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

Billy Joe Royal
Top Country Honors

BMI

Proudly Congratulates

Our 1987 CMA Award Winners

Paul Overstreet
Song Of The Year
"Forever And Ever, Amen"

Hank Williams, Jr.
Entertainer Of The Year
Music Video Of The Year
“My Name Is Bocephus”

Holly Dunn
Horizon Award

The Judds
Vocal Group Of The Year

Johnny Gimble
Instrumentalist Of The Year

The First Family Of Country Music
EDITORIAL

The Changing Faces Of CD

ow that the manufacturing and supply problems that plagued the compact disc format in its early days have been solved, the format is showing some major and valuable new uses.

Virtually every manufacturer has its own midline and low price series, which have proven to be a marvelous method of rejuvenating the catalog business and keeping it at a fever pitch. Prices for these series have generally been kept under ten dollars, with some as low as $6.98. These prices afford the consumer the opportunity to upgrade black vinyl with the superior sound quality of the CD, or just to replace long worn out or missing records from their collection.

One of the format’s newer and more exciting uses has been the CD sampler. These samplers, from many labels, have been recognized as excellent packages to introduce broadcasters to up and coming singles, and mixing them with established hits has made a convenient method for both previewing and play list adds. Columbia, for example, has produced a number of different samplers from several different departments, ranging from the current pop hits to dance to R&B to a recently distributed jazz sampler. Interesting, and a valuable programming tool.

We find that the CD samplers that are made available to the public a great sales tool as well. There have been a number of them, as Chrysalis, Enigma, Ryko, and Motown have all taken advantage of the opportunities afforded by this format to expose both new and catalog availabilities. The Motown series is hands down the best buy of the format, just loaded with standards and historic classics.

It will be interesting to note the future uses of the CD format and the interface with the consumer levels, there will certainly be more bright ideas on the way.

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WINNER’S CIRCLE

FAITH
George Michael
Columbia

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

VOLUME LI - NUMBER 19 October 31, 1987

THE INTERNATIONAL MUSIC/COIN MACHINE/HOME ENTERTAINMENT WEEKLY

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Editorial Contact: Michael Michaelis, Publisher/Editor. Advertising: Richard G. Adamson, Vice President. Phone: (212) 683-7440. Mailing Address: P.O. Box 10010, New York, N.Y. 10019. Telephone: (212) 683-7440.

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Cash Box is also a member of the American Society of Composers, Authors and Publishers (ASCAP), the Broadcast Music, Inc. (BMI) and the Performing Rights Organization (PRO).

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CBS 3rd Qtr. Profits Double

LOS ANGELES - CBS Inc. reported last week a doubling of profits in their third quarter earnings over last year's figures, with the Records Group outperforming the broadcast unit for only the second time.

For the quarter, CBS reported net income of $59.9 million, or $2.31 a share, compared to $28.6 million, or $1.09 a share, in the 1986 time frame. Overall revenues rose 6.4%, from $925.1 million to $984.2 million.

The Records Group showed an amazing quarter, mirroring the industry's strong performance, posting a 121% profit increase before unusual items of $19.2 million to $42.4 million. The unit's revenues jumped 22% from $339 million to $414 million. Records Group profits were helped by releases of Michael Jackson's "Bad" and Pink Floyd's "A Momentary Lapse Of Reason," and Bruce Springsteen's "Tunnel Of Love" should keep the unit in the black through the holiday season.

CBS reported significant profits in both the domestic and international record units due to the new releases and the increasing popularity of compact discs.

The broadcasting group was hurt by a soft advertising market leading to declining revenues. Particularly hard hit were the primetime and daytime markets. Revenues dropped 6%, from $823.2 million this year to $847.1 million, and profits before unusual items plummeted 17.6%, from $478.8 million to $394.4 million.

CBS also reported increasing profits for its Columbia House division, due in part to expanded CD and home video sales.

Seventh CMJ Music Marathon Gets Set To Unfold

Lee Jeske

NEW YORK – Heavy metal and social consciousness will come head-to-head, or is it arm-in-arm, at the Seventh Annual CMJ Music Marathon, set to invade New York's Roosevelt Hotel October 29-31.

From a keynote speech by Abbie Hoffman on “Activism in the 1980's: Music, Media & Society” to a panel bringing together members of Motorhead and Death Angel - to a whole lot of stuff in between - the CMJ convention, as always, won't go by unnoticed. Anything that addresses The Politics of Dancing and devotes a good deal of its time to heavy metal does not go by unnoticed.

Following an all-day extensive workshop Thursday on "College Radio: Present & Future" things should kick off in grand style with Friday's combined keynote addresses and performances from 11:30 - 1:00 p.m. Abbie Hoffman and Billy Bragg will each deliver an address, and Jackson Browne will then pop in to introduce Nicaraguan "nueva canción" singers Salvador Bustos and Guadarramano.

Other highlights (and panelists) on Friday's "Discovery" schedule are "From Demo to Limo: The Evolution of New Artists" (Linda Clark, Frank Riely, others), "The Politics of Dancing" (Jackson Browne, Vernon Reid), "Lawyers, Guns & Money," "Surviving and Thriving as an Independent Record Label," "Cultural MeltDown: Integration of Non-Music Into the Mainstream" (Hal (continued on page 35)

Sid Griffin Talks About The Long Ryders

By Tom DeSavia

LOS ANGELES - The Long Ryders have frequently been labeled as essential pioneers of the rejuvenated roots-rock movement. Oddly enough, the Ryders have yet to reach a mainstream acceptance here in their native America. Although long-time critics favor the band has yet to achieve the commercial success obtained by many of their peers. While they have achieved a somewhat major cult status here and have had success with audiences overseas the band has yet to generate the media attention of a Lone Justice or the commercial acceptance of a Los Lobos. Recently, the band's Sid Griffin spoke to Cash Box, discussing the evolution and future of The Long Ryders.

Griffin, a long time fixture in the L.A. music scene (since his arrival on the West coast 10 years ago), serves as chief songwriter for the band, as well as obtaining much lead vocal and guitar duties. The line up of the band alongside Griffin (as the last LP) reads as follows: Steven McCarthy on guitar and vocals; Greg Sowers, drums; and the recently departed Tom Stevens, who contributed bass and vocals.

Currently signed to the Island label, The Long Ryders are presently sporadically touring in support of (continued on page 35)

SMN Adds Chicago Station To 'Wave' Net

Burkhart/Abrams Signed To Consult 'Wave'

LOS ANGELES - The Satellite Music Network and Metropolitan Broadcasting have announced an agreement with Burkhart/ Abrams/Douglas/Elliot and Associates to consult the nationally syndicated "Wave" format. The Wave network is produced in Los Angeles by Metropolitan's KTWW and its director of programming Frank Cody, and is distributed by Satellite Music Network. Affiliates already signed include Kansas City, San Diego, Seattle and Dallas.

SMN's chairman John Tyler said about the B/A/D/E signing "This combination of forces gives the Wave network the finest resources in radio today." His sentiments were echoed by Metropolitan president Carl Brazell, who commented "The addition of Burkhart/Abrams completes our team, giving our network and affiliates the best programming and marketing expertise available in this exciting new area."

In a new development, SMN announced that WZRC in Chicago will become KTWW, becoming the fifth major market station to carry the Wave's signal. Station owner Vern Merritt said "We will carry it in an unadulterated form off the satellite. Chicago has a most sophisticated, aggressive audience which is a perfect match for the Wave demographics; it will be extremely well received."

"This is the best of all worlds for us," said Kent Burkhart, chairman of B/A/D/E. "Lee Abrams has been heralding new age music as a format base for years, and we believe that the Wave is the finest execution of that format."

MCA Publishing Sweeps ASCAP, CMA Awards

LOS ANGELES - MCA Music Publishing scored big at last week's ASCAP and Country Music Association Award ceremonies.

At ASCAP, MCA was given sixteen awards for the most performed songs during 1986, the largest number of awards ever presented to a single publisher for a single year period. MCA was named ASCAP's publisher of the year.

At the CMA Awards, MCA became the first publisher in the history of the awards to win song of the year honors for three consecutive years.

This year's winner, "Forever And Ever, Amen," by Don Schlitz and Paul Overstreet, follows last year's "On The Other Hand" by the same tandem and 1985's "God Bless The U.S.A." by Lee Greenwood.
I.R.S. To Bow World Media Company

LOS ANGELES - I.R.S. Inc. has formed a new branch, called I.R.S. World Media, to handle the production of feature films. The new company will be affiliated with I.R.S. Inc. and will be headed by president Paul Fickeham and vice president Daniel O’Keefe. The I.R.S. Inc. chairman Miles Copeland is chairman of the board.

The film company has inked a four picture theatrical distribution deal with New Line Cinema, which will distribute the films domestically and internationally in all markets, including domestic home video. A separate domestic home video deal has been struck with RCA/Columbia Pictures Home Video.

In announcing his firm’s expansion, Copeland explained: “We look upon ourselves as a talent organization first and foremost. Because many of our artists have multiple talents, over the years we have built infrastructure that enables them to fulfill their potential in the various entertainment fields. The establishment of a film and TV production company is both a logical and vital extension of this philosophy.”

World Media president Colichman added: “I.R.S. World Media is looking to bridge the gap between the attitudes of the world and the edge. We want progressive ideas with a unique vision.”

World Media has announced the first feature to be produced under their banner, entitled The Decline Of Western Civilization II: The Metal Years. The film, already under production in Los Angeles with Penelope Spheers directing, will be a docudrama about the metal genre, spiced with concert footage and interviews.

At least six other projects are currently under development at World Media, with the emphasis appearing to be focused mainly on comedy.

TICKER TAPE

NEW YORK — Dana Susse, composer of “You Ought To Be In Pictures,” “Whistling In the Dark” and several other standards, died December 16 at the age of 75. According to Steven J. D’Onofrio, deputy general counsel, Anti-Piracy, for the RIAA, the recent raids in six states constituted “the busiest and most successful 10-day period in RIAA’s history. We feel the combined effort of these actions will rock the illegitimate distribution and retail markets in the near future.”

Mick Jagger will do his only live TV interview on a special edition of the phone-in show Rockline on November 19. The program, hosted by Bob Coburn, will be broadcast from Rockline’s New York studios, and will be heard by the show’s largest audience ever... The RIAA presented former Maryland Senator Charles McC. Mathias, Jr. with its fifteenth Cultural Award, Oct. 6, for “an outstanding contribution to the arts and culture in America.”

Teledisc will release “The Gershwin Collection,” a 53-song compilation of over 40 artists (from Al Jolson to Willie Nelson), to commemorate the 50th anniversary of George Gershwin’s death... Norby Walters Associates has changed its name to General Talent International... Japan’s Nippon Television will air a two-hour Michael Jackson special, Oct. 31, much of which taped during a recent Jackson concert... Women In Music will sponsor a recording studio workshop, Nov. 18 at New York’s Loews Summit Hotel; call (212) 627-1420 for information... Sheila Davis will conduct a six-hour seminar called “Songwriting” at Sondheim, Nov. 7 at the Singer’s Forum Foundation, 153 Fifth Ave.; call (212) 674-1143 for details... New on the bookshelves: 20 Years of Rolling Stone: What a Long, Strange Trip It’s Been, edited by Jann Wenner ($24.95, Friendly Press) and Notes On Broadway by Al Kasha and Joel Hirschorn ($19.95, Fireside).

EXECUTIVES ON THE MOVE

Kenyon Promoted - Lou Maglia, president, Island Records Inc. has announced the promotion of Kathy Kenyon from director to vice president, artist relations. Kenyon joined Island in 1976 and was director of national promotion until 1984 when she became director of artist relations.

Capitol Names Two - Capitol Records has named Jill Meyers as manager, media & artist relations, East Coast. Based in the New York City branch, she will report to Dorene Lauer, national director of media & artist relations. Also at Capitol, Ritch Bloom has been named national director of album promotion. He will cover the United States market and report to Ray Tussen, vice president for rock promotion.

Arista Changes - Clive Davis, president of Arista Records, has announced the appointment of Al Kiczales to the position of vice president, finance. In this capacity, Kiczales will be responsible for directing the finance and accounting functions, the establishment of finance policies and overseeing the financial activities. As director of business and legal affairs, Doug Daniels, national director R&B promotion, has announced the appointment of Tom Brown to the position of R&B promotion manager for the Southeast. Green will be based in Atlanta. Abbey Konowitz, vice president video and artist development, has announced the appointment of Linda Ingrisano to the position of senior coordinator, video. She has been a video intern for Arista for the past year.

Ritholtz Promoted - Mike Bone, president of Chrysalis Records announces the promotion of Adam Ritholtz to the position of vice president, business affairs and law. Ritholtz will now be in charge of business and legal affairs for both Chrysalis Records and Chrysalis Music Publishing.

Capitol Sets Promo Field Staff - Capitol Records has announced the appointments of the following local promotion managers. Jeff Shanel will be based in Miami, Florida and cover the territory of Key West, Tallahassee and Jacksonville. Jon Baker will be based in Cincinnati, Ohio and cover the areas of Indiana, Kentucky, West Virginia and Southern Ohio. Tim Burtis will be based in Atlanta, Georgia. Jeff Blakoo will be based in Nashville, Tennessee and cover the areas of Tennessee, Arkansas, and Northern Mississippi. Michael Conway will be based in Chapel Hill, North Carolina and cover the territory of the Carolinas.

Stout Appointed - Burt Margolis, director of data processing for the Warner/Electra/Atlantic Corporation, announces the appointment of Tom Stout as manager of systems & programming.

Williams Named - George E. Williams has been named senior vice president of finance and administration for JCL, announced Jerome Bowie, president. In his new position, Williams will oversee the financial, operational and administrative functions of the company.

JLM Taps Turkkan; Promotes Kaiman - As of October 9, 1987, JLM Public Relations, Inc. dismissed Kim Akhtar. JLM has subsequently hired Larry Turkkan as account executive, while Kim Kaiman has been promoted to publicist. Larry comes to JLM from the position of production coordinator for Denz Productions, Arif Mardin’s production company.

Peterson Promoted - Suzie Peterson has been promoted to vice president of production/development for the MCA Home Entertainment Group. It was announced today by president Gene Giangrande and executive vice president Doug Daniels. Peterson previously held the position of director, new product development, which she has held since 1983.

Campbell Named - David H. Campbell has been named vice president of administration of International Video Entertainment Inc., it was announced today by Jose E. Menendez, chairman of the board and CEO of International Video Entertainment Inc. Campbell was formerly vice president of venture planning for RCA/Ariola International, based in New York City, a position he held for two years.

Elberg and Malenczuk Promoted - Scott Elberg and Jill Malenczuk were recently promoted to national sales manager, WNEW-FM and local sales manager, WNEW-FM respectively. Both Elberg and Malenczuk were account executives with WNEW-FM before their appointments.

Felton Appointed - Mark Felton has been appointed vice president of concerts and booking for Radio City Music Hall Productions, it was announced recently by Scott Sanders, executive vice president of entertainment and creative development for RCMHP. He will report directly to Sanders. For the past five years Felton has served as director of concert/talent bookings.
The Rainbow Guild
Of the Amie Karen Cancer Fund for Children
Requests the pleasure of your company
For an enchanted evening in Camelot

Honoring Shelly Duvall
For her devotion to the imaginations of children everywhere
Hosting the evening

Mr. Elliot Gould
Entertainment
Marilyn Michaels
Comedienne/Singer/Impressionist
And Featuring
Ray Moshay & his Orchestra
Saturday evening, November twenty-first,
nineteen hundred and eighty seven
Champagne reception, seven o’clock pm
Dinner, eight o’clock pm
THE BEVERLY WILSHIRE HOTEL, THE BALLROOM
Black Tie

Name ____________________________________________
Address ____________________________________________
Phone ____________________________________________

_____ I look forward to a wonderful evening.
Enclosed is my check for $ _________ at $200. per person.
$2000. per table of ten.

_____ I am unable to attend, please accept my donation of

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Please list the guests with whom you wish to be seated.

Make your tax deductible check payable to:
The Amie Karen Cancer Fund for Children
and mail to:
Mrs. Leonard Reifman
10551 Lindbrook Drive
Los Angeles, Ca. 90024

Chairwomen
Jennifer Goddard, Maxine Moshay,
Leslie Cane Schneiderman

Reservations must be received by November 12, 1987. Confirmations will be sent.
SINGLE RELEASES

OUT OF THE BOX

HER
Found Someone (3:42) - Geffen (7-8191) - April Music-Is Hot Music-Sut For Music/ASCAP - M. Bolton-M. Mangold - Producer M. Bolton
Cher returns to the recording scene after a lengthy hiatus. The results are pleasing - Cher is in top form on this powerful rock outing. The contemporary feel of this tune coupled with the public's renewed interest in the performer should result in explosive airplay.

LISA LISA & CULT JAM - FEATURING FULL FORCE
Lisa Lisa and Full Force once again demonstrate their proven winning combination on this slickly crafted, outful duet. Watch for instantaneous Top 40, Black Contemporary and Adult Contemporary saturation.

FEATURE PICKS

HE CARS - Strap Me In (3:40) - Elektra (7-69427) - Lido Music/ASCAP - R. Ocske - Producer R. Ocske
Second single culled from the recent Door To Door LP is this powerful pop/rock number led by Ric Ocske's inimitable vocals.

HARSHA DAVIS - Don't Tell Me The Time (3:33) - Capitol (P-8-44037) - J. Fain Music/BMI - M. Davis - Producer R. Zito
Fomer Motels' frontwoman ventures out on her own to deliver this impressive pop outing. Should cause quite a stir, watch for it...

JIMMY DAVIS & JUNCTION - Kick The Wall (3:33) - QMI/MCA (33107) - Uncle Oscar's Music-Songs Unreel/ASCAP - J. Davis - Producers: J. Holder-D. Smith
Davis' tune is already scoring some impressive Top 40 radio attention. Haunting rock tune is reminiscent of Jackson Browne.

AZTEC CAMERA - Deep & Wide & Tall (3:56) - Sire/WB (7-28153) - WB Music/ASCAP - R. Frame - Producer R. Tileman
U.K. sensations return with an fantastic outing in sophisticated pop. Could be the tune that exposes them in the states. Time will tell...

MILLIONS LIKE US - Guaranteed For Life (4:09) - Virgin (7-99412) - Virgin/Nymph Music/BMI - Millions Like Us - Producer H. Walinski
Exceptionally soulful vocalist John O'Kane stands out on this extremely rong miempo number. Check it out, you'll be pleasantly surprised.

WHITNEY HOUSTON - So Emotional (3:46) - Aista (AS1-9612) - Billy Steinberg Music-Denise Barry Music/ASCAP - Steinberg-Steinberg-Kelly - Produced N.M. Walden
Playful dance/pop tune will undoubtedly follow in Houston's established radio and chart success. Headed straight for the top.

JUDIE COLE - You Were In My Heart (4:30) - Warner Bros. (7-28202) - Colesion Music/BMI - J. Cole - Producer R. Tietman
THE BEACH BOYS & LITTLE RICHARD - Happy Endings (3:58) - Critique/Atl. (7-99392) - Bruce Johnson Music-Daywin Music/BMI - B. Johnson-
T. Melcher - Producer T. Melcher
Latest release from one of the key saviors of country music is an exceptional piece of homespun craftsmanship. Tune is certain to race up the country charts.

OUT OF THE BOX

DIANA ROSS
Tell; Me Again (3:13) RCA (3297-7-RAA) - Songs Of Freedom-Rosstown Music/ASCAP - W. Phipps - Producers: D. Ross-T. Dowd
Beautiful ballad featuring some of Ross' most memorable vocal work in years. Black Contemporary outlets as well as Adult Contemporary radio should benefit greatly from this one. Top 40 radio play should result in time. Latest off Red Hot Rhythm And Blues LP.

BREAKFAST CLUB
Never Be The Same (3:59) MCA (33194) - MCA Music-Unicity Music-Short Order Music/BMI - D. Gilroy-S. Bray - Producers: M. Verdi-S. Bray
Mainstream radio has discovered the talents of Stephen Bray and Co. (a.k.a. Breakfast Club). Top 40 radio knows a winning formula and should react immediately to this powerful dance tune. Black Contem- porary and power-formatted radio will undoubtedly benefit as well.

OUT OF THE BOX

RECORDS TO WATCH

MÖTLEY CRÜE - All I Need (3:33) - Elektra (7-69429) - Mötley Crüe Music-Nick Music-Krell Tunes/BMI - S. Lee - Producer T. Weiman
DANNY WILSON - A Girl I Used To Know (3:22) Virgin (7-90999) - Warner Music/PRS - aadmin. by Warner Tamerlane Pub./BMI - C. Clark - producer D. Bascombe

Cathex October 31, 1987
Belinda Carlisle—Heaven On Earth MCA MCA-42080-Producers: Rick Nowells—Bar Coded
   Carlisle bursts out of the box with her second solo LP. Here she attacks a variety of styles, from the haunting “Circle In The Sand” to an appropriately psychedelic remake of Cream’s “I Feel Free” to the prime pop of “Should I Let You In.” Established name should fly at retail, while slick grooves are radio-ready.

VAWA NEE—Epic BFE 40885-Producer: P. Gray/J. Taig—Bar Coded
   Silky smooth synth-bop from Down Under, more intriguing than most of the genre. Production tricks add quirky lustre to Paul Gray’s vocals, making them as compelling as the insurprising lyrics deserve.

Kathy Mattea—Untamed Honey—Mercury/PG 832 793-1 Q-1—Producer: Allen Reynolds—Bar Coded
   Rising young star of the country nouveau, Mattea possesses a deep, expressive voice that she uses to interpret these aching romantic numbers on a plane most singers dream of reaching.

   B/C veterans are back, funkin’ and stompin’ badder than ever. This Memphis-based group’s naughty/sweet mix has influenced many followers in the last decade.

The Alarm—Eye Of The Hurricane—I.R.S. 42061—Producers: John Porter/The Alarm—Bar Coded
   More atmospheric, spiritually-minded Rock from Wales’ Alarm. While comparisons to U-know-who are too obvious, Mike Peters et al have the vision and depth to create their own niche.

The Cucumbers—Profile PRO-1239—Producer: David Young—Bar Coded
   Fresh, catchy college pop from Hoboken’s Cucumbers. A sprinkle of B-52’s, a dash of Pylon, all add up to an invigorating, slightly skewed workout.

INXS—Kick—Atlantic 81796-1—Producer: Chris Thomas—Bar Coded
   Aussie vets follow up the platinum success of Listen Like Thieves with an equally focused, vital effort. Michael Hutchence’s voice reaches more plateaus here, from the insinuating slyness of the first single “Need You Tonight” to the angry cry of “Guns In The Sky.” Guaranteed best-seller, with nationwide tour now underway that should blow out retail bins even more.

THE JETS—Magic—MCA MCA-42085—Producers: Various—Bar Coded
   Second full-length release from these Osmonds of the 90’s echoes the irresistible grooves of their debut, “Is It Magic?” “Believe It Or Not,” “Declaration” and “Rocket 2 U” are sure-fire dance floor faves, while “Anytime” and “Make It Real” hold down the mellow side.

Various Artists—A Very Special Christmas—A&M Special 3911—Executive Producer: Jimmy Iovine—Bar Coded
   Star-studded charity benefit for the Special Olympics features a collection of Christmas tunes from U2, Whitney Houston, Bruce Springsteen, Sting, Run DMC, Joni Mitchell, Madonna, Bob Seeger, Brian Wilson, and more. Coordinated by Jimmy Iovine.

Feature Picks:

Jimmy Davis—Kick The Wall—QMI/MCA MCA-42015—Producers: J. Holder/D. Smith—Bar Coded
   Young Memphis singer/songwriter in his vinyl debut. His clear, strong voice propels these gritty heartland rockers.

Men Without Hats—Pop Goes The World—Mercury/PG 832 730-1—Producers: Men Without Hats/Zeus B. Held—Bar Coded
   A sense of realistic optimism pervades the latest from Ivan, the guiding force behind the Men. The mosaic work of concept flows throughout, as Ivan explores the innocence of childlike discovery.

Hiding Out—Motion Picture Soundtrack—Various Artists—Virgin 90661—Producers: Various—Bar Coded
   High-energy soundtrack of Jon Cryer’s latest film features performances from Virgin artists like Boy George, Betty Poision, Roy Orbison with k.d. lang and P.L.L.

Big Trouble—Epic BFE 40850—Producer: Georgie Moroder and others—Bar Coded
   Georgie Moroder applied his glossy production touches to this upbeat, air collection from female newcomers Big Trouble. Bright pop should win serious airplay.

The Controllers—For The Love Of My Woman—MCA MCA-42043—Producers: R. Benatar/G. Senogles—Bar Coded
   Sweet harmonies and soft jazzy touches are the rage here, providing a perfect romantic backdrop for winter’s cold nights.

Records To Watch:

Jesters Of Destiny—In A Nostalgic Mood—Dimension/Restless 72228—Producers: B. Duff/R. Violet—Bar Coded

Beau Coup—Born & Raised (On Rock And Roll)—Amherst AMH 3316—Producers: D. Lewin/D. Baron/J. Purcell—Bar Coded

Various Artists—Epic Presents The Unsigned, Vol. II—Epic BFE 40842—Producers: R. Haber/J. A. Green—Bar Coded

Joe Kenyon—Hymn—Mercury/PG 832 774-1 Q-1—Producer: Jerry Kenyon—Bar Coded

Roy Ayers—I’m The One (For Your Love Tonight)—Columbia FC 40423—Producer: Roy Ayers—Bar Coded

Fibonacci—Civilization And Its Discontents—Blue Yonder 0112—Producers: Fibonacci
WEEKEND UPDATE
Caught a couple of hot shows last weekend.
First up was Friday night at the Music Machine, where Justin's legendary blues club, Ultra's, brought the smoking toox-styled blues West for two nights. Hot stuff! Fine performances by the dynamic Buddy Guy, a jam session featuring James Cotton, Delbert McClinton, Jimmy Rodgers and more, with an electrifying young guitarist named Chris Thomas, the first lady of the blues, Angela Brehle, and more...

Then Saturday night it was downtown we went to catch aмест gig at Al's Bar for the boys (the children of the street people). Headlining was Peter Case, also jammin' acoustically as David Baerwald, David + David's vocal half. Although Baerwald's set was painfully short (maybe six songs?), it was in top form. Backed by percussion, he led into a cover of the Who's "Won't Get Fooled Again," "Ain't So Easy," and a couple more from the A&M LP, plus a few new numbers that sounded just as poignant and insightful as the old. New vinyl is a trip the way from the Davids, and it could be hot.

SHOWS - Herb Alpert and the Imaginaries are announced for this Saturday night at the Music Machine. They start at 9. Also playing are David Sylvian and the Mystics, who promise a great show. The band is led by Peter Case, and features the talents of David Baerwald, David + David's vocal half. Although Baerwald's set was painfully short (maybe six songs?), it was in top form. Backed by percussion, he led into a cover of the Who's "Won't Get Fooled Again," "Ain't So Easy," and a couple more from the A&M LP, plus a few new numbers that sounded just as poignant and insightful as the old. New vinyl is a trip the way from the Davids, and it could be hot.

THE COVERS - Points West's pick o' the week is this Scottish acoustic duo on Chrysalis.
This one seems to be Berry Gordy's baby; since the one who discovered the nine year olds, it's appropriate that he control this retrospective package. Gordy, who brought the Jackson family west from Gari, IN., to L.A. to keep an eye on their development, said this about the album and his faith in young Michael, "I remember listening to this kid, watching his incredible natural talent, reflecting the emotional experience of someone who has been through it all more than once. But he's only nine years old. He must have been here before!"... Nicaraguan "New Song" pioneers Duo Guaradabaranza and Salvador Bustos will appear on McGee's Guitar Shop in Santa Monica on November 6 as part of a nationwide college tour produced by Jackson Browne, who also produced their respective LP's on Redwood Records. October 27 will be a special evening at the Pacific Amphitheatre, featuring performances by Willie Nile, Ira Sullivan, Mitch Mitchell, Kris Kristofferson, and L.A.'s own Graffiti Band, joining forces to present a benefit show, with all proceeds going to the Leonard Peltier defense fund. Peltier is an American Indian who has been accused of the murder of two FBI agents at the Pine Ridge Reservation in 1977. It seems that the FBI did some very naughty things during the arrest and trial procedures. At Peltier's appeal, the 8th Circuit Court of Appeals ruled that the FBI committed perjury, withheld, manipulated and manufactured evidence and filed false affidavits. The suits, and concert organizer Peter Coyote, want to make sure that these bogsd improvisations won't become precedent. Worth cause.

Rob Yardumian

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Success stories come in all shapes and sizes. They can be heard on almost any street corner or on any given day. But the Billy Joe Royal success story is a different tale of healthy applause.

Few recording artists experience the exhilarating rush of being catapulted into national popularity once they are gone. But in the career comeback of the decade, Billy Joe recreates in 1968 his meteoric rise to the top of the record charts in 1965, and the momentum is still building. The songs were different then - it was "Swingin' Out," "Billy Joe's Flash," and "The Face that Monkey's Saw." The pace and the formats are different, but this is a different story of a man who took over the world.

Between his hits, "Old Bridge," "Swingin' Out," "Billy Joe's Flash," and "The Face that Monkey's Saw," Billy Joe Royal was a hit maker for the rest of the 60s. He was successful in the music business, but he was also a force to be reckoned with. His voice was powerful and his presence was commanding. His music spoke to people of all ages, and his message was clear: love, peace, and understanding.

As the music industry changed in the 70s, so did Billy Joe's approach to his music. He began to experiment with different sounds and styles, and he was successful in bringing new life to his career. He released albums that were critically acclaimed, and he continued to tour and perform, spreading his message of love and peace.

Today, Billy Joe Royal is a living legend in the music industry. His music continues to influence and inspire people around the world. His legacy is a testament to his talent and dedication, and his success story is a reminder that hard work and perseverance can lead to great things.

Billy Joe Royal
John R. play R&B, "Billy Joe recalls. "There was something in that music that just got to me, deep inside." When his family moved to Atlanta, at high school student Royal auditioned for the Georgia Jubilee radio show on WTJH. He became a regular on the show, and the music association, met other young people who wanted to have far-reaching affects on the lives of Joe South, Ray Stevens, Jerry Reed, and Freddy Weller.

After a couple of small-label records, the impatient teenager left this circle and head for new ground in Cincinnati. "I decided to get out of singing and to act school," he recalls. But fate had other plans. One day, Joe South called from Atlanta and said he'd written a song that would be perfect for George ("Town Without Pity") Pitney. "There was no way to get to George," Billy Joe explains. He was a big star then. But my voice had a similar quality and I flew down to Atlanta and we cut it."

Atlanta-based publisher Bill Lowery took the demo to Columbia Records. They signed Billy Joe to a contract and released the single in 1965. The song was "Swingin' Out." Billboard and Billy Joe Royal was nineteen when the single hit the air.

TALENT ON STAGE
Tom Waits

EUGENE O'NEILL THEATRE, N.Y.C. - While the Image of Tom Waits on Broadway comes up, it's time to feature the music of Tom Waits on the street itself - lying in a puddle of his own urine. The down-and-out booger that inhabits Waits' music, and, for many years, was worn as his persona, is not who we'd expect to see entertaining us from the footsteps. But the new Waits - the Waits of "Fathom" - "Rain Dogs," and "Franks Wild Years" - is a showman, the one who chronicles the seedy lives but not necessarily the one who lives them. The song "Frank's Wild Years," the most cynical, nasty of chronicles, was done here for laughs. No, this is a different story.

And the story is musical vaudeville at its most refined. Waits, for the most part, stays off the piano here - he's front and center, performing at a mike stand with an eerie light attached to it, red megaphone in hand, four or five watches on his wrists. Dancing spastic dances, contorting himself into question marks, exclamation points and quotation marks, presenting his brilliant, Kurt Weillish music in a variety of voices. There's the inaudible rasp/shout of "Hang on St. Christopher," the smooth lounge lizard baritone of the Vegas version of "Straight to the
Julie Brown

LOS ANGELES - Trying to describe the music of Julie Brown is like trying to explain (oh, let's see...) the mysteries of the Sphinx and the pyramids... just isn't easy.

Many may be familiar with Julie Brown via her 1977 album "Homecoming Queen's Got A Gun", which instantly achieved impressive cult status. The success of that single led to an album recorded for the adventurous Rhino label, Goddess In Progress, (which, interestingly enough, became the label's biggest seller at that point). More recently, Brown has signed with Sire records, who have just released her debut LP for the label, Trapped In The Body Of A White Girl. Her current single and video of the same title are also creating quite a stir around the nation.

In addition to her recorded projects, she completed a major movie that Brown co-wrote and co-starred in, "Earth Girls Are Easy", based on a song of Brown's included on the Rhino LP. The film, directed by Julian Temple and starring Jeff Goldblum, is due in theaters this spring. Brown is quickly gaining the public's attention in a frantic way.

"I got a record deal on Sire and the movie deal at the same time," Brown stated during a recent interview with Cask Box. She continued, "It took me a while to get my album together, the movie took a long time to get the movie characters and I never thought we'd both be happening at the same time... it got real schizophrenic." She is quick to state that all the hard work is really paying off, and she feels nothing was in vain.

On record, her vocal style ranges from a Betty Boop meets the Shangri-Las stance on her more humorous cuts - to that of a genuine pop songstress on the LP's more straight ahead tunes. For the first time on vinyl, we are introduced to Julie Brown - the pop vocalist. With the Sire LP, Brown has dispelled the notion that she is solely a novelty act. Included on the album are such top-notch pop gems as "Time Slips Away" and "Inside Every Girl." Brown really wanted to record those songs, and I hope people accept it. People ask me 'why aren't you doing all funny stuff?' But I don't feel like that's the only thing I am, or the only thing that I'd like to do in life or put out there... To me, a lot of what I'm doing is like modern bull, but songs... 

Brown stated that although the rigorous of working on the film proved trying at times, the results are ultimately rewarding. She explained, "The thing that's really fun to me is that with this movie I get to combine everything that I really love to do, and that is really exceptional. I got to sing and act and write and create original material. That to me, is the most unbelievable thing, it's incredible.

(continued on page 35)

Julie Brown

S TING - When Sting was about to begin his "Bring on the Night" tour a couple of years ago, he debuted his band during a three night stint at the Ritz. About this second round-the-world solo tour, Sting last week again introduced his new ensemble in a relatively small Manhattan venue. The spot was the Palladium and the occasion was the 15th birthday of the New England Digital Corporation, which features prominently in Sting's music. 2,500 invites were on hand. The band, and the music, soon started to stir.

For one, liked the sound that Sting's "Bring on the Night" band had - sort of Weather Report meets the Police - and I was a bit sorry when he indicated that it was a one-time thing, sort of, "Well, this jazz thing is good for now, but I can't see living with it." I think Sting is a talented songwriter in a classic idiom (he writes intelligent lyrics and stick-in-your-brain melodies, something that Stevie Wonder and very few others are able to do these days) and I think the band translated those songs very nicely. So I was quite pleased when on the stage of the Palladium came Cranford Maralis and Kenny Kirkland. Maralis, just about the best young jazz drummer going (Martin "Smitty" Smith), a new bassist, Branford, Kenny and I, and guess, background singers, though their presence on this night was strictly through the Synclavier. In fact, the Synclavier allows for a bigness and broadness all its own, something that is a bit scary to contemplate (Branford's first solo was performed without Synclavier, it had been programmed into the machine). The "carry a band at all?" is a frightening question, but one that I think is going to be asked a lot in the near future.

The 80-minute take was presented most of the new album. "Englishman In New York," "Two Dance Alone," "Sister Moon," "Rock Steady," "The Lazarus Heart," "Be Still My Beatig Heart," Jimi Hendrix's "Little Wing," etc., everything sounded fine. The band, although Sting kept pointing out that they were "only together for three days," was tight and loose, a combination that is attempted for jazz, but rarely in rock. It's funny, but when Sting's last tour hit Radio City Music Hall, the group didn't sound as loose and relaxed as they had at the Ritz, something I mentioned to Kenny Kirkland right after the concert, and something which he said, "Somebody else just said.

I wonder if the freeliveness will hold through this tour. In any case, Sting and his band cooked after the Palladium, and I think "Nothing Like the Sun" is a fine piece of work.

Lee Jeske

Mercedes Sosa

MERCEDES SOTA - I like a lot of different kinds of music from a lot of different places - Brazilian pop, music, reggae, JuJu, Indian classical music, cajun music, tango - but I had never in any of my travels heard Mercedes Sosa. You must hear Mercedes Sosa at Carnegie Hall," said a friend whose musical taste I trust. "But I like too many kinds of music, I'm sorry," said my friend.

I went to see her. Mercedes Sosa is a hero in her native Argentina and there was a palpable buzz in the hall - she represents the spirit of liberation in South America and the spirit was on 57th Street on this evening.

A short, square woman with Indian features, though no Indian blood, Sosa sang a selection of her songs (from a variety of composers including Milton Nascimento and Cuba's Silvio Rodriguez). Seat center stage - she would occasionally rise for a crowd-rousing dance - and accompanied by a string band, she sang in a rich, affecting, folkish voice and, as many great singers (Edith Piaf, Joao Gilberto, Joseph Shabalala, Pandit Pran Nath), she conveyed passion and power without having a single word understood (by me at least) - most of the audience understood everything. Earthy and authentic, she was singing completely unpretentious music in a direct, moving way.

In the program notes, Mercedes Sosa says something that, very simply, explains why the forces of freedom and liberation will always win: The 80-minute take presented most of the new album. "Englishman In New York," "Two Dance Alone," "Sister Moon," "Rock Steady," "The Lazarus Heart," "Be Still My Beating Heart," Jimi Hendrix's "Little Wing," etc., everything sounded fine. The band, although Sting kept pointing

EAST COASTINGS

Lee Jeske

NEW FACES TO WATCH
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<td>Michael Jackson</td>
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BLACK CONTemporary

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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THE BEAT

HIS NIGHT-Dating back to his gospel days, when Georg Pettus started singing in the church, at age six he has given his heart and soul to music. His particular talent conveys this love with a unique fineness and flair. Born in South Hampton, Long Island, Pettus began teaching himself to play piano and intensively absorbing gospel style music. It wasn't until his senior years that he really listened to pop sounds with Marvin Gaye being a particular favorite. But gospel was his chief love, and he pursued it as a member of various groups.

Developing a relationship with the New York office of Chappell Music, Pettus began to redirect his energies into pop sounds. First as a staff writer with Chappell, then as a writer/session player with H&L Records, he began to taste a measure of success. At H&L, he wrote tunes for the Soft Tones, played keyboards with the late Van McCoy and even cut a club hit with Sandy Mercer's cover of You Are My Love. From there he moved on to performing live in the mid-west with the Satisfactions, fronting the group in clubs for some three years.

"All of these things were good learning experiences," Pettus recalls. "I developed my craft as a writer and singer in a serious way."

Relocating to Minneapolis in the early 80's, Pettus soon gained recognition on the local scene. He sang on local television programs and released a single, Working On My Strategy. One thing lead to another and with the right backing, he got a tape to MCA Records. It took time for all of the tracks included on his lp to come together, and it required Pettus to detail more time to polish off.

Giorge Pettus

From the opening track (and first single) My Night For Love onward, Pettus is in command of his vocal gifts throughout. His approach is seductively romantic, often recalling the classic pop balladeers of the past. Can You Wait, You're Perfect and Make It Right all have this warmly intimate feel. He brings his assured touch to the lp's upbeat tracks as well. I'm Good For You, One Track Mind and I Can Fix-U-Up have a natural verve and urgency, while retaining the singer's sophistication.

Helping Pettus make the most of his gifts are a number of top flight producers, La La, Kashif, David Z, Chuck Gentry and Toulif Silas Jr. "Each producer gave me a different quartet while still looking into my style," says Pettus. "They all had something special to contribute.

The idea was to have my vocals identifiable and tie it all together.

Giorge Pettus is an eclectic album, but the artist stays clearly in focus. Though this is his first album, Pettus brings considerable expertise and years of development to his major label debut. A star on the rise, Minneapolis based vocalist Giorge Pettus is graced with a quality rare in contemporary music, a true sense of style combined with an easy elegance of passion in his ability to deliver a song. His poatey way with modern pop/R&B is captured in his self titled album on RCA Records.

OLD PROS RESURFACE-To say the last few months in the record industry has been interesting would certainly be an understatement. We will cite a few examples: Berry Gordy Jr., has taken more of a hands on approach at Motown Records and the product is sounding like the Gordy magic of old. Al Bell of Edge Records has put on his producers cap and has again a win-win/make a hit this week on his own self on J. Blackfoot. The legendary duo Kenny Gamble and Leon Huff have rekindled their magic touch and put together a monster on Lou Rawls for Gamble & Huff Records.

When you think of the aforementioned names and the massive contributions they have made individually and collectively in the world of music, it is beyond description how their TRACK RECORDS ARE LEGENDARY!!!

A TWO MILES TALE-Over twenty years ago a young Miles Davis took a photo with an even younger baby Miles Davis, after having seen him. Well, as luck would have it, the two were recently reunited during a special exhibition of the now legendary Davis’ artwork held at the Tunnel Nightclub in N.Y.

Miles Davis (l), Miles Jaye (r)

The other Davis, (who had to drop his name to join the musicians union) is making a name for himself as Miles Jaye, with a hit single Let’s Get Love Over, from his self titled album. Above, Jaye surprises the trumpeter with the original photo taken with him and his father.

BOB LONG
BOPPING AROUND
Heard lots of talk at the JazzTimes Convention
most of it familiar talk.

The turn-out was large and the mood seemed upbeat, though the Convention, in its sixth year, needs some new life, some new approaches to the old problems. Maybe next year’s planned move to L.A. will give the Convention some zest and bring out some new faces...Hackensack, New Jersey The Special Music Company has signed an agreement with Milt Gabler, the legendary jazz producer, for LP, cassette and CD reissues of Gabler’s historic, and very important, Commodore catalogue, featuring some of the best of Billie Holiday, Lester Young, Coleman Hawkins, and so forth. The agreement is due in December, with CDs to carry an $11.98 list price and LPs and cassettes to be tagged at $5.98. “We’re delighted to be able to release this historic material in all configurations,” says Special Music general manager Rich Greenberg, “and we intend to fully adhere to Milt Gabler’s original quality standards.”

“One of the finest jazz catalogues of the 40s has now been enhanced by the brilliant digital sound of the 80s,” says Gabler. Henry Threadgill and Fred Hopkins, sometimes known collectively as Air, are angry as can be over the use of Threadgill’s “Apricots On Their Wings” on Cassandra Wilson’s excellent new ECM album, “Days Awake.” See, Cassandra sang the song on Air’s “Air Show #1” (Black Saint), but Threadgill says she stole his arrangement for her own album. Taking Brian Llewellyn’s advice, they’re planning on taking the matter to court...Delos is about to issue a CD by Cedar Walton and has signed up a project by Dwike Mitchell, Willy Ruif and Dizzy Gillespie...Epic, so the rumor goes, is about to go heavy with the jazz thing, with David Murray and what have you...Others rumored as signees...Tony Bennett’s new album, “Ben- net/Berlin,” features guest shots by Dexter Gordon, George Benson and Gillespie...Anita Baker, a modern diva, fell by the Blue Note to catch Sarah Vaughan, a diva for the ages, and the two of them were said to have chatted about a collabora- tion...Hey, what’s going on here? New albums released on the same week by Joao Gilberto and Antonio Carlos Jobim? Sounds like 1962 all over again, and sounds like a good week for bossa nova fans like myself. In fact, Brazilian music in general seems to be in the public eye, what with Sarah Vaughan’s “Brazilian Romance” on the charts, Caetano Veloso’s excellent new Verve album in the stores, and Rykodisc, those people who happily scour around looking for little-known gems, who accepted their put on CD, having just released Chico Buarque’s “Cinnamon Flower” album, a Brazilian project originally out on Douglas. I point everybody in the direction of Avery Fisher Hall, November 23, where Jobim, Gal Costa, Caetano Veloso, Neves and Carlos Barbosa-Lima will be collaborating in what should be a seductive evening of music...Jazz West Coast is the name of a new tome by Robert Gordon ($19.95, Quartet)...Roy Ayers has launched a U.S. tour in support of his “I’m The One (For Your Love Tonight)” album (Columbia)...Tenor saxophonist Loren Schoenberg will perform a free concert at Cooper Union, October 30, and trumpet Frank Gordon will do the same November 11...Jazz, the 1987 New York’s Church of the Heavenly Rest, will offer Dave McKenna on November 8 and a tribute to Dick Wellstood with Dick Hyman, Kenny Davern and other friends and colleagues of the late stride pianist, December 6...Newport Jazz ’87, featuring performances by Branford Marsalis, Michael Brecker, Kenny G and Nancy Wilson, will air on PBS at the end of November...Vocalist and saxophonist Sarah Vaughan is due at the long-overdue L.A. debut at Peri’s Oak Room Bar, where she’ll be through November 7...The two Berlin Jazz Festivals will take place the first weekend in November. The off- icial one will have the Ornette Coleman Quartet and other biggies. The other one, the Total Music Meeting, will have Curtis Clark, Butch Morris and other smal- lies...Joe Pass has re-signed a long-term exclusive agreement with Warner Bros., for which he already recorded some - gulp - three-dozen albums...Donald Byrd, who hasn’t recorded in quite some time, has just signed a deal with Landmark...Red Rodney tells me that, although the original scripts for Clint Eastwood’s “The Parker Story” - which started filming last week - was filled with factual errors, the new script is fine, a good representation of Bird. Red should know, but we shall see. They’re using old recordings of Bird, rather than recreations, and that should help right there.

Lee Jeske
THE BEATLES
Abbey Road – Parlophone/Capitol (CDP 7-46446-2)
Capitol has just released the latest in the chronological series of Beatles compact discs. The first of this particular instalment, *Abbey Road*, should more than please any Beatles’ fan. Completely and perfectly digitally re-mastered, *Abbey Road* stands as a triumph in the world of reviving classic material for compact disc release. The crystal clear package contains such classics as “Come Together,” “Maxwell’s Silver Hammer,” “Here Comes The Sun,” “You Never Give Me Your Money,” “Polythene Pam,” “She Came In Through The Bathroom Window,” “Golden Slumbers,” “Carry That Weight” etc., etc. *Abbey Road* could easily become the most successful of all Beatles’ disc released thus far.

THE BEATLES
Let It Be – Parlophone/Capitol (CDP 7-46446-2)
“Let It Be,” “The Long And Winding Road,” “Get Back,” – they’re all here. The second Beatles’ disc, *Let It Be*, should fare extremely well with the buying public (... obviously a vast under-statement!). A brilliant example of the superior sound quality capable from a compact disc. The clarity achieved in transferring the original analog recording to digital technology is superb. Most have heard *Let It Be* thousands of times - yet there is no describing the experience of listening to such a masterpiece in such astonishing sound. Don’t miss “For You Blue,” “Across The Universe,” “I Me Mine,” “I’ve Got A Feeling,” or “One After 909.” Don’t let this on pass you by...

CONSTANCE DEMBY – Novus Magnificat – Hearts Of Space (11003-2) – Producers: Constance Demby-Anna Turner
MARK DAVIS – Carols – Moose (MRT-10222) – Producers: Mark Davis-Robert B. Marcus
MAHDOU – 16 – Paisley Park/WB (25658-2) – Producers: Madhouse
GENE LOVES JEZEBEL – The House Of Dolls – Geffen (24171-2) – Producer: Peter Walsh
THE DREAM ACADEMY – Remembrance Days – Reprise (25625-2) – Producers: Various

DEPECHE MODE – Music For The Masses – Sire/Win (25614-2) – Producers: Depeche Mode-David Bascombe
TOMMY SHAW – Ambitions – Atlantic (81798-2) – Producers: Terry Thomas-Tommy Shaw
STING – ...Nothing Like The Sun – A&M (CD 6402) – Producers: Neil Dorfsman-Sting
MEN WITHOUT HATS – Pop Goes The World – Mercury/PG (832 730-2) – Producers: Men Without Hats-Zeus B. Held
NEW MONKEES – New Monkees – Warner Bros. (25642-2) – Producers: Various
KATHY MATTEA – Untasted Honey – Mercury/PG (832 793-2) – Producer: Allen Reynolds

CASH BOX TOP 40 COMPACT DISCS

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THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLEY ON ACTUAL PIECES SOLD AT RETAIL STORES.
CASH BOX TOP ALBUMS/101 to 200

101  JODY WATLEY 8.98
(MCA 59931MCA)
102  ELTON JOHN LIVE IN 10.98
AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA
103  STRONG PERSUASER* 9.47
DOBBY CRAY (Mercury 633 58-1-1 POL)
104  THE BIG EASY 8.98
(Atlantic 633 194-1 POL)
105  CROWDED HOUSE 9.88
(Atlantic 633 154-1)
106  ROCK YOU TO HELL 9.88
Grim Reaper (RCA 670-1-192CA)
108  STRAWBERRY MOON 9.98
(Columbia FC 40-102CA)
109  KEEP YOUR DISTANCE 8.98
CURiosity KILLED THE CAT
Atlantic 632 325-1 POL
110  FORE!* 10.47
HELY UES and THE NEWS
(Analog AKR AS2)
111  RESERVATIONS FOR TWO 9.98
(Atlantic 633 194-1 POL)
112  ELECTRIC 8.98
High Cost (Columbia FC 40-102CA)
113  DAN HILL
(Columbia FC 40-456/CBS)
114  SO + 8.98
ARTIST
(Peter Gabriel, MCA 59931MCA)
115  INVISIBLE TOUCH* 9.71
GENESIS
(Peter Gabriel, MCA 59931MCA)
116  SMOOTH SALIN’ 8.98
The Turtles (Warner Bros. 25637/CBS)
117  INTRODUCING THE HARDLINE ACCORDING TO TERENCE TIN Pan D’Avery
(Columbia BFC 40-454/CBS)
118  HAPPY TOGETHER 8.98
The Turtles
(Atlantic 632 325-1 POL)
119  WHITNEY HOUSTON 8.98
(Atlantic AB 9271-1)/CA
120  LIVE CREW 9.98
WHAT WE ARE
We Live Crew (Skywalker 92011)/CBS
121  BRING THE FAMILY 8.98
De La Soul
(Atlantic 632 325-1 POL)
122  FREE AS A BIRD 8.98
The Beatles
(EMI America 9271-1)
123  GIVE ME THE REASON 9.98
LUTHER VANDROSS
(EMI America 9271-1)
124  TIMOTHY B. 8.98
8PRESE 99
(CBS 633 58-1-1 POL)
125  FREHLEY’S COMET 8.98
donn $indle (Atlantic 632 325-1 POL)
126  THE PURSUIT OF HAPPINESS 8.98
BRUCE SPRINGSTEN
(Atlantic 81997)/CA
127  IN NO SENSE NONSENSE 9.98
ARTS
(CBS 40-157/CBS)
128  JUST US 8.98
ALABAMA (RCA 6495-1/PCA)
129  CONTROL 9.98
(EMI America 9271-1)
130  BROADCAST 9.98
(RCA 670-1-192CA)
131  AL RANTLE 8.98
GORDON SUMMER
(Geffen GHS 24102/CBS)
132  ROLLING STONE MAGAZINE
(Atlantic 9271-1)
133  HELLO, HEARTBREAKER
(RCA 670-1-192CA)
134  YOMAN 8.98
The Monkees
(CBS 40-157/CBS)
135  BLOOD FOR BLOOD 9.98
FREDDIE DAVIS
(CBS 40-157/CBS)
136  HOLLER IN THE DARK 9.98
(Atlantic 632 325-1 POL)
137  SONGS 9.98
(Atlantic 632 325-1 POL)
138  THE BEATS 9.98
(CBS 40-157/CBS)
139  THE COUNTRY 9.98
(CBS 40-157/CBS)
140  THE ISLAND 9.98
(CBS 40-157/CBS)
141  THE ROCK 9.98
(CBS 40-157/CBS)
142  THE SYMPHONIC 9.98
(CBS 40-157/CBS)
143  THE STRAND 9.98
(CBS 40-157/CBS)
144  THE TRACKS 9.98
(CBS 40-157/CBS)
145  THE WIND 9.98
(CBS 40-157/CBS)
146  THE WORLD 9.98
(CBS 40-157/CBS)
147  THE X 9.98
(CBS 40-157/CBS)
148  THE Y 9.98
(CBS 40-157/CBS)
149  THE Z 9.98
(CBS 40-157/CBS)
150  DOBBY CRAY* 8.98
DOBBY CRAY (Mercury 633 58-1-1 POL)
151  LOUIS ARMSTRONG 9.98
(Atlantic 632 325-1 POL)
152  DANA 8.98
(Atlantic 632 325-1 POL)
153  DAVID BOWIE 8.98
(Atlantic 632 325-1 POL)
154  DIO 8.98
(Dio (Warner Bros. 25637/CBS)
155  ELTON JOHN 8.98
(Elliot (Geffen 634172)/CBS
156  EMILIO 8.98
(Elliot (Geffen 634172)/CBS
157  EDDIE MONEY 8.98
(Elliot (Geffen 634172)/CBS
158  GLENN FREY 8.98
(Glenn Frey (Columbia FC 40-454/CBS)
159  GREG KIESER 8.98
(CBS 40-157/CBS)
160  HARRIET 8.98
(CBS 40-157/CBS)
161  HERB CAULDERTON 8.98
(CBS 40-157/CBS)
162  JOE COCKER 8.98
(CBS 40-157/CBS)
163  JOHN CONWAY 8.98
(CBS 40-157/CBS)
164  JOHN LENNON 8.98
(CBS 40-157/CBS)
165  JOHN MAYER 8.98
(CBS 40-157/CBS)
166  JOHN SHELTON 8.98
(CBS 40-157/CBS)
167  JONI MITCHELL 8.98
(CBS 40-157/CBS)
168  JUDAS PRIEST 8.98
(CBS 40-157/CBS)
169  JUANITA PIERCE 8.98
(CBS 40-157/CBS)
170  JULIO IGLESIAS 8.98
(CBS 40-157/CBS)
171  JUMBO 8.98
(CBS 40-157/CBS)
172  KAREN HARBOR 8.98
(CBS 40-157/CBS)
173  KERRY WAGNER 8.98
(CBS 40-157/CBS)
174  KEVIN 8.98
(CBS 40-157/CBS)
175  KIM AND LYNDSAY 8.98
(CBS 40-157/CBS)
176  KITTY HAYES 8.98
(CBS 40-157/CBS)
177  KITTEN ON THE BASS 8.98
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178  KLAUS 8.98
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179  KLAUS SHAW 8.98
(CBS 40-157/CBS)
180  KLAUS WITZEL 8.98
(CBS 40-157/CBS)
181  LAURA BRINGS 8.98
(Atlantic 81997)/CA
182  LAURA GUTHRIE 8.98
(Atlantic 81997)/CA
183  LARRY PERKINS 8.98
(Atlantic 81997)/CA
184  LARRY KISSON 8.98
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185  LARRY MCDERMOTT 8.98
(Atlantic 81997)/CA
186  LARRY RUTHERFORD 8.98
(Atlantic 81997)/CA
187  LARRY WATSON 8.98
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188  LARRY WATSON 8.98
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189  LARRY WATSON 8.98
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199  LARRY WATSON 8.98
(Atlantic 81997)/CA
200  LARRY WATSON 8.98
(Atlantic 81997)/CA

ALPHABETICAL TOP 200 ALBUMS BY ARTIST

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

Faith
George Michael—Columbia
22 Adds

Is This Love
Whitesnake—Geffen
22 Adds

Cherry Bomb
John Cougar Mellencamp—Mercury/PG
20 Adds

I Do You
The Jets—MCA
12 Adds

#1 SINGLES

Michael Jackson

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

TPAU—Just Like Heaven—Virgin
JELLYBEAN—The Real Thing—Chrysalis
DIONNE WARWICK/KASHIF—Reservations for Two—Arista

The newest dose of T'Pau now on WPRO in Providence.
Jellybean's latest can be tasted on WCAU in Philadelphia.
Yet another Dionne duet climbing the charts on WXKS in Boston.

SOUTHEAST

JIMMY DAVIS—Kick The Wall—QMI/MCA
CROWDED HOUSE—Now We're Getting Somewhere—Capitol
ELTON JOHN—Candle In The Wind—MCA

KRBE in Houston airing this exciting new rocker.
Another hit single from the Crowded House LP getting started on WRNO in New Orleans.
Originally from The Yellow Brick Road album - the new, live version playing on WRBQ.

SOUTHWEST

JONATHAN BUTLER—Holding On—live/RCA
RUSH—Time Stands Still—Mercury/PG
STEVIE B.—Party Your Body—LMR

Things are getting jazzy on WKKX in Birmingham.
Powerful new Rush tune can be heard on KEGL in Dallas.
KTFM in San Antonio is shaking to this one.

MIDWEST

GLEN JONES—We've Only Just Begun—Jive/RCA
GINO VANNELLI—In The Name Of Money—CBS Assoc.
BILLY JOEL—Back In The U.S.S.R.—Columbia

Good crossover action on WHYT in Detroit.
WLQ in Minneapolis is putting their money on this one.
From the upcoming live LP - now playing on WMMS in Cleveland.

WEST

BELOUIS SOME—Animal Magic—Capital
PLATINUM BLONDE—Contact—Epic
NEW ORDER—True Face—Cwest/Warner Bros.

KITS in San Francisco among the first to air this fresh new tune.
Listeners are in touch thanks to KZUU in Spokane.
They're grooving to the new pulse on KCAS in Oxnard.

Cash Box  October 31, 1987
### POP SCOREBOARD

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<td>MICHAEL JACKSON-Bad-Columbia</td>
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<td>TIFANY-I Think We're Alone Now-MCA</td>
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<td>3</td>
<td>MADONNA-Causing A Commotion-Sire/WB</td>
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<td>PRINCE-Got The Look-Paisley Park/WB</td>
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<td>2</td>
<td>33</td>
<td>29</td>
</tr>
<tr>
<td>5</td>
<td>GEORGE MASON-Caravanova-Atlantic</td>
<td>5 11</td>
<td>X X X X</td>
<td>83%</td>
<td>23</td>
<td>7</td>
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<tr>
<td>6</td>
<td>BILLY IDOL-Monkey-Chrysalis</td>
<td>10 9</td>
<td>X X X X</td>
<td>96%</td>
<td>4</td>
<td>11</td>
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<tr>
<td>7</td>
<td>BRUCE SPRINGSTEEN-Brilliant Disguise-Columbia</td>
<td>12 8</td>
<td>X X X X</td>
<td>95%</td>
<td>12</td>
<td>2</td>
<td>10</td>
<td>2</td>
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<tr>
<td>8</td>
<td>EXPOSE-Let Me Be The One-Arista</td>
<td>7 12</td>
<td>X X X X</td>
<td>91%</td>
<td>20</td>
<td>6</td>
<td>48</td>
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<tr>
<td>9</td>
<td>FLEETWOOD MAC-Little Lies-Warner Bros.</td>
<td>9 10</td>
<td>X X X X</td>
<td>94%</td>
<td>16</td>
<td>9</td>
<td>14</td>
<td>27</td>
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<tr>
<td>10</td>
<td>SWING OUT SISTER-Breakout-Mercury/PG</td>
<td>13 11</td>
<td>X X X X</td>
<td>84%</td>
<td>14</td>
<td>12</td>
<td>51</td>
<td>10</td>
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<tr>
<td>11</td>
<td>LISA LISA AND CULT JAM-Lost In Emotion-Columbia</td>
<td>2 14</td>
<td>X X X X</td>
<td>87%</td>
<td>6</td>
<td>4</td>
<td>31</td>
<td>26</td>
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<tr>
<td>12</td>
<td>WHITNESE-Here I Go Again-Geffen</td>
<td>7 18</td>
<td>X X X X</td>
<td>75%</td>
<td>11</td>
<td>8</td>
<td>Y</td>
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<tr>
<td>13</td>
<td>B. MEDLEY,J. WARNES-(I've Had) The Time...-RCA</td>
<td>18 7</td>
<td>X X X X</td>
<td>99%</td>
<td>3</td>
<td>13</td>
<td>5</td>
<td>6</td>
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<tr>
<td>14</td>
<td>PET SHOP BOYS-It's A Sin-EMI America</td>
<td>16 9</td>
<td>X X X X</td>
<td>75%</td>
<td>16</td>
<td>32</td>
<td>36</td>
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<tr>
<td>15</td>
<td>BELINDA CARLISLE-Heaven Is A Place On Earth-MCA</td>
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<td>X X X X</td>
<td>84%</td>
<td>8</td>
<td>17</td>
<td>62</td>
<td>2</td>
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<tr>
<td>16</td>
<td>2U-Where The Streets Have No Name-Island</td>
<td>20 8</td>
<td>X X X X</td>
<td>75%</td>
<td>17</td>
<td>15</td>
<td>8</td>
<td>31</td>
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<tr>
<td>17</td>
<td>THE CARS-You Are The Girl-Elektra</td>
<td>17 10</td>
<td>X X X X</td>
<td>74%</td>
<td>19</td>
<td>23</td>
<td>8</td>
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<tr>
<td>18</td>
<td>REO SPEEDWAGON-In My Dreams-Epic</td>
<td>19 16</td>
<td>X X X X</td>
<td>74%</td>
<td>30</td>
<td>19</td>
<td>Y</td>
<td>88</td>
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<tr>
<td>19</td>
<td>CUTTING CREW-I've Been In Love Before-Virgin</td>
<td>22 9</td>
<td>X X X X</td>
<td>85%</td>
<td>20</td>
<td>20</td>
<td>130</td>
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<td>20</td>
<td>RICHARD MARX-Should've Known Better-Manhattan</td>
<td>24 5</td>
<td>X X X X</td>
<td>82%</td>
<td>21</td>
<td>Y</td>
<td>40</td>
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<th>Record Rank</th>
<th>Title</th>
<th>Lst. Ttl. Wk. Wks.</th>
<th>Popularity Factor 12-17 25-34</th>
<th>Station % +34</th>
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<th>Sales Rank</th>
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<td>41</td>
<td>WA WA NEE-Sugar Free-Epic</td>
<td>43 8</td>
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<tr>
<td>42</td>
<td>WHITEWAKE-Is This Love-Geffen</td>
<td>54 2</td>
<td>X X</td>
<td>66%</td>
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<td>43</td>
<td>JODY WATLEY-Don't You Want Me-MCA</td>
<td>53 4</td>
<td>X X</td>
<td>57%</td>
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<td></td>
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<td>44</td>
<td>PRETTY POISON-Catch Me I'm Failing-Virgin</td>
<td>52 5</td>
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<tr>
<td>45</td>
<td>YES-Love Will Find A Way-Awol/AE.</td>
<td>50 5</td>
<td>X X X X</td>
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<tr>
<td>46</td>
<td>JETS-Do You-MCA</td>
<td>57 3</td>
<td>X X X X</td>
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<tr>
<td>47</td>
<td>STEVIE WONDER-Skeletons-Motown</td>
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<td>53%</td>
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<tr>
<td>48</td>
<td>WHITNEY HOUSTON-So Emotional-Arista</td>
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<tr>
<td>49</td>
<td>STEVE WINWOOD-Valerie-Island</td>
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<tr>
<td>50</td>
<td>AEROSMITH-(Dude) Looks Like A Lady-Geffen</td>
<td>60 5</td>
<td>X X X X</td>
<td>42%</td>
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<tr>
<td>51</td>
<td>TAYLOR DANE-Tell It To My Heart-Arista</td>
<td>70 3</td>
<td>X X X X</td>
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<td>52</td>
<td>J. C. MELLENCAMP-Cherry Bomb-Mercury/PG</td>
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<td>X X X X</td>
<td>45%</td>
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<tr>
<td>53</td>
<td>GEO. HARRISON-Get My Mind -...-Dark Horse/WE</td>
<td>73 2</td>
<td>X X X X</td>
<td>59%</td>
<td>all</td>
<td></td>
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<tr>
<td>54</td>
<td>DEF LEPPARD-Animal-Mercury/PG</td>
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<td>X X X X</td>
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<tr>
<td>55</td>
<td>BOURGEOIS TAGG-I Don't Mind At All-Island</td>
<td>72 3</td>
<td>X X X X</td>
<td>31%</td>
<td>all</td>
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<tr>
<td>56</td>
<td>THE CURE-Just Like Heaven-Elektra</td>
<td>80 3</td>
<td>X X X X</td>
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<tr>
<td>57</td>
<td>BIG TROUBLE-Crazy World-Epic</td>
<td>86 3</td>
<td>X X X X</td>
<td>21%</td>
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<tr>
<td>58</td>
<td>ICEHOUSE-Crazy-Chrysalis</td>
<td>87 2</td>
<td>X X X X</td>
<td>20%</td>
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<tr>
<td>59</td>
<td>INXS-Need You Tonight-Atlantic</td>
<td>90 2</td>
<td>X X X X</td>
<td>23%</td>
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<tr>
<td>60</td>
<td>SAMMY HAGAR-Eagles Fly-Geffen</td>
<td>88 2</td>
<td>X X X X</td>
<td>20%</td>
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<td>3p - mid</td>
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</tbody>
</table>
MARKET AT A GLANCE

MOST ADDED Out Of A Possible 72 Stations

67 Stations Reported This Week

Touch and Go
Force MD's -- Tommy Boy
17 Adds

Look Around
Freddie Jackson -- Capitol
15 Adds

We'll Be Together
Sting -- A&M
14 Adds

Make You Mine Tonight
Chuck Stanley / Alyson Williams -- Def Jam / Columbia
13 Adds

#1 SINGLES

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

Angel
Angela Winbush -- Mercury

RETAIL

We've Only Just Begun (The Romance Is Not Over)
Glen Jones -- Jive / RCA

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

Don't You Want Me
Jody Watley -- MCA

Lovin' You
O'Jay's -- P.I.R. / EMI Manhattan

REQUESTS

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

Angel
Angela Winbush -- Mercury

NEW AND HOT 45'S

I Wish You Belonged To Me -- Lou Rawls -- Gamble & Huff
Inside The Beat -- Lalah Hathaway -- Allegiance
House Party -- General Kane -- Motown
How Ya Like Me Now -- Kool Moe Dee -- Jive
Overweight Lovers In The House -- Heavy D & The Boyz -- MCA
You Babe -- DeBarge -- Striped Horse
Special Way -- Kool & The Gang -- Mercury

ALBUM ALLEY

Discovery -- Shanice Wilson -- A&M
Another in the growing list of super talented adolescent divas. Shanice Wilson, a 14 year old, (joins the likes of Debbie Gibson and Tiffany) who demonstrates a tremendous vocal range in her debut album entitled Discovery. Her current single (Baby Tell Me) Can You Dance has received sensational response at the radio level, while moving steadily up the national charts and is now enjoying some hefty sales activity. You can expect to hear a lot more, for a long time to come, from this gifted teen!

HIGH PRIORITY

A HIGH PRIORITY SALUTE TO LOUIL SILAS JR
VP BLACK MUSIC A&R
MCA RECORDS

This young man's star continues to shine brighter and brighter in the music industry. Louil combines a keen street savvy, (he was once a spinner-D.J. in local clubs prior to joining MCA Records in the A&R department) with corporate acumen to continuously come up with hit artists and product. His list of credits reads like a who's who, relative to signing, producing and remixing hit records. Louil believes in taking a hands on approach to his craft, with an unwavering determination, to give the artist and the product every conceivable opportunity to succeed. It is known, and credit has been given by top executives at MCA and other labels, that Louil is and has been responsible for much of the hit sounds emanating from MCA. Louil Silas Jr, we salute you as one of the best in the business. Look for many more pieces of hit product from: The Man With The Gold And Platinum Plus Ears!!

Bob Long
INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Lst Wk</th>
<th>Wks</th>
<th>Stations</th>
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<tr>
<td>Dana Dane—Cinderella Dana Dane Profile</td>
<td>1</td>
<td>11</td>
<td>WDYJ-WVEF-KRNB-WBIMX-WGCI-KPRS-KDAY-WATV-WKXI-KMJM</td>
</tr>
<tr>
<td>Bobby Marchan—Something On Your Mind 87—Edge</td>
<td>2</td>
<td>4</td>
<td>WANN-KATZ-FM-WTLC-WCKX-WYLD-FM-WIWO-WIIB-KDKS-WEAS</td>
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<tr>
<td>Chandra Simmons—Never Gonna Let You Go—Fresh</td>
<td>4</td>
<td>7</td>
<td>WTMF-WJIZ-KDKS-WANM-WILD-WHUR-KRNB-WDKX-WPAL-WZAZ</td>
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<tr>
<td>Microphone Masters—Franchise—Eclipse</td>
<td>5</td>
<td>3</td>
<td>WMJG-WORV-WBBD-WXFO-COOL-WCKX-GNT-WSHV-WRAP-P</td>
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<tr>
<td>The M-4-Sers—Get It Boy—Joshy Boy</td>
<td>6</td>
<td>8</td>
<td>WANN-KKDA-KWTD-WEDR-WGOK-KJCB-WHRR-KAXZ-WIJZ</td>
</tr>
<tr>
<td>Judy Kamp—Living In Paradise—Tradewind</td>
<td>7</td>
<td>10</td>
<td>WTMF-WMJL-KOLX-WQFX-KOLJ-KVOR-WENN-WATV</td>
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<tr>
<td>5TH Avenue—Exception To The Rule—Paradise</td>
<td>8</td>
<td>11</td>
<td>WLOU-KJCB-KFPP-WKRC-WFXC-WJYL-WBLO-WCOO-WPUL-WFMB-PAL</td>
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<tr>
<td>Main—All Of Me—Satellite</td>
<td>10</td>
<td>32</td>
<td>WOHI-KRNB-WHMR-WZAZ-WEDR-WTPM-KOKY-WHUR-WHRC</td>
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<tr>
<td>Franchise—Dangerous—Panoramic</td>
<td>11</td>
<td>14</td>
<td>WHUR-KOKY-WOVI-WTMM-WLMJ-WIZAT-WPDQ-WZAZ</td>
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<tr>
<td>Slave—I Like Your Style—Chibban</td>
<td>12</td>
<td>3</td>
<td>KOKY-WOVI-KRNB-WZAZ-KDO-JET84-Z-16</td>
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<tr>
<td>Tyane Davis—I'm In Love Again—Future</td>
<td>13</td>
<td>5</td>
<td>WQPR-KSOL-WZAK-WTLC-WDYJ-WTPM-WSWS-K9-97WIA-WANM</td>
</tr>
<tr>
<td>Soft Touch—Please, Please Me—Pow Wow</td>
<td>14</td>
<td>18</td>
<td>WDYJ-WBIMX-WPZ-FX-WTLC-WTPM-HERK-KHYYS</td>
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<td>Cover Girls—Because Of You—the Fever/Sutra</td>
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<td>20</td>
<td>KMJM-WAMO-WGCI-WDAS-WZAZ-KRNB-WKS-KMAY-KPRS-</td>
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<tr>
<td>Boogie Down Productions—Poetry—B-Boy</td>
<td>16</td>
<td>19</td>
<td>WZAK-WGCI-KDAY-KSM-JKPM-WHK-WKR-KKBN-WOKY-WGCK</td>
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<td>UFO—Ya Gotta Be With Me—Select</td>
<td>17</td>
<td>11</td>
<td>WZAK-KPWS-KSOL-WATW-WFC-KJIZ-KDO-KDAY-WALT-Z16</td>
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<tr>
<td>Bone—Rock The World—Rockwell</td>
<td>18</td>
<td>12</td>
<td>WDIA-WKXI-WYLD-FM-KOXL-KZ7-KDAY-WJMI</td>
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<td>Ivy—Standing Tall—Heat</td>
<td>20</td>
<td>13</td>
<td>WZAK-WFZ-KSOL-WJYL-WTLC-WNOO-KOXL</td>
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COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 117 Stations

95 Stations Reported This Week

**Lyin’ In His Arms Again**
The Forester Sisters–Warner Bros.
26 Adds

**I’ll Pin A Note On Your Pillow**
Billy Joe Royal–Atlantic America
25 Adds

**Crying Shame**
Michael Johnson–RCA
25 Adds

**One Friend**
Dan Seals–Capitol
22 Adds

**I Wouldn’t Be A Man**
Don Williams–Capitol
22 Adds

RETAIL

**I Won’t Need You Anymore**
Randy Travis–(Warner Bros.)

**Maybe Your Baby’s Got The Blues**
The Judds–(RCA/Curb)

**Somebody Lied**
Ricky Van Shelton–(Columbia)

**Loving Like You Used To**
Tanya Tucker–(Capitol)

**Tar Top**
Alabama–(RCA)

REQUESTS

**Somebody Lied**
Ricky Van Shelton–(Columbia)

**Am I Blue**
George Strait–(MCA)

**Heaven Can’t Be Found**
Hank Williams, Jr.–(Warner Bros.)

**Lynda**
Steve Wariner–(MCA)

**The Last One To Know**
Reba McEntire–(MCA)

**Tar Top**
Alabama–(RCA)

PROGRAMMER’S PICK

**Skip Ramsey** WLSA LOUISA, VA
“Crying Shame” Michael Johnson-RCA

**Chris Michaels** WDSY PITTSBURGH, PA.
“Goin’ Gone” Kathy Mattea-Mercury/Polygram

**Bruce Wayne** KWZD ABILENE,TX.
“Where Do The Nights Go” Ronnie Milsap-RCA

**Clyde Beaver** WSDS YPSILANTI, MI.
“Lyin’ In His Arms Again” The Forester Sisters-Warner Bros.

**Debbie Triston** WOFF CAMILLA, GA.
“One Friend” Dan Seals-Capitol

**Lou Goad** KUSA ST. LOUIS, MO.
“Boogie Back To Texas” Asleep At The Wheel-Epic

TOP 10 HOT CUTS

1. **REBA McENTIRE** – I Don’t Want To... (The Last One To Know)
2. **K.T. OSLIN** – Younger Men (80’s Ladies)
3. **THE DESERT ROSE BAND** – He’s Back... (The Desert Rose Band)
4. **HANK WILLIAMS, JR.** – Young Country (Born To Boogie)
5. **CONWAY TWITTY** – Snake Boots (Borderline)
6. **RONNIE MILSAP** – Button Off My Shirt (Heart and Soul)
7. **ALABAMA** – (I Wish I Could Always Be) ’55 (Just Us)
8. **KATHY MATTEA** – Untasted Honey (Untasted Honey)
9. **GEORGE STRAIT** – Hot Burning Flames (Ocean Front Property)
10. **RANDY TRAVIS** – Too Gone Too Long (Always and Forever)
## COUNTRY SCOREBOARD

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<td>50</td>
<td>18</td>
<td>3</td>
<td>10</td>
<td>30</td>
<td>20</td>
<td>Small Towns/Why Wyoming</td>
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<td>2</td>
<td>Tanya Tucker-Love Me Like You Used To-Capitol</td>
<td>10</td>
<td>8</td>
<td>6</td>
<td>12</td>
<td>2</td>
<td>10</td>
<td>15</td>
<td>10</td>
<td>Good Intensions/Too Gone...</td>
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<tr>
<td>3</td>
<td>George Strait-I'm Blue-MCA</td>
<td>8</td>
<td>7</td>
<td>4</td>
<td>6</td>
<td>3</td>
<td>8</td>
<td>15</td>
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<td>Ultimately Fine</td>
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<td>The Judds-Maybe Your Baby's Got The...RCA/Curb</td>
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<td>3</td>
<td>8</td>
<td>2</td>
<td>6</td>
<td>10</td>
<td>5</td>
<td>It's Rainin'/Metal Down</td>
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<td>Alabama-Top Cuts</td>
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<td>Eddy Raven-Shine, Shine, Shine-RCA</td>
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<td>Randy Travis-I Won't Need You Anymore-WB</td>
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<td>1</td>
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<td>2</td>
<td>15</td>
<td>10</td>
<td>Good Intensions/Too Gone...</td>
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<td>7</td>
<td>Bellamy Brothers-Crazy From The Heart-MCA/Curb</td>
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<td>0</td>
<td>0</td>
<td>1</td>
<td>It's Rainin'/Metal Down</td>
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<td>8</td>
<td>Eddy Raven-Shine, Shine, Shine-RCA</td>
<td>5</td>
<td>5</td>
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<td>The Forester Sisters-Lyin' In His Arms Again-WB</td>
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...And The Winners Are...

It's difficult to imagine even being nominated. There you are, sitting in the midst of all your peers in the Country Music entertainment business, thinking your chances are only 20%, and convincing yourself that you are professional enough not to let your disappointment show outwardly, when someone else's name is announced. To be nominated is honor enough...to win, well, you know how impossible that...I don't believe it! They just announced my name!

Those could have been the thoughts and feelings of Hank Williams, Jr., Randy Travis, Reba McEntire, The Judds, Ricky Skaggs, Sharon White, Holly Dunn, and all the winners, as they accepted the CMA Award at the gala CMA Awards Show.

Hank Williams, Jr. summed it all up when he accepted his award for the Enterainer of the Year. "I'm the one ol' Bocephus been lookin' for! It's a wonderful feeling to be hugging old friends (in celebration)." Bocephus was also honored for the Music Video of the Year.

Reba McEntire, winner of the Vocalist of the Year, for a record fourth straight time, still showed the excitement of a first time winner. "This is so sweet of y'all! When we first came to Nashville, my mamma said, 'we can go back home. It takes a lot of hard work to succeed in this business.' Well, this is a great profession, with lots of glamour and love!"

Randy Travis won four awards for 1987! Randy was voted the Male Vocalist of the Year, Song of the Year ("Forever And Ever, Amen"), which he recorded for Paul Overstreet and Don Schlitz, songwriters, Single of the Year ("Always And Forever"), and Album of the Year ("Always And Forever"), produced

There were additional quotes from the following winners, which all conveyed the pride of being voted the coveted awards; The Judds, voted the Vocal Group of the Year; Ricky Skaggs and Sharon White, the Vocal Duo of the Year; Holly Dunn, who won the Horizon Award; Don Schlitz and Paul Overstreet, co-writers of the Song of the Year; and when Frances Preston, president and CEO of BMI, was presented the Irving Waugh Award of Excellence, she said exactly what they all wanted to say, "I must share this award with the people I work with at BMI, and throughout this great industry. Without them, this would not have been possible!"

Other winners, who didn't get to share the TV time, but just as important, were Johnny Gimble, Instrumental of the Year, and the radio personalities: Gary Walker, KYKK, Longview, Texas (small market); Eddie Edwards, WSIX, Nashville, Tn. (medium market); and Rubarb Jones, WYAY, Atlanta, Ga. (large market). Also, Minnie Pearl announced, with a big smile, that her

longtime friend and co-worker in country comedy, Rod Brasfield, had been inducted into the Country Music Hall of Fame thirty years after his death.

Joe Henderson
BUTCH BAKER Mercury/Polygram, 888 926-7) "I'll Fall in Love Again" (3:45) (Chappell, Chriswad, Hopi Sound, LeMango-ASCAP) (A. Roberts, T. Cerney) (Producer: N. Putnam)

Butch Baker has found a truly great song, and his performance is nothing less than beautiful! Tender and touching vocals with plenty of instrumental "punch" when needed. The production is super, as the strings and background vocals accept the challenge to make this a perfection platter! Congratulations, Butch, and you owe Norbert, Austin, Todd, and the pickers a steak dinner!

ROSANNE CASH (Columbia, 38-07624) Tennessee Flat Top Box (3:09) (Rightsong-BMI) (J. Cash) (Producer: R. Crowell)

This has to be one of my favorites of the year! Just listen to the echoes of her daddy's early style! Rosanne puts the "winner" on this one with her confiding vocal. All you acoustic guitar lovers, this could be your new anthem. I can't say enough. Great tempo, solid, and fun for the listener!


"Heart" comes back with a movin' song properly titled. The tempo is within the speed limit, and the ride is enjoyable. We took a trip on the harmony and arrangement. Looks like Restless Heart will ride "Wheels" back into chart country.

JOE KENYON (Mercury/Polynaram, 888 910-7) Joe's Theme (3:45) (Hall-Clement, Yellow Jacket-BMI) (J. Kennedy) (Producer: J. Kennedy)

Right in the same classic mold as "Laura's Theme". It's simply inspiring. This is the kind of song people want to be alone with. What a fabulous departure from the ordinary! I'm gonna play this 'til the record wears out, then, I'll go buy a new one! Great!

JUST US SHIPS GOLD! Alabama's tenth album release, "Just Us", shipped gold on its release date of September 29, designating over 500,000 units sold. This is the group's sixth to ship gold...three of their LPs have shipped platinum, including "Roll On", the first album in the history of country music to ship platinum. From left: Randy Owen; Harold Shedd, Alabama's producer; Dale Morris, the group's manager; Randy Goodman, RCA director of merchandising; Teddy Gentry; Joe Galante, RCA division vice president and general manager; Mark Hennessee; Jack Weston, RCA director of national country promotion; and Jeff Cook.

THER AND SON REUNION. William Lee Golden takes the lead as son Chris lends harmony when they performed at Willie Nelson's Farm Aid II in Lincoln, Nebraska. Not pictured, playing keyboards, is oldest son Rusty Golden. Rusty and Chris have signed a recording contract with CBS Records, Nashville, and will release their first album as "The Goldenes" in July 1988. Golden senior is at work on his own solo album.

TARA THOMLEY

A young and talented newcomer is taking the country by storm with her new single...

"FIRE ME"

Tara, a very gifted entertainer and songwriter from Dothan Alabama, has several songs to her credit and many more in the works. She is currently demoing sessions for negotiations with RCA Records.

FOR BOOKINGS CONTACT NEW TALENT RECORDS 1300 DIVISION ST. SUITE 206 NASHVILLE, TN. 37203 (615)244-6837

Vicki Bird Is Flying High!

A few years ago, a little songbird flew out of Birds Holler, West Virginia in an attempt to see how high she could fly. She was barely more than a baby bird when she left the nest. She's been flying around for a while in search of that updraft which would lift her to the heights she wanted to reach. Recently, she found that long-sought updraft, and our little bird is flying higher and higher each day.

The little bird is Vicki Bird. The updraft is 16th Avenue Records. Combining their efforts, they are determined to find out how high Vicki Bird can fly. How do I know this story? Well, let's just say "a little bird told me."

Vicki came into the office to talk a while, and I found one of the honest people in the world. Vicki has just released her first single on 16th Avenue Records, and after two weeks, "I've Got Ways Of Making You Talk" is climbing right up on the charts. But, even with her new success, she remains loyal to those who helped her along the way.

"I still go to Seneca, South Carolina every weekend so I can sing for the good people at the VFW, there," says Vicki, with one of the strongest and cutest Appalachian accents you will ever hear.

"It's about 340 miles from Nashville, but I leave every Friday morning so I can perform on Friday, Saturday and Sunday nights. When the Sunday show is over, I head back home. Those are good people I work for over there, too."

Vicki Bird came to Nashville some time ago, looking for a record-

ing contract. "Nothin' much happened for me, so I went to writin' for Charlie Monk. He got me on Ralph Emery's show, and someone showed the tape of that show to Jerry Bradley. He liked it, and signed me to 16th Avenue Records! I feel very fortunate to be on the label. Jerry produces my sessions, and all the people, there, have been very good to me. At first, I was scared that they wouldn't like me, 'cause I am what I am, I'm a country girl, and I like myself that way. I can't pretend to be somethin' I ain't!" Vicki doesn't have to worry about being herself. She has a magnetic personality in addition to her super talent as a country singer. Vicki's husband, Donnie (Wilson), is also a talented country picker, and they have come down the long, hard road together. "We figure we have learned a lot through these lean years. And, if it happens for us, we are sure gonna appreciate it. No way we'll ever take it for granted! We're cutting again in November, and we're all hopin' for good things!"

So am I. Fly, little Bird! Fly high!

Joe Henderson
• All songs written or co-written by Alabama...the sounds of "My Home's In Alabama" and "Mountain Music," the records that established Alabama as the reigning favorite country group of the fans, returns with "Just Us."

• Special x-tra long versions are included on the cassette and compact disc to give you more value.

• "Tar Top" single and video already getting heavy play everywhere.

• Don't forget "Just Us" is the perfect Christmas gift, available on album, cassette and CD.

"Just Us" is our gift to the fans, with a special thank you for your loyalty and support.

Thanks to CASH BOX for the "1987 Group of the Year" honor!
MCA wishes to thank the Country Music Association and extend congratulations to writers Don Schlitz and Paul Overstreet, recording artist Randy Travis, producer Kyle Lehning and to Warner Bros. Records.

MCA Music celebrates three consecutive years as publisher of the CMA Song of the Year.
RAPPIN’ WITH THE WRITERS:

DON GOODMAN

As co-writer of Billy Joe Royal's current hit, "I'll Pin A Note On Your Pillow," Don Goodman has a lot of good things going for him, right now. He also co-wrote A. J. Masters' current chart song, "Our Love Is Like The South," and is the co-writer of "15 To 43," on Conway Twitty's "Borderline" album.

Goodman is also a producer of note in Nashville, producing Cash Box's Independent Female Vocalist of the Year, Liz Board. He also produces Step One Records' act Southern Reign, and will soon be going into the studio to produced Con Hunley. Don has just finished producing an album on super-singer, Darlene Austin.

Don Goodman has been busy on 16th Avenue, in Nashville, as a writer. He says the highlight of it all has been writing with the people like Troy Seals, Mark Sherrill, J. B. Doteller, Nelson Larkin, Mary Ann Kennedy, Pam Rose, John Wesley Ryles and all the wonderful, soulful people, who have bared their souls with him.

Joe Henderson
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<tr>
<th>Rank</th>
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<th>Label/Release Details</th>
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<tr>
<td>1</td>
<td>CRAZY OVER YOU</td>
<td>Foster &amp; Lloyd</td>
<td>RCA 5210-7</td>
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<tr>
<td>2</td>
<td>LITTLE WAYS</td>
<td>Dwight Yoakam</td>
<td>Warner Bros. 7-28310</td>
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<td>3</td>
<td>FISHIN' IN THE DARK</td>
<td>The Nitty Gritty Dirt Band</td>
<td>Warner Bros. 7-28311</td>
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<td>LOVE ME LIKE YOU USED TO</td>
<td>Tanya Tucker</td>
<td>Capitol B 44036</td>
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<td>RIGHT FROM THE START</td>
<td>Earl Thomas Conley</td>
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<td>AM I BLUE</td>
<td>George Strait</td>
<td>MCA-53165</td>
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<td>SHINE, SHINE, SHINE</td>
<td>Eddy Raven</td>
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<td>I WON'T NEED YOU ANYMORE</td>
<td>Conway Twitty</td>
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<td>Bellamy Brothers</td>
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<td>Roy Price-Step One</td>
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<td>Carla Monday-MGM</td>
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<td>Vickie Bled-16th Avenue</td>
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<td>Our Love Is Like The South</td>
<td>A.J. Masters-Bermuda Dunes</td>
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<td>We're Stayin Together</td>
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<td>If You're Gonna Tell Me Lies (Tell Me Good Ones)</td>
<td>Rosemary Sharp-Canyon Creek</td>
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### Indie Spotlight

**The Kendall**s (Step One, OR 379 A) Still Pickin' Up After You (3:00) (Jabez-A-SACP; Rio Bravo-BMD) (D. Blackwell, L. Bastian) (Producer: R. Pennington)

The Kendall's keep coming with classic country! The production on this release is outstanding. A lone mandolin leads the listener into a stringy "bed"...and, it works! Of course, Jeannie and Roys hook a song like no others. Interesting song concept, and the melody builds to satisfying peaks. We picked it and we think you will, too!

### Indie Feature Picks

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<td>Pleasing performance, production, and product! This is James Vanderburg’s strongest and most emotional vocal yet. Good country song! Well placed “pauses” and interesting phrasing promotes emphasis.</td>
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**ERNIE BIVENS** 3rd (GBS, 755A) Beauty’s In The Eyes Of The Beholder (3:19) (Contention-SESAC) (T. Harris) (Producer: J. E. James)

From the lonesome fiddle to the steel “fills,” a beautiful country ballad, as interpreted by the velvet voice of Bivens. Fine song by super-writer Ted Harris. Near perfect production with balance of the strong and tender. Give this a listen!

**JERRY COOPER** (Bear, CP-187) As Long As There's Women Like You (2:19) (Memory Maker, Tapadero-BMI) (K. Westberry, E. Burton) (Producer: B. J. Burnett)

Jerry Cooper, shake hands with us honky tonk lovers! We knew Jerry had this one in him! We couldn’t keep our feet still while listening. It has the perfect feel required of a good ol’ honky tonker. Great job, guys!

### Dark Horse Consensus

**Rex Allen, Jr.** We’re Stayin Together-TNP, B 75010

Rox has taken this Thom Schuyler song and run away from the competition this week. He has earned the Dark Horse Consensus with his fantastic performance on this Indie release! Some of the many stations voting for Rex were: KPOW, KSIB, WLET, WVAR, KVOO and WKDY.

### Tara Thomley

**New Singles - Chart Busters**

**Fire Me**

Produced by JULIAN HARPE

**Bill Wence Promotions**

(615)775-2060

P.O. BOX 110389

NASHVILLE, TENNESSEE 37228-8029

FOR BOOKINGS CONTACT

NEW TALENT RECORDS

1300 DIVISION ST.

SUITE 206

NASHVILLE, TN. 37203 (615)244-6837
BMI AWARDS

Songwriters Rosanne Cash and Paul Overstreet and music publisher Tree Publishing Co., Inc. took top awards as BMI president and CEO, Frances W. Preston, and vice president Roger Sovine honored the songwriters and publishers of BMI’s most performed country songs of the past year at the 35th annual BMI Country Awards Dinner.

"Hold On" was honored with the 19th Robert J. Burton Award as Most Performed Country Song of the Year for writer Rosanne Cash and publishers Atlantic Music Corp. and Chelcait Music. This award, honoring the late BMI president and publisher, Robert J. Burton, is an etched Tiffany crystal obelisk.

Paul Overstreet was named Songwriter of the Year. He received five awards for the songs "No Place Like Home," "The Other Hand," "One Love at a Time," "You Can't Stop Love," and "You're Still New To Me."

Other multiple winners included Roger Murrah and Paul Davis with four citations each. Rosanne Cash and Larry Gatlin picked up three awards each.

Three citations each were Max D. Barnes, Steve Dean, Bob DiPiero, Dean Dillon, Rhonda Fleming, Michael Gargus, VicGallery, John Jarvis, Reed Nielsen, Kent Robbins, Terry Skinner, Van Stephenson and J. L. Wallace.

Publisher of the Year honors went to Tree Publishing Co., Inc. with nine citations. Irving Music, Inc., Screen Gems-EMI Music, and Warner Brothers Music Group each won six citations.

Hill-Clemence Publications and Scarlet Moon Music each won five awards. Other multiple award winners were: Paul and Jonathan Songs; SKB-Blackwood Music, and Web IV Music; Atlantic Music; Chelcait Music; Kristi Mitas; Silverline Music; Tapadero Music and Tom Dooley; Grits & Guts Music Corp. (three awards); Algee Music Corp.; Benefit Music; Combine Music Corp. Eaglewood Music; Englinsiatrth Music; MMT Music Group; Ralph Skaggs Music and Unichappel Music, Inc. (two awards).

Ninety-six (96) writers and seventy-five (75) publishers of eighty-two (82) songs received BMI's Citation of Achievement Award in recognition of popularity in the field of Country Music, as measured by broadcast performances for the period of April 1, 1986 to March 31, 1987.

The American Society of Composers, Authors and Publishers (ASCAP) presented its 25th Annual Country Music Awards on Wednesday, October 14 in Nashville. More than 1,000 prominent members of the music industry community gathered for the black-tie gala at the Opryland Hotel's Presidential Ballroom.

ASCAP's Southern executive director, Connie Bradley, along with Merlin Littlefield, Bob Doyle, Judy Gregory, Tom Long and John Briggs of the ASCAP Nashville office presented plaques honoring the writers and publishers whose 77 songs were the most performed country songs of 1986. ASCAP President, Morton Gould, and ASCAP managing director, Gloria Messinger, also participated in the awards presentation.

Bradley commented, "In addition to the achievements of ASCAP members, our successful new ventures, development, and growth will be recognized with these awards." She added, "This award goes to all of us for making music." ASCAP President Morton Gould also received an award for "Country Music is a dynamic and vital part of our repertory, but it's more than that. It's a quintessentially American music and we are so glad that we can honor country best tonight." ASCAP president Morton Gould also introduced a brief film recounting the history of ASCAP in Nashville. Gould said, "Country Music is a dynamic and vital part of our repertory, but it's more than that. It's a quintessentially American music and we are so glad that we can honor country best tonight."

ASCAP managing director Gloria Messinger presented Country Standard Awards honoring the most performed songs in the last 10 years in the 1980s. ASCAP songwriters Ricky Skaggs and Dave Stoker performed "live a medley of the eight country classics."

Multiple songwriter award winners included David Bellamy, Charlie Black, Tom Brasfield, Don Cook, John Jarrard, Dave Loggin, Bob McDill, J. D. Martin, Frank Myers, Don Pinnock, Eddy Raven, Lonnie Richter, Austin Roberts, Don Schlitz, Troy Seals, Jeff Silbar, Russell Smith and Michael Smotherman. In addition, videos of the top performed songs were shown throughout the evening.

From the ASCAP Nashville office, those joining Bradley, Doyle, Littlefield, and Messinger in the presentation of the awards were: Suzanne Lee, Randy Morgan, Elizabeth Vasquez, Charlie Wilhite and Wyatt Young. Also attending were many distinguished members of the ASCAP Board, Directors, and the New York staff.

Cash Box: October 31, 1987
FRANCES PRESTON AND BUDDY KILLEN ENJOY THE HONORS. Frances Preston, president and CEO of BMI; and Buddy Killen, president of Tree Publishing Co., Inc., enjoy the moment at BMI's annual awards dinner. Tree received nine citations for their songs. Photo by Don Putnam.

SUSAN LONGACRE IS ALL SMILES. Susan Longacre, left, is all smiles as she accepts one of two SESAC awards and a platinum album for her contribution to Randy Travis' "Always And Forever" album at the licensing organization's annual awards festivities. Making the presentation is SESAC's Dianne Petty. Photo by Alan Mayor.

OSANNE CASH RECEIVES MOST PERFORMED COUNTRY SONG OF THE YEAR AWARD FROM BMI. Rosanne Cash was honored with the 19th Robert F. Burton award for her song "Hold On," which was the Most Performed Country Song of the Year for BMI. Shown (l. to r.): Bo Goldsen, Atlantic Music Corp.; Frances Preston of BMI; Rosanne; and Roger Sovine, BMI. Photo by Don Putnam.

ASCAP STARS GATHER AT AWARDS. Pictured (l. to r.): Butch Baker; ASCAP's Connie Bradley; Eddy Raven; Emmylou Harris; and T. Graham Brown. A Don Putnam photo.

THE ASCAP SHOW DREW A CROWD. Pictured (l. to r.): Michael Brook (Baillie and The Boys); Amy Grant; Kathy Baillie (Baillie and The Boys); Alan Leboeuf (Baillie and The Boys); Randy Travis; Ronnie Milsap; Lyle Lovett; and Jamie O'Hara (The O'Kanes). Photo by Don Putnam.

CROOK AND CHASE WIN SESAC AWARD. Lorriane Crook and Charlie Chase, hosts of "Crook and Chase" and "This Week In Country Music", which uses Cash Box Magazine's charts for reporting the Top 10, accept their awards for "Special Achievement-Television" at ESAC's annual awards dinner. Photo by Alan Mayor.

L. T. OSLIN, THE "80'S LADY". K. T. Oslin is shown with labelmate Randy Owen of Alabama at a post-CMA Awards party hosted by the label. Oslin appears on "Face To Face", a Randy Owen composition from the group's current LP, "Just Us". Shown, from left: Owen; Alabama manager, Dale Morris; Oslin; Joe Galante, RCA division vice president and general manager; and Stan Moress, Oslin's manager. Don Putnam photo.

BMI CELEBRANTS. BMI vice president, Joe Mosco (r.) greets Marshall Chapman who received an award for her song "Betty's Bein' Bad". Alan Mayor photo.
Long Ryders (From page 5)

their most recent release (and second for Island), Two Fisted Tales. Prior to signing with Island, The Ryders released two independent projects: 10-5-60, their impressive debut EP was recorded for the PVC label; and native Sons, released in the states on Frontier records, firmly established the band as songwriters and musicians to be reckoned with. Their next project, State Of Our Union, the first recorded for Island, delivered near perfection for the band in both sound and style. With the release of Two Fisted Tales, The Long Ryders have affirmed to the public that they are here to stay. The band is currently putting together demos for an upcoming third Island LP.

Although the band has yet to find acceptance by the masses, Island has provided generous support for The Long Ryders. Griffin explained, "Island records is not the kind of label that breathes down your neck and says 'do this' and 'do that.' They have been real good to us, they will let you grow. They have a history of standing by people..."

Audiences overseas have welcomed the fresh sound of the Ryders - both their albums and singles, as well as tours, have fared much better there than they have in the states. "Overseas we come real close to having hit records." Griffin explained. He continued, "We've had several singles overseas that just grace the Top 40..."

Recently the band suffered the loss of a long-time member - bass player and vocalist Tom Stevens. Stevens amicably departed the ranks during the bands recent tour of the states to pursue a career fronting a new band. A frantic search for a replacement took place leaving the band in a bit of a lurch. Finally, bass player Larry Chatman, a friend of Griffin's, joined the Ryders. Griffin emphasized the importance of Chatman's hook-up with the band, "Larry learned the songs in no time flat and we went out and we were fine. He walked on stage with a band that he never walked with before..."

He went on the road with us and learned while driving across the country and in motel rooms at night. We never had a formal rehearsal. If it wasn't for Larry Chatman I think the band would have had to cancel a very important tour and it would have hurt us..."

The Long Ryders have been consistently recognized for their politically and socially conscious lyrics. Griffin insisted that the band does not sit around trying to come up with topical or political material to incorporate into their music. He explained, "...as you drive around the country you see incredible things. And it seems evil to turn away from those things or drive around the world and not write about them. Especially when everyone else and his brother is more or less writing about romance. It satisfied that I wanted to do all these things were so colossal in scope that someone should sing about them, and maybe getting people thinking about them and on the road to solving these problems..."

The Long Ryders have frequently been sighted for their depiction of reality in their lyrics, their relationship to their political or socially conscious statements. The Long Ryders though, by any means, are not a poor-man's Bruce Springsteen or John Cougar Mellencamp - such songs as "State Of My Union," "Prairie Fire" and "I Had A Dream" tell of life and bring awareness to overlooked issues without preaching or coming off as pretentious in any way.

I know this has been said many times before, but for posterity sake I'll say it again: If the Long Ryders are ever accepted by the mainstream, just expose a little bit to these audiences. Watch out. Or Griffin has said: if the north wind of word mouth will take over and then we'll start our own little brush fire that will then carry on into sales..."

"I'm pleased with the band's performance. The last tour we did was our best tour ever and we sounded the best..."

Brown (From page 11)

Her interest in filmmaking has carried over to her recorded projects. She has conceptualized the clips for "Homecoming Queen" and "Trapped In The Body of A White Girl, " and directed the music videos. "I always think that's the most important part of her involvement in her own music videos, I always think that she's..."

Brown's plans include a mini-tour in the near future with hopes of putting a regular tour band together and hitting the road. Also in the wings are ideas for other film scripts and hopes to direct feature films in her aspirations. For the time being, however, Brown is quite happy and content with her career this far. "[Where I am now] is exactly where I wanted to be from the beginning..."

MOONWALKING - SBK Songs recently toasted Walk The Moon members Natasha Siedon and Alain Johannes with a listening party to celebrate the release of their debut MCA LP and its first single, "Daddy's Coming Home." The group recently signed an exclusive worldwide co-publishing agreement with SBK. Illustrated, left, SBK Songs writer Jeff Lorber, Siedon, Johannes and Pat Lucas, director of west coast operations, SBK Songs.
Around The Route
By Camille Compassio

This week's opening item is geared operators (and potential operators) of the Seeburg compact disc jukebox. At AMOA Expo '87, Seeburg will be introducing its new "Hot Hits" label which will provide up to 40 material for programming on c.d. jukes. This means that ops will now be able to get current top charters (13-15 per individual disc) for their Seeburg machines. Presentations call for Seeburg to release probably four to six of these special discs a month over the next twelve months.

One of the factory's intent here is to respond to those operators who want to integrate the latest hits into their compact disc programming format. The "Hot Hits" series presents a variety of artists on a single disc; the key word being "variety," which is a departure from present c.d. albums that feature the works of single artist or group. In addition, Seeburg will make available on one disc such traditional favorites or standards as "American Pie" and the usual panoply of commemorative music for anniversaries and so forth as well as a so-called "classic" music. As Seeburg's executive vice president Joe Pankus put it, the factory is going all out to satisfy the needs and requests of the growing number of operators who are installing their compact disc jukeboxes in locations across the country.

Rock-Ola c.d. debuts! Earlier this month, at their annual distributors meeting in Arizona, Rock-Ola Mfg. Corp. introduced the new model 496-IXCD series jukebox, marking the factory's entry into the compact disc arena. The new machine is a combo unit, offering both c.d.'s and 45s' programming; it sports a completely re-designed box and cosmetics to complete the package. From what sales chief John Schultz tells us, it's a real beauty — and distros were most enthusiastic in their reaction, and approval, when it was unveiled.

Notes from the JAMMA convention:

Concerning among returnees no attended this Japan trade show, an early October indicates that American attendance was up considerably and that this international event is experiencing significant growth by the year.

After all, as more than one insider put it, "about 90% of our video products originate in Japan." With about every Japanese company, large or small, showed equipment, once again, the exhibit floor had to be expanded to accommodate everyone. The dominance of Sega and Taito was very much in evidence. Two of the stand-out items were Sega's "Heavweight Champion," described by Atlas' Jerry Marcus as a "very physical game that should be super if it can be adapted to the American market"; and the Taito gun game "Operation Wolf." Jerry said he also saw a couple of good football games; one from Tecmo and one from SNK. Undertaken by Memetron's Larry Siegel the two aforementioned Sega and Taito pieces as the most outstanding at the show and told us he was also quite impressed with a new tank game from Coreland Technology that was featured in the Taito booth; and the 3-dimensional "Pac-Mania" (a Pac-Mancine) which Namco showed. As a kit producer, Larry naturally observed that with many of the Japanese companies operating their own sales and marketing facilities in the U.S., there will be less and less cross licensing. This is no help at all for the American kitmakers. Needless to say, Larry circled around at the show for quite a few pieces for his business but nothing that measured up to Memetron's standards — so there's no new Memetron kit in the offering. Many we spoke with said they were less than pleased with the facilities that house the JAMMA show! Some said there was not much in the way of "innovative" pieces on the exhibit floor but quite a noticeable improvement in graphics. Of course, within the next two weeks, the equipment shown at JAMMA will be on display at AMOA Expo '87 in Chicago — the advantage to U.S. ops being there'll be enough time in between for any refinements that have to be made.

Dateline Des Moines, Iowa, home of Moss Distg. Proxy Terry Moss is looking forward to attending AMOA Expo '87 as are a lot of ops who have been putting off buying these past few weeks in anticipation of what they'll see at Expo. However, Terry had no complaints about business, thanks to such popular items as Romstar's "Time Soldier" kit; Sega's "After Burner"; Taito's "Double Dragon" and Bally's "Xenophobe!"

Oops! As a postscript to our JAMMA notes, we also learned that Taito had introduced their new "Victory" pin at the Japan show.

Watch for it! Konami is ready to release its new dedicated upright "Blades of Steel. It's a hockey game where the puck action on the ice is equalized by the heated confrontations among the hockey players. This is what the sport is all about — and from Konami's description of their game, "Blades of Steel" has it all!


Plans Finalized For ACME '88 Convention

CHICAGO — Three days of intensive meetings were conducted recently in Reno, Nevada as plans unfolded for the 1988 American Coin Machine Exposition to be held at Bally's Hotel-Reno during the period of March 11-13.

David Weaver, executive vice president of American Amusement Machine Association and Valerie Cognenich, editor of Play Meter Magazine, co-sponsors of the annual spring trade show for the coin-operated amusement industry, together with show manager, Bill Glasgow, Sr. and Judy Novak of William T. Glasgow, Inc., met with officials of the Reno Convention Bureau and Bally's hotel to "fine tune" show details.

"We're very excited at the prospect of producing a show in Reno," stated David Weaver. "Traditionally, Chicago had been the base of operations for the fall and spring markets, but with two industry shows per year, ACME felt it would serve the industry better to rotate cities, which proved successful in New Orleans in 1987. Because of a date conflict, we thought we might have to make a change, but that was resolved and we're all set for March 11-13 at Bally's - Reno."

ACME '88 will once again offer a complete line-up of educational sessions addressing current issues of importance to today's operators. A preliminary schedule will be released within the next month.

In addition, a full complement of Spouse Programs will be offered at ACME '88 to include a "backstage tour" of Bally's spectacular stage show "Hello, Hollywood, Hello," a Reno city tour and Gaming Instruction at the Reno gaming Academy, a Lake Tahoe Tour and a Virginia City Tour. A post-show ski package in Lake Tahoe will also be offered to ACME exhibitors and attendees.

Show sponsors concurred that the Reno/Lake Tahoe area provides an unique and exciting setting for what promises to be a blockbuster show for the industry. An exhibitor brochure listing complete show details, together with a floor plan and speech application is being mailed the week of October 23rd.

Additional information may be obtained by contacting ACME '88 Show Management, William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473 or phoning (312) 333-9292, (Fax: 312-333-4086; Telex: (ITJ) 4943831 BG UI).

INDUSTRY CALENDAR

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

Nov. 18: C.A. Robinson & Co. annual post-AMOA show; San Francisco, CA.

Nov. 20: C.A. Robinson & Co. annual post-AMOA show; San Francisco, CA.

Jan. 7-10: Winter Consumer Electronics Show; Las Vegas Convention Center (also Las Vegas Hilton, Sahara & Riviera Hotels); Las Vegas, NV.

Jan. 27-30: IMA trade fair; Frankfurt exhibition center; Frankfurt, Germany.

CASH BOX

ANYTHING ELSE IS A COMPROMISE

Cash Box, October 31, 1987
Pinball Expo Scores Again!

By Steve Epstein

Thank you Rob Berk for Pinball Expo ’87. It truly amazes me to see what the love of a silver ball can produce — the efforts of Mr. Berk and his staff created an exciting and informative weekend.

Pinball Expo ’87 was held October 9-11 at the O’Hare/Kennedy Holiday Inn in Rosemont, Illinois, which is a suburb of Chicago.

This year’s event featured contributions from all the pinball manufacturers. Data East donated their new game “Laser War” as first prize in the “Flip Out ’87” pinball tournament. Other prizes for the various raffles and door prizes were supplied by Bally Midway, Premier Technology, Williams Electronics, and Game Plan. I was truly gratified to see all the manufacturers working together in support of Mr. Berk’s efforts.

I went to this year’s Expo with a bit of apprehension. After all, I am mainly an operator, not a collector. When I arrived and saw the familiar faces of Steve Kordak, Norm Clark, Gary Stern, Steve Ritchie, Greg Kmiec, Joe Kaminok, to mention just a few, I thought this must be the AMOA. But everyone here had common interests; the love of pinball, the exchange of information and good fellowship.

The 250 attendees had an opportunity to visit the Data East Pinball factory; attend seminars dealing with “Pinball Coils Now And Then”, Solid State Pinball Service, and The Pinballs of The 50’s. Other panel discussions included Pinball Art, The Design of a Pinball Machine, and The World of Atari Pinball (games made and not made). A staple of past conventions, namely, discussions with pinball designers and engineers, was also included.

The banquet on Saturday night offered a delicious meal plus a fabulous talk by pinball historian Richard Bueschel. A surprise “roast” of pinball designer Norm Clark added much humor and flavor to the evening.

The exhibit hall contained many interesting attractions for the collectors in attendance. Bally previewed their Dungeons and Dragons pinball machine as well. But the main attraction was the “Flip Out” pinball tournament played on Data East’s Laser War. The winner, Dave Hagge, beat seven other finalists on Game Plan’s Lochness Monster during Saturday night’s banquet. Jon Norris walked away with a five foot trophy for winning the Manufacturer’s Tournament.

I congratulate Mr. Berk once again for his efforts and hope to see even larger turnout at next year’s Expo.

(Ed Note: Steve Epstein, proprietor of the noted Broadway Arcade in New York City, is a well known figure in the coin-op industry and a regular participant in Pinball Expo.)

Konami’s ‘Blades of Steel’

The most exciting elements of a hockey game are a good mix of hockey play and alterations among the hockey players. After all, what’s a hockey game without player fights? And it is this combination of action that Konami has incorporated into “Blades of Steel”, the factory's latest 2-player, interactive, dedicated upright video game.

As the game starts, each player enters the initials for his or her team’s name. The action then begins at the face off and players control the characters on the team in the solid outline. Everything that can be done in real live hockey can be done in Blades of Steel. You skate around the ice, constantly trying to gain control of the puck and by checking or punching opponents you can steal the puck pass it to a team member for an assist or shoot for a goal yourself. Throughout the game, an announcer describes all of the action.

When tempers flare up, the punches fly. In Blades of Steel, one-on-one blows lead to a close-up fight. Amidst the cheers of the crowd, players insult each other, throw their gloves down and start swinging. The only penalty occurs if you lose the fight, at which time the loser is ejected from the game for thirty seconds, putting the game into Power Play. The winner gains control of the puck.

A full game consists of three twenty-minute periods. After each period, one bonus stage is given, either Slap Shot stage or Block Shot stage (alternately). In Slap Shot, the player knocks oncoming shots from the opponent. Extra playing time is awarded depending upon the amount of shots scored or blocked.

To add to the realism of the game, at the end of three periods of play there is a presentation of a trophy to the winning team.

Blades of Steel will be available through factory distributors. Further information may be obtained by contacting Konami, Inc. at 815 Mittle Drive, Wood Dale, IL 60191.

AMOA National Dart Tourney Gets Underway

CHICAGO — The AMOA National Dart Association announced “Team Dart III”, the 1988 tournament which is dedicated to electronic dart players who have valid N.D.A. sanctioned player cards. This annual event is designed to attract all levels of competition and N.D.A. uses their official system for classifying all entries so that players will compete against players of equal ability level opponents. The 1988 tournament format will include three Open divisions, two Women’s divisions and one Mixed Couples division.

Qualifying league play will be in progress at locations throughout the country. To be eligible, players must be sanctioned by AMOA-NDA and must participate in a minimum of six weeks of league competition run by NDA charter member operators. The International Team Championship finals will be held on Thursday, Friday and Saturday, April 28, 29 and 30, 1988 at the American Lake Geneva Resort in Lake Geneva, Wisconsin.

The N.D.A. has provided a number of special accommodations for participating players, ranging from economically priced room rates ($55 - single, double, triple, quad) to various social activities such as the Awards Banquet and the Opening Party.

The 1988 tournament is being sponsored by AMOA, Merit Industries and The Valley Company. The “International” aspect of the competition is the result of the efforts of the two manufacturer sponsors (Valley and Merit) who have promised that as many as six foreign countries (Canada, France, Germany, England, Japan and Norway) will be entering the tournament.

Further information may be obtained by contacting N.D.A. executive director Joseph Conway at 1711 North 1st Street, Milwaukee, W 53212. The phone number is (414) 263-2444.

Exhibitors Sign Up For CES In Vegas

CHICAGO — With the 1988 International Winter Consumer Electronics Show still three months away, 26,000 square feet of space has already been assigned to more than 1,100 exhibiting companies.

The upcoming Winter CES, to be held Thursday, January 7 through Sunday, January 10 in Las Vegas, is expected to fill the exhibit facilities of the Las Vegas Convention Center and the Las Vegas Hilton, Riviera and Sahara Hotels. Applications for exhibit space have come from every major segment of the $31 billion consumer electronics industry.

Attendance at this 16th Winter Show (and 37th CES overall) is expected to equal or surpass the 105,000-plus figure recorded last January.

The Winter Show, like its Summer counterpart in Chicago each June, is sponsored, produced and managed by the Electronic Industries Association’s Consumer Electronics Group (EIA/CEG), the Washington, D.C. based trade group representing the manufacturers of audio and video hardware, blank media, home information equipment, and telephone products for the consumer.

Further information may be obtained by contacting Consumer Electronics Shows at 2001 Eye St. N.W., Washington, D.C. 20006.

Cash Box  
October 31, 1987
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