 Adds

I Do You
The Jets–MCA
11 Adds

#1 SINGLES

Lisa Lisa/Whitesnake
Michael Jackson
Michael Jackson
Michael Jackson
Tiffany/Prince

RETAIL

U Got the Look
Prince–Paisley Park/WB

Causing a Commotion
Madonna–Sire/WB

Lost In Emotion
Lisa Lisa and Cult Jam–Columbia

I Think We’re Alone Now
Tiffany–MCA

Let Me Be the One
Expose–Arista

REQUESTS

Bad
Michael Jackson–Epic

('I've Had) The Time of My Life
Bill Medley & Jennifer Warnes–RCA

Mony Mony
Billy Idol–Chrysalis

U Got The Look
Prince–Paisley Park/WB

Lost In Emotion
Lisa Lisa and Cult Jam–Columbia

TEST RECORDS

NORTHEAST

THE CURE–Just Like Heaven–Electra/Asylum
Stevie B–Party Your Body–LMR
GEORGE MICHAEL–Faith–Columbia

WQOX in Easton has the remedy.
WPKN in New York first to add this exciting new tune.
Michael’s newest hit material on WAVA in Washington D.C.

SOUTHEAST

ELTON JOHN–Candle In The Wind–MCA
BOURGEOIS TAG–Don’t Mind At All–Island
MEN WITHOUT HATS–Pop Goes The World–Mercury/Polygram

A newly released live version of the old classic playing on WQXI in Atlanta.
WBHQ in Augusta airing this single produced by Todd Rundgren.
Instantly popular song on WGH in Norfolk.

SOUTHWEST

JOE COCKER–Unchain My Heart–Capital
MADAME X–Just that type of Girl–Atlantic
LA MAFIA–Fire In Your Eyes–CBS Intr

Mr. Cocker back on the airwaves at WRNO in New Orleans.
Getting good crossover action at KITY in San Antonio.
KBFM serving McAllen/Brownsville has a burning new vision.

MIDWEST

ERIC KARMA–Hungry Eyes–RCA
BEAU COUP–Sweet Rachel–Amherst
IN VITRO–I Choose You–JEMI–Manhattan

WMMAS in Cleveland delivering cut from the Dirty Dancing Soundtrack.
Sure to get a lot of exposure on WTX in Detroit.
Inventive new tune can be heard on WMMAS in Cleveland.

WEST

BOBBY JOE EDMONDS–Oh, Oh, Oh, Let’s Take It Slow–LaWayne
TERENCE TRENT D’ARBY–If You Let Me Stay–Columbia
SIEDHAR GARRETT–Everchanging Times–Qwest/Warner bros.

KUBE in Seattle remaining on the cutting edge with this one.
KSFM spicing up their playlist with all time British soul.
Theme from Baby Boom soundtrack playing on KMLE in San Francisco.
### POP SCOREBOARD

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<td>LISA USA AND CULT JAM-Lost In Emotion-Columbia</td>
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<td>87% 6 4 Y</td>
<td>25 25</td>
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<td>3</td>
<td>PRINCE-U Get The Look-Paisley Park/WB</td>
<td>4 14 X X X</td>
<td>89% 5 2 Y</td>
<td>33 28</td>
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<td>91% 20 6 Y</td>
<td>49 35</td>
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<td>R.E.M.-The One I Love-IRS</td>
<td>46 9 X X X X</td>
<td>54% 18 43</td>
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<tr>
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<td>WA WA NEE-Sugar Free-Epic</td>
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<td>53% 42</td>
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<tr>
<td>47</td>
<td>PRETTY POISON—(Catch Me) I'm Falling—Virgin</td>
<td>58 4 X X X X</td>
<td>43% 25</td>
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<tr>
<td>48</td>
<td>JODY WATLEY—Don't You Want Me-MCA</td>
<td>62 3 X X X X</td>
<td>52% 19 47</td>
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<tr>
<td>49</td>
<td>WHITESNAKE—This Love—Geffen</td>
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<tr>
<td>50</td>
<td>STEVIE WONDER—Skateboard—Motown</td>
<td>67 2 X X X X</td>
<td>54% 45</td>
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<tr>
<td>51</td>
<td>WENDY &amp; LISA—Waterfall—Columbia</td>
<td>56 6 X X X</td>
<td>38% 32</td>
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<tr>
<td>52</td>
<td>JETS—I Do You—MCA</td>
<td>70 2 X X X</td>
<td>45% 30</td>
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<tr>
<td>53</td>
<td>AEROSMITH—(Dude) Looks Like A Lady—Geffen</td>
<td>71 4 X X X X</td>
<td>34% 28</td>
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<td>54</td>
<td>STEVE WINWOOD—Valerie—Ireland</td>
<td>78 3 X X X X X</td>
<td>39% 48</td>
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<td>55</td>
<td>HOOTERS—Satellite—Columbia</td>
<td>72 4 X X X</td>
<td>28% 3p - mid</td>
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<td>56</td>
<td>TAYLOR DANE—Tell It To My Heart—Arista</td>
<td>82 2 X X</td>
<td>31%</td>
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<tr>
<td>57</td>
<td>DEF LEPPARD—Animal—Mercury/PG</td>
<td>81 3 X X X</td>
<td>34%</td>
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<td>58</td>
<td>BOURGEOIS TARRIEMy Mind At All—Island</td>
<td>83 2 X X X</td>
<td>28%</td>
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<tr>
<td>59</td>
<td>GEORGE HARRISON—Gone My Mind Set Horse/EB</td>
<td>88 2 X X X</td>
<td>32%</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>J. C. MELLENCAMP—Cherry Bomb—Mercury/PG</td>
<td>82 2 X X X</td>
<td>25%</td>
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</table>
"The Discovery & Development Of New Artists"

October 29 - November 1, 1987, The Roosevelt Hotel, New York City

Thursday, October 29, 1987
College Radio: Present & Future—An extensive all-day workshop and symposium covering the most crucial aspects of college radio in the 80's and beyond.

Friday, October 30, 1987
10:00 - 11:30 am
From Demos To Lime: The Evolution Of New Artists
Grand Ballroom
Linda Clerk (Linda Clerk Management), moderator
Panelists: Will Babin (Side One Mgmt.), Joanna Spock Dean (Co-Mgr. Red Kross, House Of Flags), Lynda Weitz, Michael Tomer (Luna Mgmt), John Hybt (Warner Bros. Records), Frank Riley (Venture Booking)

The New Artist And The Recording Process
Oval Room

11:30 - 1:30 pm
Keynote Address: Abbie Hoffman
Panelists: John Guarneri (EM-Manhattan Records), moderator
Topic: Activism In The 80's—Music, Media & Society

Keynote Address: Billy Bragg
Performances by Nicaraguan artists, Salvador Buttos and Guatemalan Brotos
Grand Ballroom

1:30 - 3:00 pm
The Politics Of Dancing:
Music As A Social Force In The 80's
Grand Ballroom
Ty Bresaw (Donald Miller Mgmt.), moderator
Panelists: Steve Cullen (Electric Recording Artists), Vernon Reid (Black Rock Coalition, Living Colour), & more

Surviving & Thriving As An Independent Record Label
Oval Room
Glen Morrise (Ben/None Mgmt), moderator
Panelists: Raul Ponce (Radio City), John Guarna (Ask Records), & more

3:00 - 4:30 pm
Playing It Cool
College Radio & The Alternative Marketplace
Grand Ballroom
Rica Winward (Enigma Records), moderator
Panelists: Ivan Bodley (Epic Records), & more

The Retail Connection & Independent Distribution
Oval Room
Kevin Hawkins (Record Bar), moderator
Panelists: Ruth Morgan (Rolling Stone), & more

4:30 - 6:00 pm
CASSIO
showcase of professional products, with special guests: David Rosenthal of Cyndi Lauper's band, Grand Ballroom

Centralized Radio: Cutting Edge On Total Blade?
Oval Room
John Whos (Columbia Records), moderator
Panelists: Dave Darwin (RCA Records), & more

International Artist Development:
Non-Domestic Products & Persons
Madison Room

4:00 - 5:00 pm
Recording International Trade Committee (R.I.T.C.) Meeting
Oval Room

In an attempt to further understanding of the problems facing imported music, the R.I.T.C., a trade organization formed by U.S. music importers and U.K. exporters, will hold this symposium.

Saturday, October 31, 1987
10:00 - 11:30 am
College Radio In The Community: Force Or Fiasco?
Grand Ballroom
Harry Levy (Capitol Records), moderator

Country Workshop
Oval Room
Jim Beetsman (Music Journalist), moderator
Panelists: John Kruger (Playsmland International), George Butler (CBS Records), Gisselle Colon (Sounds Of Brasil), Carmen Lundy (Recording Artist)

11:30 - 2:00 pm
The A&R Panel: What's Wrong With This Tape?
Grand Ballroom
Michael Rosenbloom (Geffen Records), moderator
Panelists: Jon Kite (Wax/Records), Karl Hymas (Crescendo Records), Tommy Draper, Peter Seagren (Drown) (Radio Magazine), Joe Casagrande (Advanced Alternative Media), George Regas (ESPN)

Exhibition: Print Media's Role In Artist Development
Oval Room
R.J. Smith (Village Voice), moderator
Panelists: John Lear (Village Voice), Tom Bower (Form), Peter Seagren (Drown) (Radio Magazine), Bill Garrow (Advanced Alternative Media), George Regas (ESPN)

Visual Marketing: The Little Picture In The Big Picture
Grand Ballroom
P. Fine (CMJ New Music Report), moderator
Panelists: Fred Lee (WNYC), Harry D. (MCA Recording Artist), Laura Kuntz (Crescendo Records), Mark Green (WWLL, Hartford, CT), Andy Carely (Zomba/Jive Records)

Getting By In A Material World:
Survival Of The Alternative Artist
Oval Room
Tomm Carr (Capital Records), moderator

Musical Publishing: It's Not The Singer, It's The Song
Madison Room
Chad Good (SST Records), moderator

2:30 - 4:00 pm
Successfully Marketing a New Artist—Tying It All Together
Grand Ballroom

Overseas Licensing
Oval Room
Richard Gabel (Cohens & Bodine), moderator

The Underground Video Workshop
Madison Room
Robb Sowby (Raw Video), moderator
Panelists: Pat Doolin (Elektra Video), Gary Strong (Video Art, & The Video Art Resource)

4:00 - 5:30 pm
The Artist Encounter & Free For All
Grand Ballroom
Panelists: John Kucko, & more

HOTEL ACCOMMODATIONS: Discounted rates at the Roosevelt Hotel and New York Marriott.


ROUST HOUSE DISCOUNTS: Discounted rates at the Roosevelt Hotel and New York Marriott.


LAO-

The Discovery & Development Of New Artists

"The Discovery and Development of New Artists" is a series of panels and workshops that focus on hard rock and heavy metal as the serious musical and cultural force that they are.
**MARKET AT A GLANCE**

**MOST ADDED** Out Of A Possible 72 Stations

<table>
<thead>
<tr>
<th>BABY, BE MINE</th>
<th>28 ADDS</th>
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<tbody>
<tr>
<td>MIKI HOWARD—ATLANTIC</td>
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</tbody>
</table>

**65 Stations Reported This Week**

- Baby, Be Mine—Miki Howard—Atlantic (23 Adds)
- Reservations For Two—Donnie Warwick & Kashif—Arista (19 Adds)
- Hard Day—George Michael—Columbia (17 Adds)
- Rich Man—St. Paul—MCA (14 Adds)

---

**#1 SINGLES**

Michael Jackson

---

**RETAIL**

- Bad—Michael Jackson—Epic
- We've Only Just Begun—Glen Jones—Jive/RCA
- Didn't We Almost Have It All—Whitney Houston—Arista
- Just That Type Of Girl—Madame X—Atlantic

---

**REQUESTS**

- We've Only Just Begun—Glen Jones—Jive/RCA
- Don't You Want Me—Jody Watley—MCA
- I Don't Think That Man Should Sleep Alone—Ray Parker Jr—Geffen
- Lovin You—O'Jay's—P.I.R/EMI Manhattan

---

**ALBUM ALLEY**

- Touch The World—Earth, Wind & Fire—Columbia

**NEW AND HOT 45'S**

- Respect Yourself—J. Blackfoot—Edge
- Girlfriend—Pebbles—MCA
- Look Around—Freddie Jackson—Capitol
- Show Me How Much(You Want My Love)—Jimmy "Bo" Horne—Edge
- Misunderstood—Mico Wave—Columbia
- If You Can Do: I Can Too!—Miki Morgan—Capitol
- Middle Of The Night—Body—MCA

---

**HIGH PRIORITY**

**A HIGH PRIORITY SALUTE TO AL BELL PRESIDENT EDGE RECORDS**

We have spoken in past issues about the return of one of the most brilliant record executives of our time, Al Bell. To refresh some memories, this man was the driving force behind the legendary Memphis Sound and Stax Records. Having been away from the studio as a producer for several years, the man is B-A-C-K! He has brought with him, what one might call the Stax Sound of the 90's with the remake of Respect Yourself by J. Blackfoot. It seems as though he has found the common denominator! He has bridged the gap between today's music and tomorrow's music. To review the song one would have to place it on par with Michael Jackson's Bad and Stevie Wonder's Skeleton's. He produced the original million seller of Respect Yourself by The Staple Singers and has the audacity to produce another classic of the same song, He's B-B-A-A-D-D!!!

Bob Long
BLANK CONTEMPORARY SCOREBOARD

1. Michael Jackson - Bad-Epic
2. Glen Jones - We've Only Just Begun-Jive/MCA
3. Jody Watley-Don't You Want Me-MCA
4. Ray Parker Jr-Sleep Alone-Geffen
5. O'Jays-Loving You-P/W-Manhattan
6. Donna Summer-Dinner With Gerchwin-Geffen
7. Whitney Houston-Didn't We Almost...-Arista
8. Stephanie Mills-Rush On Me-MCA
9. Four X 4-Come Over-Capitol
10. Lilo Thomas-Downtown-Capitol

DEJA-You And Me Tonight-Virgin
Sherrick-Just Call-Warner Bros
Angela Winbush-Angel-Mercury
Surface-Lately-Columbia
Bert Robinson-Heart Of Gold-MCA
Whispers-Better With Time-Solar
Madame-Just That Type Of Girl-Atlantic
Controllers-Sleeping Alone-MCA
Steve Wonder-Skeletons-Motown
Temptations-I Wonder Who...-Motown

Winans-No Need To Worry-Owest/WB
Lace-My-MCA
Marion Jackson-Don't Go-Capitol
Dana Dane-Cinderella Dana-Dane-Profile
Shanie Wilson-You Can Dance-A&M
Steve Arrington-Stone Love-Manhattan
Lisa Lisa-Lost In Emotion-Columbia
BarKays-Certified True-Mercury
EWF-System Of Survival-Columbia
George Pettus-My Night For Love-MCA

Oran "Juice" Jones-Cold Spending...-Def Jam
Anita Baker-No One In The World-Eletra
Expose-Let Me Be The One-Arista
Regina Belle-So Many Tears-Columbia
L.L. Cool J-I Need Love-Def Jam
Whodini-Be Yourself-Jive-Arista
Gary Glenn-Do You Have To Go-Motown
Miles Jaye-Let's Start Love-Island
Terence Trent D'Arby-If You Let Me Stay-Columbia
Alexandar O'Neal-Heartbreak-Tabu

INDIE TOP 20

1. Dana Dane-Cinderella Dana-Dane-Profile
2. Bobby Marchan-Something On Your Mind 87-Edge
3. Sunnyside-Even A Fool-J & G
4. Chandra Simmons-Never Gonna Let You Go-Fresh
5. Microphone Masters-Franccise-Eclipse
6. The M-4-Sers-Get It Boy-Joey Boy
7. Rudy Kamp-Living In Paradise-Tradewind
8. 5TH Avenue-Exception To The Rule-Paradise
9. Renee Aldrich-Just Begun To Love You-Jampedack
10. Main-All Of Me-Satelllite
11. Franchise-Dangerous-Panoramic
12. Stax-Do It Again-Wonderful-WJZ-WZAZ-KDKO-ET94-Z
13. Tyrone Davis-I'm In Love Again-Future
14. Soft Touch-Please, Please Me-Pow Wow
15. Cover Girls-Because Of You-The Fever/Sutra
16. Boogie Down Productions-Poetry-B Boy
17. UTFO-Ya Cold Wanna Be With Me-Select
18. Boze-Rock The World-Rockwell
19. Salt & Pepa-Tramp-Next Plateau
20. Ivy-Standing Tall-Heat
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 117 Stations

92 Stations Reported This Week

Time In
The Oak Ridge Boys--MCA
28 Adds

One Friend
Dan Seals--Capitol
25 Adds

Just Lovin' You
The O'Kanes--Columbia
24 Adds

I'll Pin A Note On Your Pillow
Billy Joe Royal--Atlantic America
24 Adds

I Prefer The Moonlight
Kenny Rogers--RCA
21 Adds

RETAIL

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

Maybe Your Baby's Got The Blues
The Judds--(RCA/Curb)

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

Tar Top
Alabama--(RCA)

Little Ways
Dwight Yoakam--(Reprise/Atlantic America)

Somebody Lied
Ricky Van Shelton--(Columbia)

REQUESTS

Am I Blue
George Strait--(MCA)

Somebody Lied
Ricky Van Shelton--(Columbia)

Shine, Shine, Shine
Eddy Raven--(RCA)

Tar Top
Alabama--(RCA)

Last One To Know
Reba McEntire--(MCA)

Lo, Ya'
K.T. Oslin--(MCA)

Lynda
Steve Wariner--(MCA)

#1 SINGLES

PROGRAMMER'S PICK

1. HANK WILLIAMS, JR., "Young Country" -- (Born To Boogie)
2. REBA McENTIRE, "I Don't Want To..." -- (The Last One To Know)
3. K.T. OSLIN, "Younger Men" -- (80's Ladies)
4. THE DESERT ROSE BAND, "He's Back..." -- (The Desert Rose Band)
5. BARBARA MANDRELL, "Angels Love Bad Men" -- (Sure Feels Good)
6. RANDY TRAVIS, "Good Intentions" -- (Always and Forever)
7. GEORGE STRAIT, "Hot Burning Flames" -- (Ocean Front Property)
8. HOLLY DUNN, "Small Towns..." -- (Cornerstone)
9. RONNIE MILSAP, "Button Off My Shirt" -- (Heart and Soul)
10. CONWAY TWITTY, "Snake Boots" -- (Borderline)
COUNTRY RADIO

COUNTRY SCOREBOARD

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<tbody>
<tr>
<td>1</td>
<td>Tanya Tucker-Love Me Like You Used To-Capitol</td>
<td>4</td>
<td>13 9</td>
<td>Hot 4 Y</td>
<td>Y</td>
<td>Y 9 10</td>
<td>Heartbreaker</td>
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<tr>
<td>2</td>
<td>Earl Thomas Conley-Right From The Start-RCA</td>
<td>5</td>
<td>12 13</td>
<td>Hot 14 N</td>
<td>Y</td>
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<td>3</td>
<td>Foster and Lloyd-Crazy Over You-RCA</td>
<td>1</td>
<td>16 -</td>
<td>RC 11 N</td>
<td>I</td>
<td>- -</td>
<td>Hard To Say No</td>
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<td>4</td>
<td>George Strait-Am I Blue-MCA</td>
<td>6</td>
<td>10 2</td>
<td>Hot 1 N</td>
<td>Y</td>
<td>7 38</td>
<td>Hot Burns Flames</td>
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<td>5</td>
<td>The Judds-Maybe Your Baby's Got The...-RCA/Curb</td>
<td>8</td>
<td>10 10</td>
<td>Hot 3 N</td>
<td>Y</td>
<td>12 36</td>
<td>Turn It Loose</td>
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<td>Eddy Raven-Shine, Shine-RCA</td>
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<td>Randy Travis-I Won't Need You Anymore-WB</td>
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<td>9 1</td>
<td>Hot 2 N</td>
<td>Y</td>
<td>1 22</td>
<td>Good Intentions</td>
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<td>Nitty Gritty Dirt Band-Fishin' In The Dark-WB</td>
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<td>24 25</td>
<td>Joe Knows How To Live</td>
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<td>Bellamy Brothers-Crazy From...-MCA/Curb</td>
<td>13</td>
<td>11 15</td>
<td>Hot 15 N</td>
<td>Y</td>
<td>- -</td>
<td>It's Rainin' Girls</td>
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<td>10</td>
<td>Alabama-Far Top-RCA</td>
<td>12</td>
<td>10 5</td>
<td>Hot 5 N</td>
<td>Y</td>
<td>18 D</td>
<td>Old Man</td>
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<td>11</td>
<td>Ricky Van Shelton-Somebody Lied-Columbia</td>
<td>14</td>
<td>9 3</td>
<td>Hot 7 Y</td>
<td>Y</td>
<td>Y 13 30</td>
<td>Ultimately Fine</td>
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<td>9 34</td>
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<td>Y 27 19</td>
<td>Why Wyoming/Small Towns</td>
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<td>Steve Wariner-Lynda-MCA</td>
<td>16</td>
<td>8 8</td>
<td>Hot 8 N</td>
<td>Y</td>
<td>38 32</td>
<td>Hey Alarm Clock</td>
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<td>Dwight Yoakam-Little Ways-Reprise/Warner Bros.</td>
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<td>14 -</td>
<td>RC 6 N Y</td>
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<td>Baillie and the Boys-He's Letting Go-RCA</td>
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<td>10 19</td>
<td>Hot 30 N</td>
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<td>Wilder Days</td>
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<td>20</td>
<td>8 20</td>
<td>Hot 18 N</td>
<td>N</td>
<td>- -</td>
<td>Echoes In My Heart</td>
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<td>17</td>
<td>Conway Twitty-I Want To Know You-MCA</td>
<td>10</td>
<td>16 -</td>
<td>RC 10 N</td>
<td>Y</td>
<td>- -</td>
<td>Snake Boots</td>
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<td>18</td>
<td>Lee Greenwood-If There's Any Justice-MCA</td>
<td>21</td>
<td>9 38</td>
<td>Hot 22 N</td>
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<td>44 14</td>
<td>Touch And Go Crazy</td>
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<td>19</td>
<td>Reba McEntire-The Last One To Know-MCA</td>
<td>24</td>
<td>8 6</td>
<td>Hot 13 Y</td>
<td>Y</td>
<td>11 4</td>
<td>Don't Want To Mention...</td>
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<td>Rosanne Cash-The Way We Make A Broken Heart-Col.</td>
<td>13</td>
<td>18 -</td>
<td>RC 15 N</td>
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<td>5 13 17</td>
<td>Heal Me</td>
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<tr>
<td>41</td>
<td>Glen Campbell-Still Within The Sound Of...-MCA</td>
<td>48</td>
<td>4 35</td>
<td>Med 40 N N</td>
<td>32 5</td>
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<td>42</td>
<td>Pam McEntire-Good God, I Had It Good-RCA</td>
<td>51</td>
<td>4 45</td>
<td>Med - N</td>
<td>- -</td>
<td>-</td>
<td></td>
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<tr>
<td>43</td>
<td>Mason Dixon-Don't Say No Tonight-Premier One</td>
<td>50</td>
<td>4 30</td>
<td>Med 26 N N</td>
<td>6 14</td>
<td>-</td>
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<tr>
<td>44</td>
<td>Marshall Tucker Band-Hangin' Out In...-Mercury</td>
<td>45</td>
<td>7 52</td>
<td>Med 44 N Y</td>
<td>- -</td>
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<td>45</td>
<td>Kenny Rogers-I Prefer The Moonlight-RCA</td>
<td>58</td>
<td>2 51</td>
<td>Lite 47 Y Y</td>
<td>29 3</td>
<td>-</td>
<td>Hear My Heart Beat</td>
<td></td>
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<tr>
<td>46</td>
<td>Oak Ridge Boys-Time In-MCA</td>
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<td>Vince Gill&amp;Lisa Do Something-RCA</td>
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<td>Everybody's Sweetheart</td>
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<td>48</td>
<td>Hank Williams, Jr.-Heaven Can't Be Found-WB/Col.</td>
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<td>Young Country/Buck Naked</td>
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<td>Anne Murray-Anyone Can Do The Heartbreak-Col</td>
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<td>Sawyer Brown-Somewhere In The Night-Capitol/Col</td>
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<td>51</td>
<td>Exile-I Can't Get Close Enough-Epic</td>
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<td>Just One Kiss</td>
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<td>52</td>
<td>Lyle Lovett-Give Back My Heart-MCA/Col</td>
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<td>Tom Wopat-Susannah-EML America</td>
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Hitchcock Promoted At Country Music Television

J. James W. Guercio, Chairman of Country Music Television, announced the promotion of Stan Hitchcock to Senior Vice President. Hitchcock has been with the 24 hour country video channel since 1984 and, since that time, has been responsible for program acquisition and scheduling.

Previously located in Hendersonville, Tennessee, the new offices for Country Music Television are located in the heart of Music City in the Music Row area. New offices are located at 704 18th Avenue South, Nashville, Tennessee 37203.

SINGLETON, BRIGHT PROMOTED BY SCREEN GEMS/COL-GEMS-EMI MUSIC. Charlie Feldman, vice president, Screen Gems/Colgems-EMI Music Inc., Nashville, is pleased to announce two staff promotions naming Steve Singleton to creative manager and Mark Bright to professional manager, Screen Gems/Colgems-EMI, Nashville.

Mr. Guercio stated, "We feel Stan's increased responsibility as head of our Nashville operation will increase our rapport with both the music and cable industries. His expertise has been invaluable to the growth of CMT, and we are excited about his increased presence and contributions to the continued upward trend of the channel."

A former Columbia Records recording artist, host of the nationally syndicated "Stan Hitchcock show" from 1967 to 1972, and an experienced songwriter, Hitchcock's knowledge of the music industry from both an entertainer's and businessman's viewpoint, has helped CMT make major strides as a player in the cable programming game. Mr. Hitchcock will continue to be responsible for programming and program acquisition for CMT, as well as his new responsibilities as chief executive of the channel.

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In his new post, Singleton will be responsible for overseeing the company's professional department and demo production. The 3-year company veteran formerly held the position of professional manager.

Bright's new duties include writer development, pitching songs and scouting new talent. He formerly was the assistant professional manager, and has been with the company for two years. "Both Steve's and Mark's professional performances have greatly contributed to the recent growth of our company's Nashville division, and our current country chart successes, which averages 12 singles weekly in the top 100," states Feldman.

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<table>
<thead>
<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist/Producer</th>
<th>Top 100 Peak</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE ME LIKE YOU USED TO</td>
<td>Tanya Tucker</td>
<td>43</td>
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<td>RIGHT FROM THE START</td>
<td>Earl Thomas Conley</td>
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<td>3</td>
<td>CRAZY OVER YOU</td>
<td>Foster &amp; Lloyd</td>
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<td>4</td>
<td>AM I BLUE</td>
<td>George Strait</td>
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<td>5</td>
<td>MAYBE YOUR BABY'S GOT THE BLUES</td>
<td>The Judds</td>
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<td>6</td>
<td>SHINE, SHINE, SHINE</td>
<td>Eddy Raven</td>
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<td>7</td>
<td>I WON'T NEED YOU ANYMORE</td>
<td>Randy Travis</td>
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<td>8</td>
<td>FISHIN' IN THE DARK</td>
<td>The Nitty Gritty Band</td>
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<td>9</td>
<td>FROM THE HEART</td>
<td>Bellamy Brothers</td>
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<td>TAR TOP</td>
<td>Alabama</td>
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<td>SOMEBODY LOVES ME</td>
<td>Rick Van Shelton</td>
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<td>12</td>
<td>ONLY WHEN I LOVE</td>
<td>Holly Dunn</td>
<td>16</td>
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<td>13</td>
<td>LYNDA</td>
<td>Steve Wariner</td>
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<td>LITTLE WAYS</td>
<td>Dwight Yoakam</td>
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<td>15</td>
<td>HE'S LETTING GO</td>
<td>Baillie And The Boys</td>
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<td>ONE FOR THE MONEY</td>
<td>T.G. Sheppard</td>
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<td>17</td>
<td>I WANT TO KNOW YOU BEFORE WE MAKE LOVE</td>
<td>Conway Twitty</td>
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<td>18</td>
<td>IF THERE'S ANY JUSTICE</td>
<td>Lee Greenwood</td>
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<td>19</td>
<td>THE LAST ONE TO KNOW</td>
<td>Reba McEntire</td>
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<td>20</td>
<td>THE WAY WE MAKE A BROKEN HEART</td>
<td>Rosanne Cash</td>
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<td>YOU HAVENT HEARD THE LAST OF ME</td>
<td>Moe Bandy</td>
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<td>SHE COULDN'T LOVE ME ANYMORE</td>
<td>T. Graham Brown</td>
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<td>23</td>
<td>DO YA (RCA 5292-7)</td>
<td>K.T. Oslin</td>
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<td>24</td>
<td>YOUR LOVE (epic 34-0722a)</td>
<td>Tammy Wynette</td>
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<td>NO EASY HORSES (MTM-B-72290)</td>
<td>Schuyler, Knoblock &amp; Bickhardt</td>
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<td>GONNA GET AWAY</td>
<td>Sweethearts Of The Rodeo</td>
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<td>27</td>
<td>CHANGIN' PARTNERS</td>
<td>Larry, Steve, Rudy: The Gallin Brothers</td>
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<td>28</td>
<td>ROUGH AND ROWDY DAYS</td>
<td>Waylon Jennings</td>
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<td>29</td>
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<td>Gene Watson</td>
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<td>THOSE MEMORIES OF YOU</td>
<td>Warner Bros.</td>
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<td>LOVE REUNITED (MTM-B-73142)</td>
<td>The Desert Rose Band</td>
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<td>SOMEWHERE TONIGHT</td>
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<td>BONNIE JEAN (LITTLE SISTER)</td>
<td>David Lynn Jones</td>
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<td>LET'S DO SOMETHING (RCA 5257-1)</td>
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<td>HEAVEN CAN'T BE FOUND</td>
<td>Warner Bros./Curb 7-22277</td>
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<td>36</td>
<td>ANYONE CAN DO THE HEARTBREAK</td>
<td>Anne Murray</td>
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<td>SOMEWHERE IN THE NIGHT</td>
<td>Capitol/Curb B-40054</td>
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<td>I CAN'T GET CLOSE ENOUGH</td>
<td>Exile</td>
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<td>39</td>
<td>GIVE BACK MY HEART (MTM-Curb S3157)</td>
<td>Lyle Lovett</td>
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<td>SUSANNAH (EMI America B-43030)</td>
<td>Tom Wopat</td>
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<td>STILL WITHIN THE SOUND OF MY VOICE</td>
<td>Glen Campbell</td>
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<td>WOULD THESE ARMS BE IN YOUR WAY</td>
<td>Keith Whitley</td>
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<td>GOOD GOD, I HAD IT GOOD</td>
<td>Pake McIntyre</td>
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<td>44</td>
<td>DON'T SAY NO TONIGHT</td>
<td>Mason Dixon</td>
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<td>45</td>
<td>HANGIN' OUT IN SMOKY PLACES</td>
<td>Marshall Tucker</td>
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<td>46</td>
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<td>Kenny Rogers</td>
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<td>47</td>
<td>TIME IN (MTA S3175)</td>
<td>Oak Ridge Boys</td>
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<td>CRYING OVER YOU (Rapidos 7-28250)</td>
<td>Rosie Flores</td>
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<td>READ BETWEEN THE LINES</td>
<td>Lynn Anderson</td>
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<td>TELL IT TO YOUR TEDDY BEAR</td>
<td>The Shooters</td>
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<td>51</td>
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63 | I'LL PIN A NOTE ON YOUR PILLOW              | Billy Joe Royal          | 73          |
64 | RISE AND SHINE (Diamond D 379)              | Ronnie Dove              | 66          |
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68 | THE LAST TIME I TOOK MY LOVE                | David Lynn Jones         | 80          |
69 | THE WAY WE MAKE A BROKEN HEART              | Rosanne Cash             | 81          |
70 | HE'S LETTING GO                             | Baillie And The Boys     | 82          |
71 | I'M IN THE MOOD                            | Steve Wariner            | 83          |
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76 | THE WAY WE MAKE A BROKEN HEART              | Rosanne Cash             | 88          |
77 | HE'S LETTING GO                             | Baillie And The Boys     | 89          |
78 | I'M IN THE MOOD                            | Steve Wariner            | 90          |
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81 | THE WAY WE MAKE A BROKEN HEART              | Rosanne Cash             | 93          |
82 | HE'S LETTING GO                             | Baillie And The Boys     | 94          |
83 | I'M IN THE MOOD                            | Steve Wariner            | 95          |
84 | THE LAST TIME I TOOK MY LOVE                | David Lynn Jones         | 96          |
85 | I'M IN THE MOOD                            | Steve Wariner            | 97          |
86 | THE WAY WE MAKE A BROKEN HEART              | Rosanne Cash             | 98          |
87 | HE'S LETTING GO                             | Baillie And The Boys     | 99          |
88 | I'M IN THE MOOD                            | Steve Wariner            | 100         |
OUT OF THE BOX

THE DESERT ROSE BAND (MCA, 53201) One Step Forward (3:22) (Bar None-BMI) (C. Hillman, B. Wildes) (Producer: P. Worley)
The Desert Rose Band takes another step toward superstardom with this great cut destined for the upper reaches of the chart. Hillman and the boys display superb musicianship throughout this highly energetic romp about a troubled love affair. You can't help from bopping right along with the infectious beat. Desert Rose just keeps getting better with each release.

FEATURING PICKS

The record starts off simply, with the girls' beautiful harmonies accompanied by a lone acoustic guitar. The tempo then picks up and full instrumentation kicks in. Great hook. Splendid vocals. This one is destined to be another Forester Sisters classic.

STATLER BROTHERS (Mercury/Polygram, 888 920-7) Maple Street Memories (4:16) (Statler Brothers-BMI) (D. Reid) (Producer: J. Kennedy)
The lead baritone leads us right into that famous Statler's harmony. This solid country arrangement and production will lead the Statler Brothers right back up the national charts in a hurry. It reminds me of "home," and it should ring the memory bells all across the country.

DON McLEAN (Capitol, B-44098) You Can't Blame The Train (3:07) (Boocephus, Paradise Cove-BMI) (T. Sharp) (Producer: D. Burgess)
McLean has had a hard time gaining radio acceptance with his recent singles, but that should change with this release! This is a well-written tune on which Don McLean turns in an excellent country vocal performance. Pay special attention to the clever lyrics, if you can concentrate past Don's fine effort.

SOMEBODY ON THE CHARTS...Ace tunesmiths Harlan Howard and Rodney Crowell lend forces for the first time, the end result being "Somewhere Tonight," the new single by Warner Brothers artists Highway 101. The song is the third single from the group's debut J-hit album and follows "The Bed You Made For Me," and "Whiskey, If You Were A Woman." Pictured, (l. to r.): Jack Daniels, Cactus Moser, Harlan Howard, Paulette Carlson, Rodney Crowell and Curtis Stone.

SCAP'S NEW SONG (AND DANCE) MAN. The versatile Ben Vereen, who writes songs addition to acting, singing, and dancing, recently signed a membership agreement with SCAP at the society's Nashville offices. Vereen (center), who was in Nashville for recording sessions, is pictured after signing with (l. to r.): ASCAP's Bob Doyle and Connie Bradley; his producer Sharon Hodge; and fellow ASCAP member Randall "Tex" Cobb.

"THANK YOU, MR. PRESIDENT." Arthritis Foundation poster child, Seth Moulton, 15, of Manchester, Missouri, and entertainer Mickey Gilley presented President Ronald Reagan with a giant "thank you" card. Signed by over 500 children with arthritis and their families, the card read: "To President Reagan... thank you from minors with major aches and pains." Seth has had arthritis since he was six years old. On behalf of all children with the disease, Seth and Mr. Gilley thanked the President for his executive order in November, 1985, which established an arthritis institute within the National Institutes of Health.

Ron Martin And His Contributions Will Be Missed

Fame in recognition of two decades of musical excellence. His musical career began in Atlanta, Georgia, and it ended in Nashville six years ago when, at age 46, the record producer passed away, the victim of a stroke. Jarvis has been regarded as one of Nashville's foremost producers. As record producer for RCA, he guided studio sessions of Skeeter Davis, Floyd Cramer, Jim Ed Brown, Willie Nelson, Fess Parker, Jimmy Dean, Mickey Newbury and Elvis. Jarvis' first studio effort produced a #1 hit single called "Shella" by then-unknown Tommy Roe. Jarvis also produced records for Gladys Knight, Vince Everett, Conway Twitty, Fats Domino and Lloyd Price. In 1966, Jarvis teamed with Presley and produced the Grammy Award-winning album "How Great Thou Art" in their first collaboration. The same year, he garnered a Grammy Award as producer of best folk recording for artist Cortelia Clark's "Blues On The Street.

Jarvis left RCA in 1970 to devote full time to Presley's stage and studio performances. He remained with Presley until his death in 1977. Among the titles Jarvis produced for Presley were "In The Ghetto," "Kentucky Rain," "Suspicious Minds," "Big Boss Man," "U. S. Male," "Don't Cry Daddy," and "Burning Love." Jarvis was placed in the Walkway of Stars at the Country Music Hall of Fame and Museum in 1984.

Joe Henderson
REX ALLEN, JR. (TNP, B75010)  
We're Staying Together (2:57)  
(Writers Group, Bethlehem-BMI)  
(T. Schuyler) (Producer: R. Baker)  
Rex Allen, Jr. combines with producer Ray Baker. That could be "enough said." However, this one should get immediate response. 
Rex's smooth, emotional vocal leads us through a touching ballad reminding us of what true commitment is all about. The quality production will sound great on the air. This country division of California-based Enigma label should fare well with this Thom Schuyler penned tune.

INDIE SPOTLIGHT

SHURFEIRE (Air, CP 180) Roll The Dice (2:49) (Screen Gems-EMI-BMI; Uncle Artie-ASCAP) (P. Nelson, L. Boone) (Producers: M. Daniel, D. Knight)  
Newcomers, Shurfire, return with another fine effort. This is a happy uptempo song with a growling lead vocal, super harmonies and "wailing" harmonica fills. Response to this group's first single was exceptional and that trend should continue. Shurfire is definitely on a roll.

Outstanding instrumental highlight this effort from the powerful opening chord. Especially notable is the rousing lead guitar work. Shirley has a good country vocal that fits this highly spirited number well. Look for good air play on this release.

JOHN MICHAEL MONTGOMERY (Electric, ER-1007) Unfaithfully Yours (2:16) (Wanted-BMI) (J. M. Montgomery) (Producer: J. West)  
Montgomery turns in a solid performance on this midtempo number. Some excellent pickin' and fiddlin' back up this country number. Montgomery's vocal fits in the country classic vein all the way. Short, choppy phrasing fits the "catchy" melody.

DARK HORSE CONSENSUS

A. J. MASTERS- Our Love Is Like The South- Bermuda Dunes, C 117 BD)  
"Our Love Is Like The South", and this week the South has risen again. A. J. Masters is the Dark Horse Consensus among our reporting stations in a close race. This is an exceptional performance by Masters, and some of the stations agreeing with that are: WJBS, WCCN, KEED, KFEQ, WPAY and KBOE.

NEW RELEASE

JOHNNY ALLEN  
(JRM Records - GRP 1108)  
"IN THE ARMS OF A STRANGER"  
"Allen's vocals have a rough, raw-edged texture that should appeal to both mainstream country radio programmers and 'new traditionalist' fans."  
- Walt Trott, Music Writer  
Johnny Allen's debut record ...  
"In The Arms Of A Stranger," has premiered on Cash Box charts. Allen's vocal artistry and unique style should translate into a broad-based following.  
CONTACT: JRM RECORDS (704)983-5253 or A & T ENTERTAINMENT (815)728-3244

CASH BOX INDIES CHART

1 DON'T SAY NO TONIGHT  
Macon Dixon-Premier One  
2 RINGS OF GOLD  
Robin and Cruiser-10th Avenue  
3 JUST ENOUGH LOVE  
Ray Price-Step One  
4 NO ONE CAN TOUCH ME  
Cota Monopoly/MCM  
5 RISE AND SHINE  
Ronnie Dove-Diamond  
6 I'VE GOT WAYS OF MAKING YOU TALK  
Vickie Bird-10th Avenue  
7 STANDING INVITATION  
Cota Baker-Avett  
8 BED OF ROSES  
R.C. Coin-BGM  
9 IF LOVE EVER MADE A FOOL  
Ricky Shelby-SOA  
10 OUR LOVE IS LIKE THE SOUTH  
A.J. Masters-Bermuda Dunes  
11 LOVER TO LOVER  
Starnack Mueller Band-Envelope  
12 SOUVENIRS  
Lone Cauldell-10th Avenue  
13 LOVIN' THE BLUE  
Lynn Vanderbilt-Evergreen  
14 THE BIGGER THE LOVE  
Kevin Price-Evergreen  
15 LEFT BEHIND  
Barb Stratton-Gallery II  
16 IF YOU'RE GONNA TELL ME LIES  
(Rollie Good Ones)  
Roosemy Shapp-Canyon Creek  
17 CAFE ROMANCE  
Aged In The Hill-Grand Pac  
18 THERE'S A BATTLE GOING ON  
Alton Price-Art Pro  
19 CHEAP MOTELS  
(AND ONE NIGHT STANDS)  
(Producer: R. Baker)  
Southern Reign-Step One  
20 FARM AID  
Mike Wilson-Music City, USA  
21 LONG TO FEEL THAT WAY  
(Producer: R. Baker)  
Again  
Michael Butcher-NNWC  
22 FIRE ME  
Brent Thorne-New Talent  
23 I'LL FORGET YOU  
Jody Cooper-Bear  
24 HIGH ON HAPPY  
J. Larry Taylor-Goldco  
25 LOVERS MOUNTAIN  
J. Love Brewer with Sheila Harris-NSD  
26 I WILL ALWAYS SING YOUR SONG  
Steven Hirt-Doorb Knob  
27 ROLLING RIVER  
Prince Albert-Standing Ovation  
28 KEEP ON  
Kim and Tom-Orange Calf  
29 ALMOST OVER THE LINE  
Lee Dillett and Malba Montgomery-GMBS  
30 SAIL ON THE WIND  
Ben Begley-Orange Calf

NEW AND ACTIVE

TITLE, ARTIST, LABEL TOTAL ADDS
LOVE ON A BLUE RAINY DAY, Mike Booth - (R.C.P.) 27
I WISH I HAD LOVED HER, Del Reeves - (Playback) 26
FIRE IN YOUR EYES, Secrets - (Comstock) 25
A GOOD THING GONE WRONG, Lynn Wilson - (Envelope) 25
NEW ORLEANS LADIES, Gabriel - (NSD) 25
PUSHING FORTY, Donel Austin - (MSK) 25
GOODBYE TO W. VIRGINIA, 1st Lt. Bobby Ross - (Base Camp) 25
WHO'S THAT LOOK IN YOUR EYE, Jack Denton - (Envelope) 24
I'M JUST THE MIRROR, Al Urban - (Kash) 24
GOSSIP PH.D, Teresa Lynn - (Sounding Post) 24
FIRST TIME LEAVIN, Kelly Pederson & Mesa Band - (Maske) 24
PLAY ANYTHING BY GEORGE JONES, Silver - (So. Tracks) 23
NO MORE ONE TIME, Judy Byram - (F & L) 22
BETWEEN LOVE AND BEING GONE, Tracy Wilson - (GBS) 22
YOU DON'T HAVE THE RIGHT, Shelly Greenwood - (Marble) 22
TOM KELLY, Darrel Monroe - (Door Knob) 22
TURN AROUND, Terri Gibbs - (Horizon) 20
LINE DRIVER, Sonny Boy and the Real McCoy - (NWNC) 20
WATERMELON TIME IN GEORGIA, Kenny Wilson - (GBS) 19

Cash Box  October 24, 1987
### TOP 30 NATIONAL CHART SONGS

<table>
<thead>
<tr>
<th>RECORD RANK</th>
<th>TITLE</th>
<th>RECORDING ARTIST(S)-LABEL</th>
<th>WRITER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE ME LIKE YOU USED TO</td>
<td>Tanya Tucker-Capitol</td>
<td>P. Davis, B. Emmons</td>
</tr>
<tr>
<td>2</td>
<td>RIGHT FROM THE START</td>
<td>Earl Thomas Conley-RCA</td>
<td>Billy Herzlg, Randy Williams</td>
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<tr>
<td>3</td>
<td>CRAZY OVER YOU</td>
<td>Foster &amp; Lloyd-RCA</td>
<td>Rodney Roster, Bill Lloyd</td>
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<td>4</td>
<td>AM I BLUE</td>
<td>George Strait-MCA</td>
<td>David Chamberlain</td>
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<tr>
<td>5</td>
<td>MAYBE YOUR BABY'S GOT THE BLUES</td>
<td>The Judds-RCA/Curb</td>
<td>Troy Seals, Graham Lyle</td>
</tr>
<tr>
<td>6</td>
<td>SHINE, SHINE, SHINE</td>
<td>Eddy Raven-RCA</td>
<td>Bud McGuire, Ken Bell</td>
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<tr>
<td>7</td>
<td>I WON'T NEED YOU ANYMORE</td>
<td>Randy Travis-Warner Bros.</td>
<td>Troy Seals, Max D. Barnes</td>
</tr>
<tr>
<td>8</td>
<td>FISHIN' IN THE DARK</td>
<td>The Nutty Dirt Band-Warner Bros.</td>
<td>Wendy Waldman, Jom Photoglo</td>
</tr>
<tr>
<td>9</td>
<td>CRAZY FROM THE HEART</td>
<td>Bellamy Brothers-MCA/Curb</td>
<td>David Bellamy, Don Schlitz</td>
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<tr>
<td>10</td>
<td>Tar Top</td>
<td>Alabama-RCA</td>
<td>Randy Owen</td>
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<tr>
<td>11</td>
<td>SOMEBODY LIED</td>
<td>Ricky Van Shelton-Columbia</td>
<td>J. Chambers, L. Jenkins</td>
</tr>
<tr>
<td>12</td>
<td>ONLY WHEN I LOVE</td>
<td>Holly Dunn-MTM</td>
<td>Holly Dunn, Chris Waters, Tom Shapird</td>
</tr>
<tr>
<td>13</td>
<td>LYNYDA</td>
<td>Steve Wariner-MCA</td>
<td>Bill LaBounty, Pat McLaughlin</td>
</tr>
<tr>
<td>14</td>
<td>LITTLE WAYS</td>
<td>Dwight Yoakam-Reprise/Warner Bros.</td>
<td>Dwight Yoakam</td>
</tr>
<tr>
<td>15</td>
<td>HE'S LETTING GO</td>
<td>Baille and the Boys-RCA</td>
<td>Pam Rose, Pat Bunch, Mary Ann Kennedy</td>
</tr>
<tr>
<td>16</td>
<td>ONE FOR THE MONEY</td>
<td>T. G. Sheppard-Columbia</td>
<td>B. Moore, M. Williams</td>
</tr>
<tr>
<td>17</td>
<td>I WANT TO KNOW YOU BEFORE WE MAKE LOVE</td>
<td>Conway Twitty-MCA</td>
<td>Candy Parton, Becky Hobbs</td>
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<tr>
<td>18</td>
<td>IF THERE'S ANY JUSTICE</td>
<td>Lee Greenwood-MCA</td>
<td>Michael Nobel, Michael Spriggs</td>
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<tr>
<td>19</td>
<td>THE LAST ONE TO KNOW</td>
<td>Reba McEntire-MCA</td>
<td>Matraca Berg, Jane Mariash</td>
</tr>
<tr>
<td>20</td>
<td>THE WAY WE MAKE A BROKEN HEART</td>
<td>Rosanne Cash-Columbia</td>
<td>J. Hiatt</td>
</tr>
<tr>
<td>21</td>
<td>YOU HAVEN'T HEARD THE LAST OF ME</td>
<td>Moe Band-MCA/Curb</td>
<td>R.R. Snow, E.Kaz</td>
</tr>
<tr>
<td>22</td>
<td>SHE COULDN'T LOVE ME ANYMORE</td>
<td>T. Graham Brown-Capitol</td>
<td>Maddox, Henderson, McGuire</td>
</tr>
<tr>
<td>23</td>
<td>DO YA*</td>
<td>K.T. Oslin-RCA</td>
<td>K.T. Oslin</td>
</tr>
<tr>
<td>24</td>
<td>YOUR LOVE</td>
<td>Tammy Wynette-Epic</td>
<td>T. Rocco, B. Foster</td>
</tr>
<tr>
<td>25</td>
<td>NO EASY HORIES</td>
<td>Schuyler, Knobloch, &amp; Blokhart-MTM</td>
<td>T. Schuyler, F. Knobloch, D. Schilt</td>
</tr>
<tr>
<td>26</td>
<td>Gotta Get Away</td>
<td>Sweethearts of the Rodeo-Columbia</td>
<td>Janice Gill</td>
</tr>
<tr>
<td>27</td>
<td>CHANGIN' PARTNERS</td>
<td>The Gallins-Columbia</td>
<td>Larry Gatlin</td>
</tr>
<tr>
<td>28</td>
<td>ROUGH AND ROWDY DAYS</td>
<td>Wayon Jennings-MCA</td>
<td>Wayon Jennings, Roger Murrah</td>
</tr>
<tr>
<td>29</td>
<td>EVERYBODY NEEDS A HERO</td>
<td>Gene Watson-Epic</td>
<td>Troy Seals, Max D. Barnes</td>
</tr>
</tbody>
</table>
| 30          | THOSE MEMORIES OF YOU       | D. Parton, L. Ronstadt, E. Harris-Warner Bros. Alan O'Bryant |}

### TOP 20 INDIAN LABEL NATIONAL CHART SONGS

<table>
<thead>
<tr>
<th>RECORD RANK</th>
<th>TITLE</th>
<th>RECORDING ARTIST(S)-LABEL</th>
<th>WRITER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DON'T SAY NO TONIGHT</td>
<td>Mason Dixon-Premier One</td>
<td>Dan Mitchell, Loren Reyzek, Rob Barry</td>
</tr>
<tr>
<td>2</td>
<td>RINGS OF GOLD</td>
<td>Robin and Cruiser-16th Avenue</td>
<td>Gene Thomas</td>
</tr>
<tr>
<td>3</td>
<td>JUST ENOUGH LOVE</td>
<td>Ray Price-Step One</td>
<td>Matraca Berg Jane Mariash</td>
</tr>
<tr>
<td>4</td>
<td>NO ONE CAN TOUCH ME</td>
<td>Carla Monday-MCM</td>
<td>C. Karp, S. Hogan, L. Angelie</td>
</tr>
<tr>
<td>5</td>
<td>RISE AND SHINE</td>
<td>Ronnie Dove-Diamond</td>
<td>Paul Overstreet, Thom Schuyler</td>
</tr>
<tr>
<td>6</td>
<td>I'VE GOT WAYS OF MAKIN' YOU TALK</td>
<td>Vickie Bird-16th Avenue</td>
<td>Tom Brasfield, S. Alan Taylor</td>
</tr>
<tr>
<td>7</td>
<td>STANDING INVITATION</td>
<td>Adam Baker-Avista</td>
<td>Ron Hellard Curly Putman, Bucky Jones</td>
</tr>
<tr>
<td>8</td>
<td>BED OF ROSES</td>
<td>R.C. Coin-BGM</td>
<td>R. Benson, S. Gillette</td>
</tr>
<tr>
<td>9</td>
<td>IF LOVE EVER MADE A FOOL</td>
<td>Razzly Bailey-SOA</td>
<td>C. Dewayne Boyd</td>
</tr>
<tr>
<td>11</td>
<td>LOVER TO LOVER</td>
<td>Stenmark Mueller Band-Envelope</td>
<td>J. Fuller, J. Hobbs</td>
</tr>
<tr>
<td>12</td>
<td>SOUVENIRS</td>
<td>Lane Caudell-16th Avenue</td>
<td>L. Caudell, Bruce Burch</td>
</tr>
<tr>
<td>13</td>
<td>LOVIN' THE LIE ME</td>
<td>Lynne Tyndall-Evergreen</td>
<td>Val Birdie</td>
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<tr>
<td>14</td>
<td>THE BIGGER THE LOVE</td>
<td>Kevin Pearson-Evergreen</td>
<td>B. Burnett, L. Henley, L. Keith</td>
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<tr>
<td>15</td>
<td>LEFT BEHIND</td>
<td>Bert Stratton-Gallery</td>
<td>Bert Stratton</td>
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<tr>
<td>16</td>
<td>IF YOU'RE GONNA TELL ME LIES</td>
<td>Rosemary Sharpe-Canyon Creek</td>
<td>Doug Atkin, Larry Whinnery</td>
</tr>
<tr>
<td>17</td>
<td>CAFE ROMANCE</td>
<td>Aged In The Hills-Grand Prize</td>
<td>Dave Burnham, Tom Fisch</td>
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<tr>
<td>18</td>
<td>THERE'S A BATTLE GOING ON</td>
<td>Allen Pace-Art Pro</td>
<td>Allen Pace</td>
</tr>
<tr>
<td>19</td>
<td>CHEAP MOTELS</td>
<td>Southern Reighn-Step One</td>
<td>Ritchie Adams, Gloria Nissenson</td>
</tr>
<tr>
<td>20</td>
<td>FARM AID</td>
<td>Mike Wilson-Music City, USA</td>
<td>Mike Wilson</td>
</tr>
</tbody>
</table>

### RAPPIN' WITH THE WRITERS:

**DAN MITCHELL**

Dan Mitchell is one of three co-writers of this week's #1 Indie Song, "Don't Say No Tonight" as recorded by Mason Dixon. Dan came to Nashville from his hometown of Coshocton, Ohio about 10 years ago. For awhile, he struggled like most new songwriters in town. However, Dan's talent surfaced in a hurry! He signed a writer's contract with Baray Music Publishing, which was owned by super producer Ray Baker.

While writing for Baray, Dan penned several of Moe Bandy's hit songs. "Rodeo Romeo" and "Only If There Is Another You," just to mention a couple which you may remember. Then, the big one came along for Dan and co-writer Murray Kellum. The two combined in writing "Fiddlin' In The Band" for super-group Alabama.

Dan Mitchell is not only a writer. He has the producer's touch, too. He is the producer responsible for Mason Dixon's hits, including their current chart success. Mitchell could also be a recording artist, himself, if he ever chose to pursue that avenue. Wow! What a voice he has! someday, soon, don't be surprised if you hear of a fantastic "overnight success" by the name of Dan Mitchell!

Joe Henderson
Merchant (from page 6)

insightful social commentary into the Maniacs' unique sound. Topics addressed include child abuse and big-city anomie ("What's The Matter Here," the LP's first single), illiteracy ("Cherry Tree"), misplaced militarism ("Gun Shy," her gorgeous ode to a baby brother) and homelessness ("City Of Angels").

But the overriding platform upon which Merchant rests her observations on In My Tribe is that of human nature in conflict: conflicts between the alcoholic and the non-drinker, between the child and the parent, and the unresolved inner conflicts that can strike one who witnesses a wrong and is unable to help.

To illustrate how anyone can be guilty of non-intervention, Merchant recounted a story from her recent past. "My brother and I, right before we left (to tour) Europe, saw a man pulling out of a shopping mall with a dog in the front seat. The door of the car flew open and the dog came out onto the sidewalk. The man was in a state of shock, the dog was crying, and we just stood there and didn't do anything. We were in shock too, we didn't know what to do or think. We ended up following him to the hospital. It was something about being with all those other people who were ignoring it. You know, those are the kind of things that you see, and in this case I was guilty of it."

So now you are one of the brave few, It's awful said we need boys like you. I hope the day never comes For Here's your live round son. Stock and barrel, safety, trigger, Here's your gun. "Gun Shy"

Merchant admits to a fascination with the concept of language, our ability to instantly communicate through accepted sounds with people on the other side of the globe. I'm fascinated by the thought that we have these concrete words and symbols that stand for something, and we can also speak very abstractly, like God theories," she mused. "I'm fascinated that something that I've thought of and written and sung can be listened to as far away as Japan and Australia. I think that's just amazing." Her sincere sense of wonder and innocence could make her an easy mark for barbed-tongued critics, but her persona is so fresh and intriguing and, well, likeable, that one can not help but be impressed.

Presented as they are in paragraph form, the lyrics on In My Tribe seem to be their own short stories. Merchant downplays her lyrical acumen, claiming that since she just writes with the rhythm of the music in mind, the words simply have to fit the beat. Nonetheless, it is not every day one sees lyrics like these. "To me, writing a short story, or a lyric, or a poem, or an essay, you can create an entire world if you choose. Some people have written novels and have created worlds. Well, in a song, you can create situations, dialogue, twist language in all sorts of directions. I think a lot of songwriters are really lazy and don't pick up the challenge."

Heaven, is this heaven where we are? See them walking, if you dare, if you call that walking. Stumble, stagger, fall and drag themselves Along the streets of heaven.

- "City Of Angels"

The singer's goals for the band are simple - to touch people's hearts and minds in a spontaneous, joyful, and yet intellectually contemplative manner. These reactions can be elicited either from a spin of the record or seeing the band perform, where they stain in their more natural habitat. "I like to honestly affect people, not on a superficial level. I'd like to make people cry and make people dance. If someone listens to one of our songs and just couldn't help getting up and dancing, that would be great, and it happens! Plus, in this genre, an audience can respond. A lot of people are together focusing on the performer, and they can share the experience. I don't mean they have to put a fist in the air or clap. They can move, or sway, or dance...

"It would be great to get to a level where I could meet a lot of different people and collaborate, to be able to travel just a bit through performing, to be able to buy a house someday. Those are things that everybody wants...I feel real lucky that we're all doing music, that people actually pay us to do what we enjoy doing.

All these cold and rude things
That you do
I suppose you do because he belongs to you.
And instead of love, the feel of warmth
You've given him these cuts and sore
That don't heal with time or with age.

- "What's The Matter Here?"

Cash Box October 24, 1987

WE WEREWOLVES IN THE BIG APPLE – Virgin artist Warren Zevon recently zoomed through New York during his Sentimental Hygiene tour, stopping only briefly at the Beacon Theatre. Showroom congealing him backstage are label dudes Mark Williams - artist development director, Zevon's manager Andrew Slater, co-managing director Jeff Ayeroff, Zevon, and co-man-
ing director Jordan Harris.

Sire To Release CD Sampler

LOS ANGELES: Sire Records is set to release a $9.98 list compact disc sampler entitled Just Say Yes...Sire's Winter CD Music Sampler (Awesome!). The disc will feature 14 songs from some of the label's new acts, with some previously unavailable cuts. Included on the disc are remixes of current singles by Depeche Mode, Echo & The Bunnymen, and the Mighty Lemon Drops, a U.K. B-side from the Smiths, "Can't Hardly Wait" by the Replacements, the Ramones' "I Wanna Live," as well as product from Figures On A Beach, Ie T, Erasure, Throwing Muses, and Aztec Camera.

Ray Charles Feted By Deafness Research Foundation

LOS ANGELES - Ray Charles will be honored by the Deafness Research Foundation at their annual benefit gala on November 1 at New York's Waldorf Astoria. The blind singer will be saluted for his significant contributions to deafened Americans.

Burton T. Tansky, chairman of the benefit committee, commented on the ceremony "We are honoring Ray Charles with the Deafness Research Foundation's Achievement Award in recognition of his significant contribution to this cause."

The singer founded the Robinson Foundation earlier this year for hearing impaired, and stated "My people take their ears for granted. I know what my eyes can't, but my ears are my opportunity. My or the future, to me what my eyes can't. To lose my hearing would be like death."

The DRF was founded in 1958, and is the largest national voluntary organization committed to basic and clinical research on deafened Americans. Since its inception, the Foundation has awarded nearly 3 million for research grants.

Jukebox (from page 6)

Starr, "Control" (Janet Jackson), "Head To Toe" (Lisa Lisa & Cult Jam), "Just To See Her" (Smokey Robinson), and "Sign Of The Times" (Prince). Nominees for best country records are "All My Ex's Live In Texas" (George Strait), "Born To Boogie" (Hank Williams, Jr.), "Cry Myself To Sleep" (Judds), "Forever And Ever Amen" (Randy Travis), and "Ocean Front Property" (George Strait).

This year AMOA has reinstated its "rising star" award and the winner in this category, Highway 101, has already been announced. The association has also introduced two new categories - the "pioneer award" which will be presented to The Feelers for their outstanding achievements in the record business over past three decades, and the "jukebox songwriters award" which will be presented to Jack Hammer, whose songs have been featured in many hits like Lewis hit "Great Balls Of Fire."

AMOA is the national trade organization that represents operators of jukeboxes (as well as other coin operated amusement equipment) and it is these operators who are called upon to cast their ballots and determine the winners. It is estimated that there are approximately 300,000 jukeboxes on location throughout the U.S.
BOURNEMOUTH TWO
Some of the new singles product introduced at CBS's recent convention in Bournemouth included the deeply soulful Paul Johnson; new Epic signing, Wayne Hernandez; a new song for Paty Kensit's Eighth Wonder - "It's Over When the Phone Stops Ringing," which was written by Bernie Taupin and produced by Mike Chapman. The highlight of the singles promotion was George Michael's "Faith," the title track off his new album. Later on, when his album was premiered, he gave the conference a real boost by showing up to thank CBS for its work. The album is an eclectic mix of various George Michael styles, from love ballad to funky dance tunes. Something for everyone, but it is all good.

Commercial marketing focused their meeting on catalogue exploitation. The decline of the teenage pop music buyer has meant the inevitable ascendency of the older CD buyer, and CBS certainly has a huge back catalogue to exploit. Market research has proved that people spend 10 pounds as a price barrier, so the theme of this presentation was the "Breaking the 10 Pound Barrier." "Nice Price" CDs will be sold at 4.85 pounds dealer price, thus enabling them to sell at a retail price of under 10 pounds.

There will also be a big Christmas promotion on the "Snowman" album, based on the famous cartoon. Seven-inch singles will be sold as Christmas cards, and 12-inch singles will be sold as Advent calendars. And, just to prove their intent, a huge snowman entered the conference and snowflakes fell from the light rig. I would not be surprised if these were real - the cold in my room at Bournemouth probably came from the icebox in which they were created.

I was soon suffering from flu, and ordered a heater to be sent into the room. This caused no end of chaos and a visit from three firemen at two in the morning, whom I refused to let into my room because I thought they were CBS pranksters until they showed me their oillskins.

Albums previewed the next day included Oran "Juice" Jones's "Gangsters Taking Over," Boom Boom Room's "Stretch," produced by Steve Hillage; The Flaming Moulins' "Charmed Life," Earth, Wind and Fire's "Touch the World," Dolly Parton - newly signed to CBS with her new 17-inch waist - and her album "Rainbow," The Stranglers new live album; the Billy Joel live-from-Russia album; and, of course, George Michael's "Faith." George Michael's live appearance made us all believe he had delivered the perfect album.

At the close of the conference dinner, live entertainment came from Liverpudlian Thomas Lang, and the wonderful Deacon Blue. Allison Moyet sang a song in French, not very aptly, and Paul Johnson delivered a short, breathtaking set, the highlight of which was "Song For You."

Paul Johnson - Singing up a Bournemouth storm.

DAT'S ENTERTAINMENT - The impromptu introduction of Digital Audio Tape into the UK is still occupying the minds of the British record industry. BPI chairman Rob Dickins believes the industry can prevent DAT being successfully introduced without the software; if record companies resisted the temptation of a short-term profit. He sees CD rental as another major threat to the industry.

"Video outlets have to find a new way of making a living, and that is going to be CD rental," he told the BPI annual meeting in London. "We are all music lovers here, and we know that nobody wants an album for a night. Renting is done for one reason, and one reason only - for copying."

Chris Iley

TOKYO - A joint announcement has been released by the 2nd Tokyo Video Piracy Summit, which was held in Tokyo for two days (Sept. 26 and 28, 1987). The main topic of discussion was how to eradicate video piracy. Guests speakers and panelists from Korea, Hong Kong, Singapore, United Kingdom, West Germany and United States have took part in the summit. By the way, this seminar was held under the auspices of The Motion Picture Association of America, The Japan Video Association, The Japan Federation Against Copyright Theft (FACT), The Video Anti-Piracy Organization of Japan (VAPO) and The Anti-Piracy Committee on Foreign Videos.

Their joint announcement reads as follows:

1. We hereby agree that we will stamp out video piracy in Japan and other countries of the world with the cooperation of governments and various associations of the world.

2. We hereby agree that we will exchange all relevant information on video piracy and communicate with each other the means of detecting piracy, conducting raids and eliminating piracy.

3. We hereby agree that we will take whatever action desirable or necessary to improve or reform the copyright laws or any other relevant laws of each country to the world to smoothly and easily terminate any piratical activities.

4. We hereby acknowledge that the cooperation with video wholesalers, retailers, hardware manufacturers and others involved in the industry is extremely important, and therefore we will work and cooperate with each other with such industries as closely as possible to stamp out pirates.

5. We hereby agree that we will carry out vigorous publicity and educational campaigns to the general public of the world on the importance of and the need to protect copyright and other intellectual properties.

6. We hereby agree that we will hold regular copyright seminar and the campaign in order to ensure that the public, others in the industry and government officials are kept aware of current developments in the field.

Japan's Top Ten

Top Ten Albums
1. Bad • Michael Jackson • Epic Sony
2. Psychopath • Boovy • Toshiba EMI
3. Request • Mariya Takeuchi • Alfa Moon
4. Listen • Barbee Boys • Epic Sony
5. License • Taisuke Nakamura • Warner Pioneer
6. Cross My Palm • Aki Kurosawa • Warner Pioneer
7. Ushirogami Hikaratayi • Ushirogami Hikaratayi
8. The New Order • Alice • Canyon
9. Birds • Hideaki Tokunaga • Apollon
10. Who's That Girl • Madonna • Warner Pioneer

England's Top Ten

Melody Maker Charts

Top Ten 45's
1. Pump Up The Volume • MARRS • 4AD
2. Full Metal Jacket... • Abigail Mead/Nigel Goulding • WB
3. Bad • Michael Jackson • Epic
4. Crockett's Theme • Jan Hammer • MCA
5. Never Come Give You Up • Rick Astley • RCA
6. I Need Love • LL Cool J • Def Jam
7. This Corrosion • Sisters Of Mercy • Merciful Release
8. Wonderful Life • Black • A&M
9. You Win Again • Bee Gees • WB
10. Some People • Cliff Richard • EMI

Top Ten LP's
1. Bad • Michael Jackson • Epic
2. Wonderful Life • Black • A&M
3. Dancing With Strangers • Chris Rea • Magnet
4. The Dream Of Eric Clapton • Eric Clapton • Polydor
5. Strangeways, Here We Come • Smiths • Rough Trade
6. Popped In Souled Out • Wet Wet Wet • Precious Organization
7. The People Who Wear Themselves • The Housemartins • Go! Discs
8. Actually • The Pet Shop Boys • EMI
9. Always Guaranteed • Cliff Richard • EMI
10. A Momentary Lapse Of Reason • Pink Floyd • EMI
Year In Jazz (from page 33)

were not able to enjoy the new releases by Carmen McRae, McCoy Tyner, Phil Woods and Blakey; were not able to secure such reissues as Duke Ellington's "And His Mother Called Him Bill" (and 15 other CD- only in the USA) Smithsonian Jazz Masters: Don and Sonny Clark's "Satch's Crib" (and several dozen other CD-only reissues from Blue Note); were not able to begin assembling "The Complete Dinah Washington on Mercury," were not able to secure the full amount of music recorded for the new albums by Art Farmer, Hilton Ruiz, George Adams/Don Pullen, Gary Bartz, and so on; were not able to hear some five hours of remarkable previously-unreleased Duke Ellington sessions (from the new LMR label); were not able to pick up the first dozen or so reissues from the CTI catalogue (which CBS made available on CD only); kable vocal performances - Lester Young singing "It Takes Two to Tango." To name just a few of the masses of reissues available on those small silvery discs.

In fact, we're getting material - a goodly hunk of PolYGram's Dinah Washington sets, for example - that has gone right from the 78 Era to the CD Era, without ever turning up on LP.

Other CD news since the last JazzTimes Convention includes the intro- duction of the new "Classic Jazz" pieces, the first jazz CD transfers from Columbia's massive catalogue (also being made available on LP and cassette); the improbable sound of King Oliver in digital stereo, thanks to a remarkable process developed by Australian Robert Parker, and thanks to Mobile Fidelity Sound Labs, which is making the "Jazz Classics" S-Vinyl/Stereo Segment of what's considered "unavailable" for England's BBC) available state-side; and the introduction of mid-line CDs.

The flood of multi-album boxed sets continued, and this extended into the CD business as well. PolyGram issued "The Complete Keynote Collection" on 21 LPs last late year, and this year followed it up with ten more, in a "Jazz Classics" series called "The Complete Keynote Collection." They also put out "The Complete Sarah Vaughan on Mercury Vol. 4," in multiple CD and LP sets, and started the CD-only Dinah Washington program. Atlantic Jazz issued "Atlantic Jazz," a his- tory of jazz on the label, on multiple LPs and CDs. Fantasy issued the 22-CD "Complete Riverside Recordings of Chico Hamilton" and the five-LP "Riverside History of Classic Jazz," and issued, on CD, the 12-disc "Complete Riverside Recordings of Bill Evans." Columbia put out "Frank Sinatra, The Voice, The Columbia Years: 1953-52" on LP and CD sets, and the Smithsonian updated its seven-LP "Smithsonian Collection of Classic Jazz." And, to prove that the LP wasn't dead, Fantasy not only put out 20 Original Jazz Classic LPs, but pressed them on red vinyl.

Other news flashes from the past 12 months in jazz:

Ornette Coleman reconvened the Ornette Coleman Quartet that first put the group on the jazz world on its ear. Coleman, Don Cherry, Charlie Haden and Billy Higgins not only recorded together (for Caravan of Dreams, a new Texas label that seems to have invigorated the sometimes quiet recording career of Ornette), but began live performances in the first two months of 1990. "I'd like to think so many people think I'm playing different music with Prime Time," said Ornette.

Dexter Gordon returned from his ill-health-induced retirement with a bang. He not only starred in Round Midnight, Bertrand Tavernier's intelligent film about the expatriate jazz life, but was nominated for the Best Actor Oscar for his efforts. He also returned to active concertizing, touring with the New York Philharmonic, and touring Europe (and doing select American dates) with an all-star quintet.

Round Midnight seemed to signal an opening of other media doors to jazz. Cinemax taped Sarah Vaughan and a slew of trumpet players for Sassy & Brass; New York's WNET aired 18 episodes of the television series "Jazz Tonight;" PBS taped a spec- tacular Wolf Trap concert honoring Dizzy Gillespie's 70th birthday for Great Performances and aired Celebrating a Jazz Master: Thelonious Sphere Monk and Miles Ahead: The Music of Miles Davis; jazz videos were released at a healthy rate (including Trumpet Kings and The Coltrane Legacy, two videos videoed from the David Chorket's film collection).

Other artistic doors opened to jazz musicians, with Anthony Davis' full-length opera, X, having a successful New York run; Benny Golgen pen- ning the music for an off-Broadway play; and Gil Evans scoring the music for a couple of movies and collaborating (on record and in concert) with rock star Sting.

And the jazz literature kept on coming, with, among other things, new biographies or autobiographies of Duke Ellington, Charlie Parker, T-Bone Walker, Larry Adler, Buck Clayton, Alberta Hunter, Dinah Washington and Leonard Feather.

In the record biz:

RCA, as promised, began issuing new jazz albums under the Novus banner; the first five reissues under the Bluebird name.

PolyGram reactivated the Verve and Emarcy imprints for contemporary recording, and started a "Live at Vine Street" series, recording vocalists at the L.A. club.

Fantasy's already enormous catalogue swelled even further when it acquired Pablo Records from Norma Granz.

Nesuhi Ertegun returned to the recording studios for the first time in years, producing the new MJQ record (their first for Atlantic in ages) and overseeing Atlantic's overdue CD- release programme.

Herb West resigned as president of Black Hawk Records, slowing that label's flow of product (like a flood in the summer of '86) to a trickle.

Enigma, the rock label, began a fusion imprint called Intima, and Island unveiled its "New Directions" imprint, which gave us, amongst other things, the U.S. debut of England's young saxophone sensation, Courtney Pine.

After 30 years on Columbia, Miles Davis released his first album on Warner Bros., "Tutu," sending Columbia burning into its vaults for unreleased Miles Davis sessions.

Elektra announced that it was reviving Elektra/Musician, the jazz label dormant since Bruce Lundvall left Elektra for Manhattan/Blue Note.

Gazzel was formed to distribute the records of the Swedish/Danish Storyville label state-side.

And a number of artists who have been minor label stalwarts for years found themselves on major labels: like Tim Berne and Jane Ira Bloom on Columbia, Steve Lacy on RCA, and Dino Saluzzi and the Saxophone Quartet on Nonesuch.

As to trends, the Village Voice and the New York Times both pointed to a group of musicians in Brooklyn - Steve Coleman, Cassandra Wilson, Geri Allen, Marvin "Smitty" Smith, and others - who were forging new blends of jazz, rock, funk, and third world rhythms. Not surprisingly, some of these musicians record for such small foreign labels as JMT, Minor Music and Black Saint/Soul Note. Surprisingly, PolyGram, under its PolyGram Special Imports program, continued to make all of these labels widely available in the States.

Glasmann had its effect on jazz too, with Pat Metheny engaging in a month-long tour of the Soviet Union, the Leningrad Dixieland Jazz Band engaging in a month-long tour here, and the renowned Soviet avant-garde musician, Vyacheslav Ganelin, emigrating to Israel.

In other tidbits: New York's Lincoln Center sponsored (with WBGO) its first jazz series, "Classical Jazz," that sold out three Alice Tully Hall concerts in August; Rolling Stone magazine carried these musicians record for a band for a couple of U.S. tours and a Lincoln Center; JVC updated its commitment to jazz festivals (and jazz festivals - from Mt. Hood, Oregon to Ljubljana, Yugoslavia - continued to sprout at an astounding rate); the New York-based American Jazz Orchestra put on two spectacular concerts retrospectives of the music of Benny Carter, in recognition of Carter's 80th birthday (he was also voted a NARAS Lifetime Achievement Award), and Wolf Trap feted Dizzy Gillespie with a breathtaking all-star concert in honor of his 70th birthday; Danish violinist Svend Asmussen made a rare pair of recordings for Danish labels including "Jazz for the Homeless" was formed in San Francisco, with the intention of organizing a series of benefit concerts; BMV threw a star-studded New York celebration for Herbie Hancock; and saxophonist Oran and Ravi Coltrane made their debuts, 20 years after the death of their father, John Coltrane.

The saddest stories in jazz this year were the stories of Woody Herman and Jaco Pastorius.

Herman suffered a heart attack early in the year, and, by year's end, was bed-ridden and threatened with eviction from his home. The aging bandleader has had problems with the IRS - he's been working for two years to pay off a crippling tax debt.

Jaco Pastorius, 35, had been substance-abusing his health and career away from several years - actually living on the streets of New York for awhile, sweeping up playgrounds and doing odd jobs - when the incident that led to his death occurred.

The Pastorius and Herman stories were rags to riches to rags to riches stories - we tended to think those paths were out in the '40s, '50s, or '60s. They, clearly, did not. And when the Kennedy Center Honors for this year - the nation's highest official artistic awards - were announced, were birthday boys Dizzy Gillespie or Benny Carter on the list? Nope. Perry Como and Sammy Davis, Jr. were on the list.

The jazz world also lost Buddy Rich, Turk Murphy, Howard McGhee, Dick Wellstood, Bob Pare, Freddie Green, Eddie Durham, Maxine Sullivan, Wilbur Little, Victor Feldman, Eddie "Lockjaw" Davis, Sippie Wallace, Theorigen Stuib, Alfred Lion and Bola Sete during the past 12 months - irreplaceable losses, all.

So that's it - another year, another JazzTimes Convention. One proud owner of a new European record company told me earlier in the year that his goal was to find, "The next Ornette Coleman Quartet." He is, as far as I know, still looking. However, the old Ornette Coleman Quartet is back and that, these days, is nothing at all to sneeze at.
Around The Route
By Camille Compasio

Cash Box just learned that two new categories have been added to the annual AMOA JB (Jukebox) Awards. One is called the "pioneer award" and it will be presented during this year's awards ceremony to The Four Lads, whose successful career in the music business goes back more than three decades. "Moments To Remember", one of their many hit singles, still ranks among the seven or eight longest reign ing chart-toppers of all time. The Four Lads, by the way, are the headliners at this year's banquet show - so they will definitely be on hand to personally accept the award - and group member Frank Bussiere called the Cash Box office this past week to tell us how thrilled the guys are to be so honored by the jukebox industry.

The other new award is called the "Jukebox songwriters award" and it will be presented to Jack Hammer whose credits as a composer include the Jerry Lee Lewis hit "Great Balls Of Fire"; and whose talents span the entire entertainment spectrum from Chicago to Hollywood. The group's track record on the country charts is quite impressive for newcomers, and includes "The Bed You Mad For Me" (WB) and "Whiskey If You Were A Woman" (WB) - plus their latest "Somewhere Tonight", which was number 44 with a bullet on the Cash Box country chart the last time we checked. Don't be surprised if this group makes an appearance to accept the award. AMOA is really pulling out all stops to present an entertainment format for this year's JB, Games and Cigarette Promo Awards banquet. We'll keep you posted on further developments - so keep tuned.

Spoke with Sandy Betelman at the C.A. Robinson & Co. Los Angeles office, who's knee deep in plans for promotion in AMOA Expo '87 and the two big, post-convention shows they'll be hosting on November 18 (San Francisco) and November 20 (in L.A.). Ira Betelman was at the JAMMA show in Japan when we called; and Hank Tronick was in the midst of a 3-weeks vacation in the Far East. Our conversation was brief, but just long enough to learn that business is going great and the Betelmann's are looking forward to their visit to Chicago for Expo...Notice the accompanying photo (taken at Robinson's famous pre-showing dinner party last year) of Sandy, his lovely wife Adrea, their youngest son Matt and their older son Heith.

If you're looking for something elegant and unique in the way of lodging on your next trip to Chicago, you might want to investigate the new Hotel Nikko where you can sleep in one of the tatami suites for about $750 a night. There's even a Japanese garden outside the bedroom window. Or, if you prefer American style luxury, these traditional suites go for a mere $650 a night.

Wisconsin ops are might proud that one of their own, Wally Bohrer Jr., will be installed as president of AMOA during this year's Expo.

WAMO, the Wisconsin state association, is planning a very special reception in his honor. The state has always been well represented on the convention but this year's contingent is expected to be the biggest yet, as a further demonstration of pride and support.

Rowe distributors attending the factory's annual meeting in Scottsdale (10/8-10) did not see a new dedicated compact disc jukebox although it is down the road a piece. Rowe is maintaining a careful, responsible position in this regard. They don't want to introduce their machine prematurely, in view of the rather unclear technological situation with compact disc. However, the memory being there's still a chance that what may be introduced today might be dramatically different six or eight months down the line. However, the factory did introduce their new R-92 line, which includes a 45's jukebox available in blue or golden tan cosmetics; a gorgeous Video Jukebox with a dramatically designed marquee and magnificent Beta Hi Fi stereo sound; and, of course, the c.d./combo unit. They'll be doing a big promotion on the Video Jukebox at AMOA Expo so be sure to stop at their booth! Incidentally, as revealed at the meeting, vpee Joel Friedman has taken on the added responsibility of Rowe's Nostalgia phoneline along with custom music - including background and foreground.

Up next (10/22-24) is the annual Amusement & Music Operators of Virginia state convention and trade show at the Cavalier Hotel in Virginia Beach. Guest speakers will include Frank "The Crack" Seninsky, who will discuss "Cutting Cost and Increasing Income"; Tom Cahill of Williams who will conduct a seminar on electronic pinball repair; and Joe Pankus whose presentation will focus on the Seeburg compact disc jukebox; and Bill Cravens of Capcom USA who will address the general membership meeting. In addition, there will be a golf tournament, a pool tournament, a ladies program, banquet and floor show, an evening cruise down the bay - and a layout of 25 booths on the exhibit floor displaying a full assortment of coin-op equipment, supplies and services.

Dollar Coin Legislation Introduced In U.S. House of Representatives

CHICAGO - The coin-op amusement industry's goal of replacing the U.S. one dollar note with a successful one dollar coin has moved one step closer to achievement with the recent introduction in the U.S. House of Representatives of HR 3348 - a bill to replace the one dollar note with a coin. A press conference was held on September 29, in the Capitol Building (following the bill's introduction) and among those present were both the key sponsors of the House Bill and the sponsors of a similar bill scheduled for introduction in the Senate on October 1. AAMA was represented at the press conference by executive vice president David Weaver. Also represented was the National Automatic Merchandising Association (NAMA) along with other groups interested in the bill's success.

Senator John Warner (R-VA) announced the Senate bill and was joined by Senators Pete Domenici (R-NM) and Dennis DeConcini (D-AZ) who all spoke in favor of the bill. They stressed the difference in the life expectancies of the one dollar note versus a dollar coin - a note lasts about 18 months while a coin, almost 20 years - a fact that would save the federal government approximately $117 million yearly. The senators also noted that the dollar coin, which as proposed would carry the likeness of Christopher Columbus, would be an excellent way to celebrate the 500th anniversary of the discovery of the New World. The elimination of the need for expensive bill changers and the resulting lower prices to consumers was also stressed; as well as the benefits the dollar coin would provide for the visually handicapped.

Congressman Jim Kolbe and Congressman Morris Udall both spoke in favor of the House Bill on behalf of 15 other co-sponsors.

Weaver pointed out that there is one major difference between the House and Senate versions of the bill. While the House bill calls for the cessation of production of one dollar notes within 18 months of introduction of the coin, the Senate bill will call for a study of what to do with the one dollar note.

As Weaver remarked, "AAMA is convinced that the dollar coin will only succeed if the dollar note is withdrawn," acknowledging that Rick Currie of the AAMA-member firm Coin Controls, Inc, makes this point repeatedly as he "stumps" the industry on behalf of the dollar coin.

Weaver further pointed out that the introduction of the legislation is an important milestone, but is really the beginning of what could be a

(Continued On Page 37)

Boxing Champ Mike Tyson To Promote Newest Nintendo Game Pak

CHICAGO - Nintendo of America, Inc. has signed a promotional contract with world boxing champ Mike Tyson. The agreement with Nintendo calls for 21-year-old Tyson, who holds the World Boxing Association, International Boxing Federation and World Boxing Council titles, will offer his name to Nintendo's new

(Continued On Page 37)


**Looking Back**

Nintendo’s ‘R-Type’ Dedicated Game

Nintendo has announced the release of “R-Type”, its new dedicated games, licensed exclusively to the company by Irem Corporation. This is Nintendo’s first dedicated game since the 1984 introduction of its hit “Punch Out!”

“We are really excited about R-Type,” stated Frank Ballouz, vice president-marketing. “The industry has been asking us for a new dedicated game and we’re really proud to be responding to their wishes with a hot product.”

The factory reports that after just nine weeks on test, the game’s earnings are being compared to such hit pieces as Double Dragon, Super Sprint, Outrun and others.

R-Type is an exciting game of combat presented with spectacular graphics, challenging gameplay and outstanding sound effects. The player’s objective is to fight through eight different stages of enemy territory by maneuvering the R-9 interstellar craft. Amazing fighting power is provided by the R-Type lasers with which the players are armed. Additionally, the players must shoot power crystals along the way for added strength and protection. There’s no stop, heated action from start to finish.

At the various test locations for R-Type, Nintendo has recorded such player comments as “R-Type is totally awesome”...“These are the best graphics I’ve ever seen” and “Nintendo has a real winner!”

Sample shipments of the new game are scheduled to begin in the second week of October. Further information may be obtained through factory distributors or by contacting Nintendo of America at 4820 150th Ave. N.E., P.O. Box 957, Redmond, WA 98052.

**Tyson**

Game Pak “Mike Tyson’s Punch-Out”

In addition, Tyson’s likeness will be programmed into the game.

As stated by Nintendo of America president Minoru Arakawa, “The youngest man ever to win a heavyweight title, Tyson is a leader in the sports world. We signed this rising star to show our confidence not only in the growth and longevity of the home video game category, but also in the championship nature of our product line.”

Arakawa went on to explain that, “The agreement between Nintendo and Tyson will be on a worldwide exclusive basis. Tyson’s celebrity status, like the leadership position of the Nintendo Entertainment System (NES), will provide us with an opportunity to add to the impact of Nintendo’s global marketing efforts.”

Tyson will be featured in the lead commercial in Nintendo’s new $20 million marketing campaign. The high-tech, state-of-the-art commercial will debut this November.

“Mike Tyson’s Punch-Out!” places the home video game player inside the boxing ring as a contender in a series of challenging matches, looking up to a tough battle against the champ himself. Unlike most other video games which feature fantasy characters, Nintendo’s new game replicates a realistic boxing environment where skill and reflexes are the key to the home video game player and tested against boxing competitors.

“Mike Tyson’s Punch-Out!!” which carries a list price of $39.99, will include special motivational messages from Tyson, designed to encourage a winning spirit among today’s youth.

Tyson is pictured in the accompanying photo giving us a personal demonstration of this exciting new game pak.

**Coin**

(Continued from page 36)

Lengthy effort to achieve the association's goal. "Now is the time for this industry to communicate directly and effectively with our elected representatives," he said. "You can bet that AAMA will be encouraging its members to make the point clearly and directly - 'out with the non-interesting dollar coin.'"

Coalition wants coin

A diverse coalition of retailers, vending machine operators, and metal producers and fabricators has endorsed legislation calling for a new one dollar coin bearing the likeness of Christopher Columbus; and also the efforts of Senators Domenici and Warner and Representative Kolbe and Udall.

To help differentiate the new coin from quarters, the legislation requires the coin to be gold in color. The Coalition enumerated the numerous benefits to be derived on the part of the American taxpayer (who would save over $50 million annually based on the longevity of the coin versus the bill); the vending machine consumers (since the costs of bill changers would be eliminated and the savings passed on to the customer); mass transit systems; and the visually handicapped.

The Coin Coalition believes that the dimensions of a new dollar coin should retain those of the Susan B. Anthony dollar, but should be made slightly larger without reeding (small ribs on the edges), since changing the dimensions would require the reworking of all foreign coins to avoid accidental interchangeability of inferior value coins not to mention the thousands of machines that would have to be refitted.

The proposed legislation calls for the phasing out of the dollar bill three years after the Columbus coin is introduced. Further, a January, 1987, Treasury Department study noted that "The United States' failure to substitute the dollar coin for a dollar bill is due, at least in part, to the continued production of the bill after the coin (Susan B. Anthony dollar) has been released."

In the final analysis, the Coalition believes that a major educational awareness campaign is required to demonstrate that currency reform will help fight inflation and reduce government spending.

**Williams Taps Mountain Coin**

CHICAGO - Marty Glazman, vice president-marketing and sales for Williams Electronics Games, announced the appointment of Mountain Coin Machine as a distributor of Williams products in Denver, Colorado; Phoenix, Arizona; and Albuquerque, New Mexico.

Mountain Coin maintains offices at the following locations: 345 W. 62nd Avenue, Denver, Colorado 80216; 2632 N. 37th Drive, Phoenix, Arizona 85009; and 2910 4th St. N.W., Suite E, Albuquerque, New Mexico 87107.

Commenting on the appointment, Glazman said, "Williams welcomes the opportunity to work with the Mountain Coin organization. The new appointment will strengthen the sales of Williams products and result in increased service to our customers.

Cash Box October 24, 1987
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Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00. CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADS. All ads are priced EXCEPT on your check is NOT enclosed with your order your classified ad will be held for a following issue pending receipt of your check or cash. NOTICE—$723 Classified Advertisers (Outside USA add $78 to your present subscription price). You are entitled to a classified ad of 40 words each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of 35c per word. Please count words carefully, be sure your Classified Ad is sent to reach the Los Angeles publication office.

Classified Ads Close Tuesday

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