GLORIA ESTEFAN

and Miami Sound Machine

CAN'T STAY AWAY FROM YOU

The New Ballad
From The Gold Album
"LET IT LOOSE?"

On CBS Records, Cassettes and Compact Discs.
EDITORIAL

On Thursday, November 5, the annual Amusement & Music Operators Association’s national convention will open at the Hyatt Regency Chicago hotel. The three-day event focuses on the world of coin-operated amusement entertainment — meaning everything from pinballs to video games to jukeboxes, and all products in between that are accessible by coin and geared to amuse, challenge and entertain the patron. It is at this convention that the jukebox and games manufacturers introduce and showcase their latest products to an audience of operators who come in from throughout the country to participate. Last year’s attendance approached the 7,000 mark — this year’s is expected to exceed that figure. One of the highlights of the show is the annual AMOA JB (Jukebox) Awards presentation, which will take place on Friday evening, November 6, when the association honors the single records that have garnered the most play on America’s jukeboxes over the past year. This aspect of AMOA Expo ’87 is especially significant right now since the jukebox will be celebrating its 100th birthday in October of 1988, at which time National Jukebox Month (November) will be officially initiated as an annual commemoration of this traditional entertainment piece. The officials of AMOA are planning to launch a year-long promotion campaign as a prelude to the historic occasion. So for now, Cash Box would like to say Happy 99th Birthday to the jukebox. We’re looking forward to your 100th!

Camille Compasio

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WINNER’S CIRCLE

GOT MY MIND SET ON YOU
George Harrison
Dark Horse

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
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<th>Song Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>Total Weeks</th>
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<tr>
<td>I THINK WE'RE ALONE NOW</td>
<td>Tiffany</td>
<td>2</td>
<td>11</td>
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<td>BAD</td>
<td>U2 (Epic 34-0718)</td>
<td>1</td>
<td>8</td>
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<td>MONY MONY</td>
<td>Billy Idol</td>
<td>6</td>
<td>10</td>
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<tr>
<td>CAUSING A COMMOTION</td>
<td>Madonna</td>
<td>3</td>
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<td>BRILLIANT DISGUISE</td>
<td>Bruce Springsteen</td>
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<tr>
<td>CASANOVA</td>
<td>Elton John</td>
<td>5</td>
<td>12</td>
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<tr>
<td>BREAKOUT</td>
<td>The Cars</td>
<td>7</td>
<td>7</td>
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<tr>
<td>IT'S A SIN</td>
<td>Pet Shop Boys</td>
<td>14</td>
<td>10</td>
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<tr>
<td>U GOT THE LOOK</td>
<td>Prince</td>
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<tr>
<td>LOST IN EMOTION</td>
<td>Lisa Lisa and Cult Jam</td>
<td>11</td>
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| I SHOULD KNOW BETTER | Richard Marx | 20 | 6 |
| WHERE THE STREETS HAVE NO NAME | U2 | 16 | 9 |
| I'VE BEEN IN LOVE BEFORE | Cutting Crew | 19 | 10 |
| HERE I GO AGAIN | Whitesnake | 17 | 12 |
| IN MY DREAMS | REO Speedwagon | 18 | 17 |
| DON'T MAKE ME WAIT FOR LOVE | Kenny G | 21 | 11 |
| WE'LL BE TOGETHER | Sting | 25 | 5 |
| I WON'T FORGET YOU | Poison | 26 | 10 |

| YOU ARE THE GIRL | The Cars | 17 | 11 |
| WILL YOU RUN TO | Heart | 22 | 13 |
| FAITH | George Michael | 40 | 3 |
| SHAKE YOUR LOVE | Debbie Gibson | 34 | 5 |
| COME ON, LET'S GO | Los Lobos | 30 | 9 |
| HOURGLASS | Sueco | 35 | 8 |
| THE ONE I LOVE | Garth Brooks | 39 | 8 |
| CARRIE | Europe | 24 | 14 |
| IS THIS LOVE | Whitesnake | 42 | 3 |
| BOYS NIGHT OUT | Timothy B. Schmit | 37 | 8 |
| I HEARD A RUMOUR | Bananarama | 23 | 18 |
| DON'T YOU WANT ME | Jody Watley | 43 | 5 |
| (CATCH ME) I'M FALLING | Pretty Poison | 44 | 6 |
| I DO YOU | The Jets | 46 | 4 |
| SUGAR FREE | Wa Wa Nee | 41 | 9 |
| SO EMOTIONAL | Whitney Houston | 49 | 2 |
| VALERIE | Steve Winwood | 50 | 5 |
| DIDN'T WE ALMOST HAVE IT ALL | Whitney Houston | 27 | 15 |
| LOVE WILL FIND A WAY | Yes | 45 | 6 |
| DUDE LOOKS LIKE A LADY | Aerosmith | 52 | 6 |
| THAT'S WHAT LOVE IS ALL ABOUT | Michael Bolton | 47 | 11 |
| SKELETONS | Stevie Wonder | 48 | 4 |
| HOLIDAY | The Other Ones | 36 | 14 |
| DIDN'T I MEAN TO SET YOU | George Harrison | 62 | 3 |
| CHERRY BOMB | John Cougar Mellencamp | 58 | 3 |
| TELL IT TO MY HEART | Taylor Dayne | 57 | 4 |
| JUMP START | Natalie Cole | 28 | 15 |
| BEAT PATROL | Starship | 51 | 7 |

| I JUST CAN'T STOP LOVING YOU | Michael Jackson | 31 | 4 |
| ANIMAL | Def Leppard | 64 | 5 |
| LA BAMBBA | Los Lobos | 33 | 19 |
| BETCHA SAY THAT | Gloria Estefan | 38 | 10 |
| ONE HEARTBEAT | Smokey Robinson | 32 | 17 |
| PAPER IN FIRE | John Cougar Mellencamp | 29 | 13 |
| WATERFALL | Wendy & Lisa | 54 | 8 |
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| I DON'T MIND AT ALL | The Isley Brothers | 65 | 4 |
| WHEN SMOKY SINGS | Anita Baker | 59 | 7 |
| JUST LIKE HEAVEN | Huey Lewis and The News | 72 | 4 |
| MOTORTOWN | The Kane Gang | 75 | 4 |
| NEED YOU TONIGHT | INXS | 81 | 3 |
| SILENT MORNING | Loverboy | 56 | 11 |
| DOING IT ALL FOR MY BABY | REO Speedwagon | 63 | 13 |
| LET'S WORK | Icehouse | 80 | 3 |
| CRAZY | Judd Harris | 67 | 6 |
| CAN'T WE TRY | Dan Hill | 80 | 3 |
| LOVE IS CONTAGIOUS | Glitter | 79 | 4 |
| CRAZY WORLD | Heart | 82 | 4 |
| THERE'S THE GIRL | Fat Boys | 71 | 16 |
| WIPEOUT (From the Daughters) | Glen Turpin | 76 | 4 |
| FOLLOW YOU | Debbie Gibson | 73 | 25 |
| ONLY IN MY DREAMS | Laura Branigan | 93 | 8 |
| POWER OF LOVE | The Isley Brothers | 91 | 11 |
| CANDLE IN THE WIND | Eddy Grant | 90 | 11 |
| POP GOES THE WORLD | Sam & Dave | 85 | 3 |
| EAGLES FLY | Sammy Hagar | 83 | 3 |
| (BABY TELL ME) YOU CAN DANCE | Shania Twain | 89 | 2 |
| I LIVE FOR YOUR LOVE | Natalie Cole | 83 | 3 |
| IF YOU LET ME STAY | Terence Trent D'Arby | 89 | 2 |
| SYSTEM OF SURVIVAL | Millions Like Us | 82 | 5 |
| KICK THE WALL | The Cars | 81 | 2 |
| GUARANTEED FOR LIFE | Million Dollar Quartet | 83 | 2 |
| RESERVATIONS FOR TWO | Dionne & Kashif | 81 | 2 |
| TRUE FAITH | New Order | 81 | 2 |
| HUNGRY EYES | Eric Carmen | 87 | 1 |
| SPECIAL WAY | The Isley Brothers | 91 | 5 |
| LEARNING TO FLY | Pink Floyd | 82 | 5 |
| NOTHING'S GONNA STOP ME NOW | Samantha Fox | 84 | 4 |
| CRAZY CRAYZY NIGHTS | Kiss | 88 | 7 |
| ROCK STEADY | The Whispers | 78 | 23 |
| ROCK ME (Capitol B-44042) | Great White | 87 | 11 |
| SOMETHING REAL INSIDE ME (I inside You) | Mr. Mister | 70 | 12 |
| TOUCH OF GREY | Bryan Adams | 76 | 12 |
| VICTIM OF LOVE | Bryan Adams | 76 | 12 |
| NEVER LET ME DOWN | David Bowie | 77 | 14 |
MCA Records
Is Very Proud To Announce
The Label Debut Of
Gladys Knight and the Pips

ALL OUR LOVE
A New Collection of Songs
And Future Classics

Featuring The First Single
LOVE OVERBOARD
Album Release Date November 15
Produced by Reggie Calloway & Vincent Calloway
Executive Producers: Gladys Knight & Bubba Knight
Available On MCA Compact Discs, Cassettes & Records

MCA RECORDS
Musicland Reports 42% Rise In Third Quarter Income

NEW YORK - The Musicland group's net income for the third quarter of this year was up 142% over the same period last year. Net income for the period ended September 25, 1987 was $35 million, or 28 cents per share, compared to $13 million, or 14 cents per share, for the third quarter of 1986.

Revenues for the 561-store music and video retailer (operating under the names Musicland, Sam Goody and Discount Records) rose 20%, up $112.7 million from $393.8 million in '86. For the first three quarters of 1986, sales were put at $307.8 million, versus $233.8 million in the first three quarters of 1986.

Jack W. Eugster, Musicland group chairman, commented, "An 82% rise in compact disc sales and a 54% growth in our pre-recorded video-sales business continued to drive revenue increases, which in turn led to economies of scale throughout the company and a dramatic improvement in net income."

Songwriters' Tax Provision Passes House And Senate Committees

NEW YORK - The House Ways and Means and Senate Finance Committees last week passed the Revenue Reconciliation Provision, an amendment to the 1986 Tax Reform Act which is aimed at instating tax benefits to songwriters, photographers, welcoming writers, and other freelancers.

Under the provisions of the uniform Capitalization Rules of the 1986 Tax Reform Act, starting this year, songwriters and other freelancers would have been able to deduct incurred research and writing expenses only by estimating long-term worth of their work. The Revenue Reconciliation Provision rectifies this difficult procedure.

"We have successfully passed a first critical hurdle in making this legislation law," said BMI president and ceo Frances Preston, BMI having lobbied strongly for passage of the reform. "We will continue our drive to preserve these important tax corrections through the remainder of the legislative process."

Record Division To Become Subsidiary

LOS ANGELES - The long rumored sale of the CBS Records Group to the Sony Corporation is believed to be imminent, subject only to confirmation at the November 11 CBS Board of Directors meeting. Negotiations re-opened this week with a prepared statement from CBS that read: "CBS is discussing with the Sony Corporation a possible sale of CBS's records operations for $2 billion. Any agreement would be subject to the approval of the CBS Board of Directors."

A spokesman for Sony confirmed the negotiations, adding "It would make a great deal of sense for Sony to acquire a record manufacturer here in the United States. We already have record manufacturers in Japan and Europe. It would make sense to integrate software and hardware."

Whether the sale goes through or not, the status of the Records Group is to change soon. A memo circulated within the company by president Walter Yetnikoff informed employees that CBS plans to form a wholly-owned subsidiary "which will encompass all of the domestic operations of the CBS Records Group." The subsidiary is scheduled to be officially formed on November 30 of this year.

Financial analysts feel that since CBS has confirmed both the negotiations and the asking price, the deal is near completion. The recent stock market crash, which caused CBS stock to plummet $42.13 a share to $152.50 on October 19, created a conducive atmosphere for the sale. CBS would be left, after taxes, with $1.4 billion, which could be used to buy back large amounts of stock to help stabilize.

Industry observers feel that the sale is a good deal for Sony but an unfortunate occurrence for the business. CBS, along with other major labels, has been actively fighting the introduction of the Digital Audio Tape technology manufactured by Sony, fearing that it would slice profits of compact discs and hurt royalty income. This move is seen as a method for Sony to introduce the D.A.T. through a major American label, by licensing the CBS catalogue for use with the new technology.

Voll Records Reactivated

LOS ANGELES - Fantasy Inc. has announced the reactivation of the Voll Records label, which was formed in Memphis in 1961 and acquired by the Fantasy group in 1977. The first signing for the new label is ex-Con Funk Shun member Felton Pilate.

Fantasy president Ralph Kaffel, commenting on the new label's releases, "After our purchase of the Stax/Volt catalog, there was a brief period of new recordings on Stax. But Stax has since become a reissue label, and it's our intention that Voll will feature only newly recorded material."

A&R duties for the new label will be handled by Fred Pittman, who co-wrote and co-produced Pilate's first single, "Cleopatra," which is due out the last week of October.

The Stax/Volt organization was formed in Memphis in 1961, and featured such seminal R&B artists as Otis Redding, Booker T. & The MG's, the Bar-Kays, and Mavis Staples.

HE'S BACK AND THAT'S MELLOW - To celebrate Barry Manilow's return to the label where he had his biggest successes, Arista presented Barry Manilow with newly certified gold, platinum, and multi-platinum records. Shown from left: Rick Bisogno, senior director national marketing; JoWalt, senior vice president, operations; Clive Davis, president, Arista Records; Manilow; Don Immer, senior vice president, marketing & promotion; Jim Cauley, vice president, sales & distribution; and Abbey Konvitz, video & artist development.
Ramone, Bachrach Spotlight L.A.S.S. Songwriters Expo

LOS ANGELES - A thousand songwriters attended the 11th Annual Songwriters Expo in Pasadena October 24 and 25. This year, the Expo was produced by the BMI-sponsored Los Angeles Songwriters Showcase, featuring a line-up of industry speakers including Phil Ramone, Burt Bachrach, Robbie Nevil, Cynthia Weil and Barry Mann.

Ramone, who has produced projects for Billy Joel, Paul McCartney, and Kenny Loggins among others, kicked off the affair with a keynote speech, and then headed a well-attended afternoon master session on record producing. Bachrach, composer of such famous songs as "Do You Know The Way To San Jose?" and "Raindrops Keep Falling On My Head" taught a master class on melody writing.

Other well-received classes included Nevil's "How I Thought It Would Be And How It Really Is," detailing his rise from songwriter to recording star; a master songwriting class by veterans Weil and Mann; and for producers, Jay Graydon and Michael Omartian headed the Hit Producers Panel, Jerry Knight and Aaron Zigman discussed turning demos into songs, and Jeff "Skunk" Baxter taught a class on unconventional recording techniques.

For television and film scorers, Steve Dorff taught TV theme melody writing, and Doreen Ringer led a panel on film music.

A bonus for the attending songwriters was the "US Sprint\n
In related songwriter news, the National Academy of Songwriters will present the third annual "Salute to the American Songwriter" on November 21 at Los Angeles' Wiltern Theatre. Performers slated to appear at the gala include Randy Newman, Kris Kristofferson, Loretta Lynn, Billy Vera, Robbie Nevil, Sedah Garrett, and more. Each year the concert spotlights writers who have made significant contributions to various genres.

EMI-Manhattan's Promotion Appointments - EMI-Manhattan announces the appointment of Slack Johnson to national director, R&B promotion. Johnson previously headed the EMI-America R&B promotion staff. Susan Levin is promoted to national promotion manager, A.C. and non-promotion for the label. Levin has been most recently responsible solely for jazz promotion.

PolyGram Names Three - Fred Mills has been named director, Urban promotion, East Coast, PolyGram Records, it was announced today by Wayman Jones, vice president, Urban promotion and artist relations. Mills joins PolyGram from WNJR in Newark, NJ, where he most recently served as program director/music director. Also at PolyGram, Ron Ellison has been named director, Urban Promotion, West Coast. Ellison was most recently vice president, Black music promotion at Warner Brothers. David Savage has been named manager, market research, it was announced today by Guenter Hensler, president, PolyGram Classics and PolyGram Comedy Video. Savage joins PolyGram from the New York-based Request Televison, where he was manager, Sales and Marketing from 1986-87.

Elektra Publicity Appointments - Elektra Records has made two additioons to the staff of its press & artist relations department. The appointments were announced today by Sherry King Ginsberg, national director for that department. Lisa Milman has been named West Coast manager, press & artist relations, working from Elektra's Los Angeles office. Shavon McCormack has been designated publicity co-ordinator of press & artist relations in Elektra's NY office.

Cording Joins - William and Wesley Hein announce the addition of Tony Cording as Enigma Records' manager of press & media relations in their home office in Los Angeles. Cording comes to Enigma from Elektra Records, where he was assistant manager of publicity in New York. Arista Names Two in A&R - Clive Davis, president of Arista Records, has announced the appointments of Mitchell Cohen and Richard Swert as the positions of director, A&R, East Coast. Cohen has been with Arista for ten years in the publicity and corporate services departments and most recently held the position of A&R consultant. Swert has been with Arista for one year and previously held the position of manager of A&R, East Coast. RCA/A&M/Arista promotes Roswey - Linda Roswey has been promoted to branch manager for the Cleveland area, it was announced today by Fred Love, director, North Central Region, RCA/A&M/Arista Distribution, to whom she reports. Roswey will be based in Cleveland and will be responsible for overseeing the commercial sales of all of RCA/A&M/Arista distributed product in the Cleveland market.

Berman Appointed - Jack Lomstein, vice president International, announced today the appointment of Howard Berman to the newly created position of International marketing director for RCA Records and RCA Records, a position Berman has served in the past serving as a vice president of A&M's U.K. company. In his new position, Berman will oversee the marketing, promotion and touring aspects of A&M's affiliated artists on a worldwide bases.

Island Promotions - Lou Maglia, president of Island Records Inc., announced the promotions of Herb Cohen and Manny Engliss. Cohen was appointed to vice president of finance/controller. Engliss is now vice president of Royalty Services.

Samuels Appointed - Edwin M. Samuels has been appointed vice president, MIS, CBS Records Operations (U.S.), as announced by Seymour Gutenberg, senior group vice president, CBS Records Group. In this newly created position, Samuels will be responsible for overseeing all MIS operations within CBS Records Operations (U.S.).

Fedw Named - Robert D. Fedw has been named president and chief operating officer of the Famous Music Publishing Companies, a unit of Gulf-Western's Paramount Pictures Corporation. The announcement was made today by Frank G. Mancuso, chairman and chief executive officer of Paramount. Fedw will oversee all aspects of the music publishing operations.

Sofley Joins - Michael Jensen, president of Jensen Communications, Inc., has announced the addition of Kris Sofley to the company's music division publicity staff.

Lindsey Promoted - Terry Lindsey has been promoted to the position of music coordinator for Columbia Pictures Music Group. In her new position, Ms. Lindsey is responsible for administrative operations for the group's professional department in New York and Burbank.

1 I FEEL GOOD - BMI supporters and fellow musicians turned out for jazz vocalist Bobby McFerrin's recent stand at New York's Blue Note. Shown from left: Rick Sanjek, BMI director writer/publisher relations; John Scofield; McFerrin; Monte Alexander; Jack Deloffette, and Bobby Weinstein, BMI assistant vp.
NEWS

WAKE ME UP BEFORE YOU SOLO - With George Michael's single "Faith" garnering additional support across the country, the record is likely headed for another Grammy nomination. The show is set to be taped in February, with performances by Michael, Nile Rodgers, and various other artists.

Sting, Cocker, Others Set For Grammy Lifetime Achievement Show

NEW YORK - The Grammy Lifetime Achievement Award Show, set to be taped as a CBS-TV special for November 5th at New York's Mark Helling Theatre, has tapped David Letterman, Mike D, and others to co-host, with appearances now scheduled by, among others, Sting, Lzhan Perleza, Joe Cocker, Roy Clark, Louie Bellson, Charlie Daniels, Honi Colles, Tommy Tune, Ricky Skaggs, Carlos Santana, David Sanborn, Agnes DeMille, Emmy Lou Harris, Cissy Houston, Eugene Isotomin, Carmen McRae, Bill Monroe and Minnie Pearl. The show will honor Roy Acuff, Benny Carter, Ray Charles, Fats Domino, B.B. King, Isaac Stern (all of whom will be present), Woody Herman, Enrico Caruso, Igor Stravinsky and Hank Williams, and will also feature a salute to the music of George & Ira Gershwin.

Sony Sets "Roots Of Rock 'n' Roll" Video Series

NEW YORK - "Roots of Rock 'n' Roll" is the name of a new Sony video promotion that is set to capitalize on the renewed interest in the history of rock music. Heading the promotion will be "The Real Buddy Holly Story," a full-length video produced by Miramax Films and MPL Communications that tells the story of Buddy Holly through interviews and classic Holly footage. Sony will back the video - which is set to ship on November 12 and list for $29.95 - with an extensive advertising campaign.

In addition, Sony will be selling pricing 14 other classic rock 'n' roll videos to fill out the promotion: James Brown: Live in London, Joe Cocker: Shelter Me, The Everly Brothers: Album Flash, Jimi Hendrix: Johnny B. Goode, B.B. King Live at the Fillmore, Monterey Pop, Otis Redding: Ready, Steady, Go, Rod Stewart, Sounds of Motown, Supershaw, Petey Townsend, Tina Turner, Tina Turner: Private Dancer Tour Live and Bill Wyman.

"Considering the number of product turns generated during the holiday selling season, the demographics of the video purchaser, and the new prices, we feel The Roots of Rock 'n' Roll will be a hit at retail," said Steve Brecker, Sony's music video product manager.

LEVERT GOES GOLD - The latest album from Atlantic Recording Group LeVert, has been certified gold by the RIAA. As part of their current concert tour, LeVert recently performed at New York's Radio City Music Hall. Following their performance, the band was presented with gold awards. Shown backstage are, from left: Atlantic executive vice president/general manager Dave Gileais; Atlantic president Doug Morris; Atlantic senior vice president Steve Levert & Marc Gordon; LeVert's manager Harry Coombs; Eddie Levert (Sean's and Gerald's father and a member of The O'Jays); Atlantic vice president/general manager, Black Music Division Sylvia Rhone; and LeVert's Gerald Levert.

Yeah, Yeah, Yeah: The Fab Four Make It To The Hall Of Fame

Lee Jeske

NEW YORK - The Beatles (the first non-American performers so honored), the Beach Boys, the Drifters, Bob Dylan and the Supremes have been elected into the Rock and Roll Hall of Fame, following in the footsteps of the 25 previous electees (10 the first year, 5 last year). The Rock and Roll Hall of Fame, a non-profit organization that hopes to establish a permanent archive and museum in Cleveland, was formed several years ago, the brainchild of Ahmet Ertegun, the Hall of Fame Foundation's present chairman. Votes this year were cast by more than 150 performers, producers, record executives, broadcasters and writers. The requirement for eligibility is having released a record at least 25 years prior to induction.

In addition to the five regular honorees, Woody Guthrie, Leadbelly and Les Paul have will be inducted as early influencers on rock and roll, and Motown Records founder Berry Gordy Jr. will be inducted as a "non-performing music industry professional."

The inductions will take place at the Hall of Fame's third annual dinner, set for January 20, 1988 at New York's Waldorf-Astoria. According to the Hall of Fame, most of the living inductees are expected to attend.

The two previous Rock and Roll Hall of Fame dinners have established certain standards: mainly that musical surprises will occur. Last year, Bruce Springsteen not only inducted Roy Orbison, but hung around to duet with Orbison on "Pretty Woman" and throw a chorus of "Stand By Me" with Ben E. King, Keith Richards, Sting, Neil Young, Ron Wood, Brian Wilson, Chuck Berry, Jerry Lee Lewis, Chubby Checker, John Fogerty, Peter Wolf, Paul Simon and the Everly Brothers and among those who have ended up jamming on the small stage of the Waldorf-Astoria Ballroom, groaned on by musical host Paul Shaffer.

The possibilities for the next dinner, of course, are mind-boggling: with the three remaining Beatles, Bob Dylan, the Beach Boys and Diana Ross all expected to attend and, perhaps, to join for some late-night jamming.
Tale on Stage

That Petrol Emotion

THE ROXY, HOLLYWOOD - That Petrol Emotion already has a strong local following judging from the sold-out shows they play at the Roxy on Wednesday, October 21. The band has been highly touted by the local media for days preceding the show, helping to generate further excitement. This was not, however, a stock audience all in the same age or cultural bracket. The band would have their work cut out for them trying to appease every listener.

During the first three numbers, "Split," "Belly Bugs" and "It's a Good Thing" the flavor of the newly formed quintet was being established. They were a strange blend of the spirit of the 60's communal feeling, the energy of the punk/new wave movement of the late 70's, the politically purposeful music of the 80's, and even implied a mixture of all the styles for the 90's. "Chester Burnette" was a moving ballad that further showed that this is not just a groovy oriented band, but one with real heart. It was the first of several sensitive yet gritty tunes during the show.

Guitarist Sean and brother Demian O'Neil (on bass), Reamonn O'Gorman (guitar), and drummer Ciaran McLaughlin are all originally from Northern Ireland. Lead Vocalist Steve Mac is actually from Seattle and they all currently make their residence in London. After their current tour, which continued to unfold at The Ritz in New York, the band heads directly back to Britain to begin working on an upcoming LP for Virgin Records. That Petrol Emotion has previously released two albums, "Manic Pop Thrill" on Demon Records and the Polydor release of "Babes in the Wood." The show continued to unfold with a couple of notable highlights were "Big Decision," their most commercially successful dance club single, "Genius Move," their newest 12" single, and a powerful version of Neil Young's "Cinnamon Girl." It was sometimes hard to pin down all of Petrol's influences as they mentioned artists from Howling Wolf to Kurt Vonnegut during the set, and even dedicated a tune to our own Nancy Reagan (with a healthy shoval of sarcasm).

Although That Petrol Emotion has some rough edges, perhaps most related to maintaining sound quality in their more up-tempo numbers, their act makes you think, feel, and want to dance. Not too many bands on the contemporary circuit could boast all three. With another hit single and a string of tour dates, it would be hard to pin down all of the Petrol's influences as they mentioned artists from Howling Wolf to Kurt Vonnegut during the set, and even dedicated a tune to our own Nancy Reagan (with a healthy shoval of sarcasm).

CARLOS 1, N.Y.C. - Muhal Richard Abrams, highly influential as the guiding force behind Chicago's important Association for the Advancement of Creative Musicians, is somewhat underrated as a pianist, composer and bandleader. Part of this is due to the uncategorizability of his music - it doesn't have a strong identity of its own but is a kaleidoscope of numerous styles.

During a late set mid-week in a six-night stint at New York's petite Carlos 1, Abrams and his quintet played tunes by tune. From a mystic ballad, to a knotty avant-garde piece, to a couple of Monk tunes, to a deep-fried Chicago blues, Abrams and company offered intelligent, passionate music.

Despite a small turn-out (the combination of cold weather and the World Series has been known to keep jazz clubs barren), the quintet played with force and spirit. Heard to particularly good advantage were saxophonist John Purcell and trumpeter Stanton Davis.

With Muhal laying out during most of the horn solos, Purcell and Davis took different paths. Davis played prettey, using a mute to good effect, playing featherly, touching solos on the flugelhorn. Purcell played hard, slashing with air with his tenor saxophone, boinging over with gruff, roof-raising, Sonny Rollins forays.

Abrams' solos, like his writing, took on different colors for each tune - distilling bits of such seemingly strange pianistic bedfellows as Otis Spann, Cecil Taylor, Thelonious Monk and Willie "The Lion" Smith. Drummer Reggie Nicholson and bassist Lindsey Horner, comfortably riding the flow of Abrams' pieces and supporting each soloist differently according to their needs, contributed to a well-rounded and deeply-satisfying set of music.

Lee Jeske

Passion Play

THE ROXY, HOLLYWOOD - The Roxy on Sunset Blvd. provides a tremendous showcase opportunity for a plethora of aspiring Metal Bands. It is rare when one band stands out with obvious star potential. Friday night was such an occasion when Bakersfield's own Passion Play took the club by storm.

Sparking a somewhat stock metal scene appearance with a liberal amount of leather, long hair, and androgynous beauty, these guys were gonna have to play out aggressively to really go over with the somewhat hard-to-please crowd and metal community in general. Opening with "Can't Stop Thinking About You" they immediately distinguished themselves as not just another head banging punk quartet. These are musicians playing with a genuine and doing it exceptionally well. The opener was very tasteful with some real nice vocals, harmonies, a concise well stated guitar solo, and a real nice sense of subtle dynamics. This culminated with a smooth transition into "Givin' / Johnny's Dream" and "We Want Rock and "Crusin'".

As the show continued to unfold, the riffs rangewas a word that seems to capture the band. Although highly capable of playing in a purely heavy Metal vein at glass shattering decibels, Passion Play chose to mix some more accessible pop rock, Rock ballads, and even a straight ahead "Red Hot Blues" into the set. This displayed an ability to reach a wider audience, not just a small sub-culture.

It is this type of artistic sensitivity that prompted Atlantic Records to sign the band to a project with the group, produced by ex-Beatle Chris Bond (Hall & Oates, Eddie Money, Jeff Beck). Two additional tunes have been completed with engineer George St. John (Frank Zappa, Aerosmith, Crosby, Stills & Nash), and NRG Recording Studios.

At the Roxy, Sean Christian handed lead vocals with presence and stepped out on several powerful guitar solos. Nick Forcillo handled the bulk of the guitar playing with a lot of gusto and comfortable dexterity. Steve Hunt played drums and shared the backing vocals with Nick and Bobby Thomas on bass.

Although they are very hard driving, diversity and taste separate Passion Play from "Glam-Metal Trash Bands." The current recording projects, live gigs and constant flow of original material makes them - eventually bound to develop a nation al following with the likes of DL, Leppard or Whitesnake.

Gene Ferriter

GETTING TWISTED - As part of their current North American tour, Atlantic records group Twisted Sister recently headlined shows at New York City's Terminal 5 and the Ritz in New York. Their itinerary coincides with their recently released "Love Is For Suckers" album. Shown getting out of hand backstage at the Ritz Forum are, from left: keyboardist Alan "A" Johnson, Atlantic chairman Alan M. Elias and Twisted Sister's Jay French.

Cath Fox, November 7, 1987

AND THEY DANCED - Columbia Records executives congratulate The Hooters following their sold-out show at the Ritz in New York City in support of their gold LP "One Way Home." Shown (l. to r.): Rob Hyman, Hooter; Linda Kirschman, manager, national album promotion; John Topp, director, sales; Jack Forrester, vp, marketing; John Lilley, David Usswalt, Andy King, Hooters; Steve Mountain, Cornerstone Management; Marc Benesch, vp, promotion; Eric Basilian, Hooters; Rick Cheroff, vp, executive producer, East Coast, A&R and the group's producer.
SINGLE RELEASES

OUT OF THE BOX

ANGLES

Out of My Head (2:46) - Def

n/CBS (38-07630) - Paul Simon

usic/Music-CBS - P. Simon - Producers:

he Bangle-B. Drescher-D. White


Unlikely reading of the 1966 Simon

Garfunkel classic is advance from

the forthcoming film and soundtrack

Less Than Zero. The ladies are in

a very form on this adventurous out-

Brilliant harmonies highlight

's driving number - guaranteed to

completely saturate Top 40 radio.

COCK ROBIN

The Biggest Fool Of All (4:21) - Colum

ia (38-07659) - Nury Twins

usic-Edwin Ellis Music (admin.

by Nury Twins Music)/BMI - P.

Kingsbery - Producer: D. Gehman


New single culled from the recent

After Here Through Mindland LP is this

intricate, compelling pop ballad.

Watch for Adult Contemporary and

Top 40 radio outlets to take notice in-

stantly.

OUT OF THE BOX

ART

here's The Girl (3:42) Capitol (PB-

1089) - Makiki Pub-Knightly

ight Music-Know Music/ASCAP -

T. Knight-N. Wilson - Producer: R.

nvision


The Wilson Sister's latest offering

is the hit Bad Animals album is this

gorous pop/rock number. Power-

rock song was co-written by Nancy

Wilson with established hit

writer Heilly Knight. Debuts on

p singles chart at #74 this week.

PEBBLES

Girlfriend (4:19) - MCA (MCA-

35185) - Kerry Music-Hip Trip

usic/BMI - L.A. Reid-Babyface -

Producers: L.A. Reid-Babyface


Powerful vocalist-gleams on this

slickly-produced soulful dance num-

ber. Watch for instant attention at

Black Contemporary radio - with Top

40 outlets following close behind.

"Girlfriend" is the first release off

Pebbles self-titled album.

HEAL CARRACK

Don't Shred A Tear (3:42) - Chrysalis

-US4 43164) - High

nter Music-Blackwood Music/BMI-Little Life Music-Wood Monkey


This masterful tune is already seeing impressive Top 40 radio attention. It

single off the brilliant One Good Reason LP. Don't let this one pass you

.

MIMMY SHAW

No Such Thing (3:58) - Atlantic (7-89183) - TJJ Songs-

omatic Music-Tranquility Base Songs/ASCAP - T. Thomas-T. Shaw -

Producers: T. Thomas-T. Shaw


Latest single from Shaw, and first released off the recent Divinity LP, is this

over-driven melodic rocker.

MICHAEL JACKSON

Twenty-Five Miles (3:27) Motown (1914MF) -


ducers: H. Davis-K. Ashley-M. Rochelle


Early Jackson reading of Edwin Starr's top ten hit of 1969 has surfaced from

Motown vaults. From forthcoming The Original Soul Of Michael Jackson LP.

THE TRUTH

It's Hidden (3:35) - IRS (IRS-35215) - Almo Music-Other-

se Pub-Irving Music-Klaven Music/ASCAP/BMI - M. Tanner-J. Klaven

Producer: R.T. Baker


And scored impressive AOR attention with "Weapons Of Love" a few

months back - and should prove equally successful with this number. From

The Hidden.

CHILL FACTOR

Never My Love (4:26) Warner Bros. (7-28259) - Warner

mele Pub/BMI - D. Addri-D. Addri - Producer: H. Wolinski

Modernized reading of the Association's #1 hit of 1967 should garner instant

visibility at radio.

THE SYSTEM - House Of Rhythm (4:10) - Atlantic (7-89171) - Science Lab

usic/ASCAP - M. Murphy-D. Franck - Producers: The System


Funky, melodic light-rap outing from newly established hitmakers should

inundate B/C and Top 40 radio immediately.

SUPERTRAMP

I'm Beggin' You (5:04) - A&M (AM-2985) - Silver Cab

usic/ASCAP - R. Davies - Producers: R. Davies-Supertramp


Supertramp unveils an updated, high-tech sound with this - the first single off

this new album Free As A Bird LP.

BRENDA K. STARR

Breakfast In Bed (3:58) MCA (MCA-53189) - Perfect

ump Music-Pet e Pub/BMI - S.B. Lunt-A. Sted - Producer: S.B. Lunt

Sultry dance-pop should fare extremely well at both Black Contemporary

and Top 40 radio outlets.

MICHAEL DAVIDSON

Turn It Up (3:58) - Sire/WB (7-28219) - WB Music-

ue Disco Music (admin. by WB Music/ASCAP - M. Davidson-E. Mer-

erg - Producers: Stock-Aitken-Waterman


Strong dance-pop number is the latest tune released off the smash Who's

That Girl soundtrack LP.

FEATURE PICKS

RECORDS TO WATCH

RAY FOUR - Don't Put The Blame On Me (3:59) - Capitol (PB-44081) -

nelle Music-Deeply Sliced Music/BMI - C. Carter-D. Heyward-L.

producer: C. Carter-C. Underwood

ELISA MORGAN - If You Can Do It: I can too! (3:58) - Capitol (PB-

888) - Bush Burnin' Music/ASCAP - P. Jones - Producer: P. Laurence

KERRICK - Baby I'm For Real (3:58) Warner Bros. (7-28150) - Jobete

usic/ASCAP - M. Gaye-A. Gaye - Producers: Sherrick-M. Stokes

ERYL LYNN - Start Over (4:23) - Manhattan (PB-50099) | Ten Sounds-


AN FOGELBERG - Seeing You Again (4:28) - Full Moon/Epic (34-07640)


-Hickory Grove Music (admin. by April Music/ASCAP - D. Fogelberg -

producer: D. Fogelberg-K. Kunkel

ELAINE WILSON PICKETT - In The Midnight Hour (3:58) Motown (1916MF) -


ng Music-Colliton Music/BMI - S. Cropper-W. Pickett - Producer: R.

 Margoleff

ENNIER HOLIDAY - Read It In My Eyes (3:59) Geffen (7-28169) - Snow

Music-Pitchford Music/BMI - T. Snow-D. Pitchford - Producer: T. Lipuma

RONNIE LAWS - Rhythm OF Romance (3:48) Columbia (38-07629) - Kern

Chuter Music-RightSong Music-Ensung Music/BMI - K. Chater-M. Jay

producer: R. Laws-W. Henderson

Cath Box, November 7, 1979

OUT OF THE BOX
**ALBUM RELEASES**

**OUT OF THE BOX**

**EARTH, WIND, & FIRE**

*Touch The World—Columbia FC 40596—Producers: Maurice White/Various—Bar Coded*

Urban trendsetters are back with their tasty, city-bred, spicypunk stew. Maurice White and Philip Bailey were born to sing together, and their sweet/sharp blend elevates these cuts to beauty. A most welcome return—songs are personal outlooks on society and its problems, so grooves are both surface-scratching funk or, probing deeper, introspective reflection.

**MIKI HOWARD**

*Loving Confessions—Atlantic 91810—Producers: Various—Bar Coded*

Urban songstress Howard possesses a deft, rich, expressive voice that has seen the light at the top of the charts, and this second album should follow right in those footsteps. First up is the ballad (and first single) “Baby, Be Mine,” which sets the tone for the album. Howard is strongest on slower cuts, but the title number and “In Too Deep” will move the feet.

**NEW AND DEVELOPING**

**THE SCREAMING BLUE MESSIAHS**

*The Red-Elektar 60755—Producer: Vic Maile—Bar Coded*

Sophomore release from the world’s most powerful three-piece. Rhythm section is fluid, elastic, and blistering, while Bill Carter fronts with psychotic, kinetic electricity. “Sweet Water Poolas” will cure what ails you; “Too Much Love” will peel paint; “I Can Speak American” is typically boogy mania; all combine at max volume to jumpstart any pacemaker.

**TONY TERRY**

*Forever Yours—Epic BFE 40890—Producer: Ted Currier—Bar Coded*

Epic’s latest Urban effort is Terry, a goodtime funcker who steps out on a variety of styles, pitting his quirky voice against the boat to measure.

**BROOKE ROBERTSON**

*Robbie Robertson—Geffen Group 24160—Producers: Dan Langosch/Robbie Robertson—Bar Coded*

Creatively stunning, spiritually fulfilled work from ex-band leader whose muse remains intact. Expectations are high, and Robertson surpasses... where has he been? Peter Gabriel and U2 guest, adding brilliant and muscular atmospheres backing. Robertson’s lyrics are, as usual, acute and penetrating, weaving compelling stories of hope amid despair.

**THE HOUSEMARTINS**

*The People Who Grinned Them Selves To Death—Elektar 60761—Producers: John Williams/The Housemartins—Bar Coded*

Although the music is first-class bouncy pop, a deeper search reveals a far more dated, sarcastic lyrical focus. Nothing escapes the quirk of the Church, a sad-sack eco-dreamchild abuse, all are addressed in flinching terms. Not to be ignored, while the toe-tapping pub rock tie-in together in classic fashion.

**PETER HIMALMUL**

*Gematria—Island 90663—Producer: Peter Himmelman—Bar Coded*

The committed, confessional brilliance of this young Minneapolis songwriter is etched in sharp relief on his second Island LP. Himmelman continues the searching of 1988’s cathartic This Father’s Day: a tense, gentle attempt to define and dispel man’s eternal struggle for personal integrity. Album’s brightest moments shine on “Fight For This World” and “Wrapped Up In Celadonophane.”

**NEW AND DEVELOPING**

**FULL FORCE**

*Guess Who’s Comin’ To The Crib—Columbia FC 40894—Producers: Full Force/J. Moore/R. Ford/Jr.—Bar Coded*

Barrel chested funk balanced with light-touch ballads should spell big sales and airplay here. Guest spots from Lisa Lisa and La La will help recognition. Should cross from B/C to Top 40 without a hitch.

**DREAM ACADEMY**

*Remembrance Days—Reprise 25625—Producers: Hugh Padgham/Laird-Cloves/Others—Bar Coded*

Swirling acoustics, neo-classical arrangements prop up the fictive prose of the lyrics. Highly intelligent treatment elevates this Album above the prosaic monstrosity of the mainstream.

**THE CONNELLS**

*Boylan Heights—TVT TVT 2540—Producer: Mitch Easter—Bar Coded*

North Carolina quintet specializes in haunting jangle-pop with depth and character that blows away most of the genre. Mike Connell’s songs command attention, while Doug MacMillan’s deep, clear vocals add the right touch of melancholy lustre. Potent stuff...

**TONY TERRY**

*Long Distance Calling—Paradox 172 002—Producer: Howard Benson—Bar Coded*

Appealing, open guitar sagas from singer/songwriter Caulfield work from a distinctly personal base. Songs of re-awakening, longing, and romance often explode into gorgeous, shimmering choruses.

**GORDON ROBERTSON**

*The Mantle—Polygram 81810—Producer: Gordon Robertson—Izzy Taylor—Bar Coded*

Although the music is first-class bouncy pop, a deeper search reveals a far more dated, sarcastic lyrical focus. Nothing escapes the quirk of the Church, a sad-sack eco-dreamchild abuse, all are addressed in flinching terms. Not to be ignored, while the toe-tapping pub rock tie-in together in classic fashion.

**NEW AND DEVELOPING**

**THE LEATHER NUN**

*Force Of Habit—I.R.S. IRS 42053—Producers: Bob Buchanan/The Leather Nun—Bar Coded*

Uncompromising assault from Scandinavian band—Force Of Habit is a compilation LP featuring singles from European releases. Highlights: “I Can Smell Your Thoughts,” “Jesus Came Driving Along,” and “506.”
Holly Dunn

She was on the road for 30 days prior to the Country Music Association Awards Show, where she won the coveted Horizon Award. She arrived in Nashville at 5:30 a.m. the day before the awards. She had to spend time in rehearsals for the show and being fitted for her wardrobe. She had to perform for the show, and when it was all over, Holly Dunn was very happy and completely exhausted.

Holly Dunn is in the vanguard of the new country music female acts. And, much like Randy Travis, her career has sky-rocketed to amazing heights in the past two years. How does it happen? How does Holly react to all the glitz, glamour, hard work, and expectations?

It happened because Holly Dunn is a sincere, intelligent, dedicated young lady. She is totally involved in the direction of her career. She has an insight into the music business, which very few artists can equal, because she has gained an educational background through her involvement. She arrived in Nashville in 1982, and progressed through self-confident and wise decisions.

She was the second member of the family to relocate from San Antonio, Texas to Nashville. Her brother, Chuck, was already writing some of the best songs for acts when Holly graduated from Abilene Christian University. Holly had visited Chris, in Nashville, while she was still in college. Two weeks after her graduation, she packed the car and headed for Music City.

Chris gave Holly good advice and led her through some of the lessons the music industry teaches. Holly Dunn did it the way it should be done. She began writing with Chris and other talented songwriters. She signed as a writer/receptionist with April Blackwood Music. About that, Holly says, “At first, I received some rejectionist position. But, now, I realize that I learned a lot about the inner-workings of the business from that job.”

Holly started getting a lot of work as a demo and background singer. And, all this time, she was meeting a lot of important and influential people, not the least of whom was Tommy West, her current MMT Records producer. When Tommy secured that position, he signed Holly to the MMT label. Holly says, “It was a big break for me. The label was new, and I had to prove myself to them. Now, however, I have the chance to be involved in all areas of my career because I was able to gain their confidence. Being totally involved in my career is very important to me.”

So, Holly Dunn did learn from the route she followed through the music industry maze. Obviously, there is something more which helped make Holly Dunn a star... her exceptional talents! I say talents because Holly is not only a fine recording artist, she is a super songwriter, a producer, and a business agent, as well. That’s a synopsis of how it happened for Holly. Now, how does she react to her success? I’ll let her tell you.

“Tommy West saw a lot of good in me, and he told me to follow my heart when it came to my music. He told me to dig deep and discover who Holly Dunn really is. Then, to write songs that were, and are, true to myself. ‘I’m just a singer and a writer. I go out there and do what I do. It’s been my goal to establish myself as such. I feel like I’m the same as I’ve always been. I kind of take it as it comes. If I see progress, then, that’s okay. I guess I’m just that way. If it happens for me, it happens. And, if it should happen, I really haven’t lost a thing.’

It has happened in a big way for Holly. She shares her success with those who love her: her family, her friends, and fans, and those who work behind the scenes for her at MMT Music. Holly Dunn sings and writes from the heart, and she is signing and writing her way into the hearts of millions of country fans, including me.

Joe Henderson

FEATURE SPOTLIGHT

Don Dixon: Workin’ Hard Or Hardly Workin’?

By Rob Yardumian

LOS ANGELES - North Carolina native Don Dixon has a problem that would turn many of his peers green with envy. See, he’s too busy. As a successful producer, he is constantly besieged with offers from friends, associates, and strangers to ‘help us with our record.’ And as a singer/guitarist/songwriter, he is currently riding the wave of his second solo LP, Enigma’s Romeo At Julliard.

“Like Romeo, ’’ the affable Dixon affirmed during a recent chat with Cash Box. “I’ve actually been able to sit down and listen to the whole thing and not throw up. I like the flow of the LP is good, and I’m pretty happy about it.”

The album is a musical pastiche of...
THE MERCY SEAT - Pat Moran, Fernando Menendez, Zena Von Heppinstall, and Gordan Gano.

Morgan and Menendez, the rock-solid rhythm section, were recruited without any spiritual hardass, as Von Heppinstall explains. I knew that it would never be an issue, what someone's religious preferences was, as far as being in the band. I never even asked them. I just said 'well, this is what the music sounds like, this is what I'm interested in, would you like to join?'

So, the question remains, is The Mercy Seat a rock band or are they a gospel band? The amiable Von Heppinstall laughs delightedly at the contradiction. 'That's the big debate - it's like two mints in one!' Gordon sees the band as a gospel band, and I see the band as a rock and roll band. That's for me because in rock and roll there aren't a lot of restrictions. But at the same time, I was going through a reawakening of my spiritual nature. As that got more and more important, and as I started singing these gospel songs to myself, I felt something incredible, something wonderful, because the lyrics started to take on even a stronger meaning. Then I also noticed when I started singing them, the influence of the kind of music that I was listening to, the spirituality and punk rock, and a symbiotic collaboration clicked into place. Bassist Pat Moran and drummer Fernando Menendez were added soon, and The Mercy Seat was born.

The Mercy Seat's clean-up hitter is the tall, rangy, striking black lady in the center of the photo. She's Zena Von Heppinstall, who formed the band in New York City in 1984. Growing up in a heavily religious family, gospel was young Zena's path to righteousness, which she never rejected during those early teen years. Punk icons like the Sex Pistols, Richard Hell, Talking Heads, all influenced her musical development down a different path than that planned by her folks. "So at the time that I was thinking about doing something musically, I wanted to find out what my voice was like because I never sang in choir or professionally or anything. At the same time, I was going through a reawakening of my spiritual nature. As that got more and more important, and as I started singing these gospel songs to myself, I felt something incredible, something wonderful, because the lyrics started to take on even a stronger meaning. Then I also noticed when I started singing them, the influence of the kind of music that I was listening to, the spirituality and punk rock, and a symbiotic collaboration clicked into place. Bassist Pat Moran and drummer Fernando Menendez were added soon, and The Mercy Seat was born.

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<td>89</td>
<td>NEW CHOICE</td>
<td>Chuck Stanley/Alyson Williams</td>
<td>45</td>
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<tr>
<td>90</td>
<td>LOVE IS A HOUSE</td>
<td>Tommy Boy/Warner Bros.</td>
<td>75</td>
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<td>91</td>
<td>CASANOVA</td>
<td>Leverett</td>
<td>85</td>
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<td>92</td>
<td>LOVE SHOCK</td>
<td>Leroy Burgess</td>
<td>81</td>
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<tr>
<td>93</td>
<td>NIGHTS OF PLEASURE</td>
<td>Loose Ends</td>
<td>83</td>
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<tr>
<td>94</td>
<td>WIPEOUT</td>
<td>Fat Boys</td>
<td>93</td>
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<td>95</td>
<td>IF YOU NEED MY LOVE TONIGHT</td>
<td>Aretha Franklin</td>
<td>89</td>
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<tr>
<td>96</td>
<td>THAT'S WHAT LOVE IS ALL ABOUT</td>
<td>Michael Bolton</td>
<td>90</td>
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<tr>
<td>97</td>
<td>YOU MAKE ME WANT TO (LOVE AGAIN)</td>
<td>Vesta Williams</td>
<td>83</td>
</tr>
<tr>
<td>98</td>
<td>B.Y.O.B. (BRING YOUR OWN BABY)</td>
<td>Angela Clemmmons</td>
<td>73</td>
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</tbody>
</table>

The table above lists the top 100 black contemporary singles according to Cash Box for the year 1985.
POWERTFUL LYRICS - Jamped packed aptly describes the exciting music that funk and R&B maestro Steve Arrington has put together for his debut album on Manhattan Records. "That title has a few different meanings," explains Steve, whose career as a successful recording artist began in 1979 with his stint as a member of the popular R&B band, Slave. "This album is full of powerful music, real aggressive jams. Like everything I've ever done, it reflects my commitment for my music to be honest and real."

With Jamped Pack, Steve continues a musical odyssey he says began with his 1984 album Dance'. In The Key Of Life which combined his deeply felt spiritual beliefs with a strong desire to make potent contemporary music. The new album also represents Steve's reunion with Slave's producer Jimmy Douglas, with whom he co-produced the project. "We've both matured musically and in our production skills. It has been great working with Jimmy again and what we've created is definitely new music which deals with the issues of the day."

Steve Arrington's musical journey started in Dayton, Ohio, when he showed an obvious preference for playing drums; by age eight, he was sitting in with his brother's group, The Soul Agents, playing bongos. Arrington's musical tastes began to expand during his adolescent years. He listened to every type of music from Jimi Hendrix to Theolomous Monk. A career in music seemed inevitable and Steve worked with a number of California bands, honing his skills by playing everything from Pop to Broadway, Latin music to Folkas and Jazz to R&B.

STEVE ARRINGTON

After a brief period in Berkeley, California, Steve combined the duo of Pete and Sheila Escovedo (later known as Sheila E) in the late 70's. Steve was looking at what was next in his career when he received a call from one of the hands he'd known in Dayton. The results was his link with Atlantic recording artists Slave. After three albums with the group Steve was ready for the next step in his career. Steve signed with Manhattan Records and put together this two highly acclaimed albums Dance'm In The Key Of Life and The Jammin' National Anthem. Steve's relationship with Manhattan Records in 1984 and began working on Jamped Pack immediately. The album represents a new phase in his musical evolution. Heavy funk tracks like Let It Loose or the slightly rock-oriented I

Just Wanna Be With You typify the powerhouse music Arrington has put together to launch this stage of his illustrious career. The rock and rap Kelly 16-33 is all about the streets.

Jamped Pack is a high-powered collection of rock and soul funk with a message, representing the talents of Steve Arrington. It's all about telling the truth, being straight ahead with what's happening in the world today. This writer would like to thank Steve for a refreshing interview and commend him on the lyrically powerful Jamped Pack. I will close by quoting an awesome line from one of his songs, think this, says: "WHAT I DO FOR YOU, DOES NOT DEPEND ON WHAT YOU DO FOR ME!"

MIAMI HITMAKER-It has been said time and time again, the musical direction of the record industry is generally set by the determined independent labels of the world. When you look at the speak of determination to win you have to include Luther Campbell, the 26 year old president of Miami based Luke Skywalker Records, Campbell, who records with the making hitmark group 2 Live Crew has achieved national and international fame with the gold plus selling album entitled 2 Live Is What We Are.

BROTHER MARQUIS, LUKE SKYWALKER, MR. MIXX & FRESH KID-ICE (2 LIVE CREW)

Skywalker Records also received national acclaim for another in the long line of hit making artist with MC Shy D and the album Got To Be Tough. It is our understanding that the 2 Live Crew wants to single with one of the heavy metal groups such as Motley Crue or Ratt. Considering the highly visible state of rap music these days, don't be surprised if this exceedingly talented artist and business man (Campbell) puts the project together real soon.

Speaking of putting things together, look for the new album release for one of the heavy metal groups on December 14, 1987. Considering the massive impact Luther Campbell and his Luke Skywalker Records have had on the industry, it would be such a breakthrough for Arrington's Hall Of Fame, joined by three other former members of Slave. Following two highly successful albums, Steve set out on his own, recording two highly acclaimed albums Dance'in In The Key Of Life and The Jammin' National Anthem. Steve's relationship with Manhattan Records in 1984 and began working on Jamped Pack immediately. The album represents a new phase in his musical evolution. Heavy funk tracks like Let It Loose or the slightly rock-oriented I.
## CASH BOX TOP

### 12” DANCE SINGLES

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<thead>
<tr>
<th>W</th>
<th>L</th>
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<tbody>
<tr>
<td>1</td>
<td>BAD</td>
<td>MICHAEL JACKSON (Epix OE 40668)</td>
<td>2</td>
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<tr>
<td>2</td>
<td>CAUSING A COMMOTION</td>
<td>MADONNA (A&amp;M 702762)</td>
<td>1</td>
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<td>3</td>
<td>LET ME BE THE ONE</td>
<td>(EXPOSE) (A&amp;M 19-6914)</td>
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<td>4</td>
<td>CATCH ME I'M FALLING</td>
<td>PRETTY POISON (Virgin/Atlantic 94782)</td>
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<td>5</td>
<td>DON'T YOU WANT ME</td>
<td>JODY WALTERS (MCA 22785)</td>
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<td>6</td>
<td>THE REAL THING</td>
<td>JELLYBEAN STEVEN DANTÉ (Chrysalis 413711)</td>
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<td>7</td>
<td>YOU AND ME TONIGHT</td>
<td>VANILLA ICE (Virgin 949785)</td>
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<td>8</td>
<td>BREAKOUT</td>
<td>SWING OUT SISTER (Mercury 8-58331)</td>
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<td>BABY TELL ME</td>
<td>SHANICE WILSON (A&amp;M SP 12335)</td>
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<td>10</td>
<td>LOST IN EMOTION</td>
<td>LISA &amp; CULT AM (Columbia 44 0617)</td>
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<td>11</td>
<td>MY LOVE IS GUARANTEED</td>
<td>DJ JAZZELLE PLATINUM 99016</td>
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<td>12</td>
<td>LOVERS LANE</td>
<td>GEORGE MASTERS 4892M</td>
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<td>13</td>
<td>TELL IT TO MY HEART</td>
<td>TAYLOR DANE (ARISTA AD 19-6913)</td>
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<td>14</td>
<td>HARD DAYS NIGHT</td>
<td>GEORGE MICHAEL (Columbia 44 07466)</td>
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<td>15</td>
<td>POUR IT ON</td>
<td>MASON (Elektra 6-00765)</td>
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<td>16</td>
<td>DINNER WITH GERSHWIN</td>
<td>DONNA SUMMER (Geffen 0 20035/618)</td>
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<td>17</td>
<td>FULL CIRCLE</td>
<td>COMPANY B (Atlantic 8-66774)</td>
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<td>18</td>
<td>SYSTEM OF SURVIVAL</td>
<td>EARTH WIND &amp; FIRE (Columbia 44 07467)</td>
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<td>19</td>
<td>JUST THAT TYPE OF GIRL</td>
<td>MADONNA (Atlantic 8-66774)</td>
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<td>20</td>
<td>OPERA HOUSE</td>
<td>JACK E. MAKOSA (Minmal/Criminal)</td>
<td>24</td>
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<td>21</td>
<td>BECAUSE OF YOU</td>
<td>COVER GIRLS (Eve/Euro SF 819)</td>
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<td>22</td>
<td>I THINK WE'RE ALONE NOW</td>
<td>TIFFANY (MCA 22793)</td>
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<td>23</td>
<td>PARTY YOUR BODY</td>
<td>STEVE BILKE 4000</td>
<td>15</td>
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<tr>
<td>24</td>
<td>SHAKE YOUR LOVE</td>
<td>DEBBIE GIBSON (Atlantic 8 66651)</td>
<td>35</td>
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<tr>
<td>25</td>
<td>YOU'RE NO GOOD</td>
<td>KELLY CHARLES (Next Plateau NP 0056)</td>
<td>25</td>
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</tbody>
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### NEW 12” RELEASES

**LOU RAWLS (GAMBLE & HUFF GH-311A)**

**LOUISE FREEMAN & TERRY BLOUNT (SUNTOwn 714)**

**CHARLIE SINGLETON & MODERN MAN (EPIC 49-07465)**

**FORCE MD’S (TOMMY BOY TB 905 A)**

**TROY JOHNSON (AMERICAN V-71400)**
Trouble (Mega Mix) (6:20) (Conceived Music, Inc.) (ASCAP) (Chuck Gentry-Lee Peters) (Producer: Chuck Gentry)

**HARDY GOLD & THE SELECT COMMITTEE (F.O.I.A. 1984)**

**WILSON PICKETT (MOTOWN PR-217)**
In The Midnight Hour (12” Version) (7:54) (Irving Music Inc./Motown Music, Inc) (BMI) (Steve Cropper-Wilson Pickett) (Producer: Robert Margouleff)

**B.V.S.M.P. (SUNTOwn X-713)**

**STEADY B (JIVE 1065-1-JDA1)**
What’s My Name (Extended Mix) (5:16) (Zomba Enterprises Inc.) (ASCAP) (W. McGloine) (Producer: Lawson Goodman)

**READY FOR THE WORLD (MCA 23788)**

**STING (A&M SP-17509)**
We’ll Be Together (12” Version) (4:51) (Magnetic Publishing Ltd. Represented by Regatta Music/Illegal Songs, Inc. Administered In The U.S. And Canada By Atlantic Music Corp.) (BMI) (Sting) (Producers: Bryan Loren-Sing)

### MOST ACTIVE

**MICHAEL JACKSON**
- Bad—Epic

### STRONG ACTIVITY

**Lillo Thomas—Downtown—Capitol**
- Stock, Aitken, Waterman—Roadblock—A&M
- Let Me Be The One—Expose—Arista
- Hard Day—George Michael—Columbia
- Be Yourself—Whodini—Jive/Arista
- Afterglow—Tina Turner—Capitol

### RETAILER’S PICK

**Baby, Be Mine—Miki Howard—Atlantic**
- Fillmore East Records
- Manager: Beverly Taylor
- Location: Cleveland
- Comments: 
  - “Excellent Record, Destined To Strike Gold. She Matures With Each Song. Wait Until You Hear The Album.”

### CLUB PICK

**After Glow—Tina Turner—Capitol**
- Barry Johnson
- Club: Pegasus
- Location: Kansas City, Mo.
- Comments: 
  - “Her Best Ever, Period!” “If The Doesn’t Go Number One, I Will Have No Faith In D.J.’s or Radio Anywhere.”
JAZZ

ON JAZZ

BURRED — This is ridiculous. We usually try to review five, six, maybe seven jazz albums a week on this page — you know, worthwhile items. In any case, so much worthwhile jazz has been coming out that we just can’t keep up with what to do with it all. So what we’re doing is this — clearing house. You want jazz feature picks, you got jazz feature picks:

MOMENTUM — Steve Lacy — RCA

The great — I do mean great — and prolific — I do mean prolific — soprano saxophonist in his first major label album in centuries. Featuring his unique quintet and his unique compositions (sort of Monk meets Weill).

HARRY CONNICK, JR. — Columbia

A 19-year-old New Orleans pianist — a protege of James Booker — with chops to burn and a delicate touch. A find indeed.

LIBERATION — Jeff Beal — Antilles

New Directions 90625 — Producer: Jean Pierre Wellers-Le-Tanmer.

Minimalist mish-mash of jazz and electronic music from a trumpeter whose music recalls Jon Hassell.


The sizzling trombonist in an aggressive album that features some way-out neo-dixieland and a killer version of “La Vie En Rose.”

QUINTESSENCE — Michele Rosewoman — Enja 5039 — Producer: Matthias Winckelmann.

Fine writing, five of the current jazz generation’s most interesting talents (Rosewoman, Steve Coleman, Greg Osby, Anthony Cox, Teri Lynne Carrington).


Strong, eclectic debut from a tenor saxist whose already put in time with Jack Dejohnette, Dave Holland and Miles Davis.

STRICTLY INSTRUMENTAL — Dan Barrett Octet — Concord Jazz CJ-331 — Producer: Carl E. Jefferson

Trash-tinged but really a swingy recording reminiscent of the Chicago crowd of the ’30s. Trombonist Barrett has a knack for picking good Tin Pin Alley ditties.

THESE ARE TIMES — Bruce Forman Quartet With Special Guest — Concord Jazz CJ-332 — Producer: Chris Long

Cymbial bebop/hard-bop guitarist with a good group of veterans (including pianist George Cables) and Bobby Hutcherson all the way as “special guest.”

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

L W C

1 MARSALIS STANDARD TIME VOL 1 CONCORD MARSALIS (Columbia TC 40461) 8 4 8

2 COLLABS ANOMALY JACK DEJOHNETTE RED BROWN (Warner Bros. 28600) 1 18 1

3 STILL LIFE (TALKING) PAT METHENY GROUP (MCA 40246) 3 15

4 STRAWBERRY MOON DOUG WRIGHT QUARTET ROYAL FOX (Columbia FC 40615) 2 13

5 LADY CASTRON (MACA 40249) 4 6

6 STORIES WITHOUT WORDS DIANE SCHUUR & THE COUNT BASIE ORCHESTRA (GRP GL 1005) 8 6

7 GO (SOPHIE CIMA (MCA 42046) 7 12

8 FOUR CORNERS THE YVONNA BUCK/ (MCA 5945) 10 23

9 THE CAMERA NEVER LIES MICHAEL IRKINS (Warner Bros. 28605) 13 9

10 MICHAEL BRECKER IMAGINATION IMPULSE IM 10731 12 26

11 NAJEE’S TEMPEST NAJEE’S TEMPEST (MCA 217241) 14 31 1

12 DUOTONES PETE NELSON & ALLAN (A & E 8477) 13 62

13 RENAISSANCE BRUCE O’NEILL MARSALIS (Columbia FC 40711) 22 2

14 PORTRAITS BOBBY WILSON (GRP 20248) 17 3

15 LIFE LIGHT FRANK STARKS (GRP 833236) 16 12

16 A CHANCE AT HEART (FRANK WINTER) (Warner Bros. 46729) 15 21

17 JONATHAN BUTLER JMCD 1041 14 21 1

18 EVERYDAY LIVE AT VINT STREET STONY HILL (James Mt. 13323) 28 2

19 LIGHT YEARS THE CHICK COREA ELECTRIC BAND (GRP GR 10363) 19 12 1

20 BRASILIAN ROMANCE EDWIN VAUGHAN (CBS Masterswork FM 42519) 18 7

21 THE GIFT OF TIME JEAN-LUC PONTI (CBS 29983) 22 6

22 THE HAMMER ANDY NAJIII (Vanguard Hill woo 107) 20 16

23 CRYSTAL STAIR DONALD HARRISON (DEAD BLIND) (Columbia FC 40620) 31 2 1

24 HEAT OF THE NIGHT KEVIN RUBARIA (MCA 40703) 30 4 1

25 QUARTET WEST CHARLES LAWTON HARRISON (Verve 6731-3) 26 17

26 DIGITAL UKE KOIKE ERIKA (ESP GR 1039) 21 19

27 THE NADD GANG (STV-272) 25 9

28 THE OTHER SIDE OF ROUND MIDNIGHT JIMMY SMITH SONGBOOK (Blue Note BR 85143) 24 45 1

29 1003 THIS BILLY CORBIN (GRP 10202) 31 3 1

30 SPONTANEOUS INVENTIONS ROBERT MOULTON (Blue Note BR 85142) 27 62

31 BILLIE PAYS PASSAGE JAMES MACDONALD (MCA 20128) 35 2 1

33 FORBIDDEN LOVE JUDE VICTOR (GL 1848) 29 18

34 FEELING OF STRING DEBUT KEITH ARNOLD (WINDHAM C 001) 23 23

35 KEYS TO THE CITY RAMSEY LEWIS (Columbia FC 40737) 35 1 1

36 THE DRUMS OF WAR (Concord Jass J 2353) 37 5 1

37 THE JAZZ CRUSADES JAZZ CRUSADES (MCA 40527) 37 5 1

38 LIVE AT MT. FUJI STEVE DILLA (Blue Note BR 81647) 37 1 1

39 RESPONSIBILITY FORCING JIMMY DEGRCT (MCA IMPULSE 592) 38 24

40 FOUR FOR ALL (CBS Masterswork FM 42519) 31 8


Glossy debut from a big-voice pop/jazz singer with a gentle fusion sound.

CITY BLUE BLESS — Larry Flahive/Ernie Delio — Sea Breeze 2036 — Producer: Wayne Boyer.

Very pleasant mainstream piano (Flahive)/bass team from Southern California.

ECLIPSE — Chad Jones — Storyville SLP 4089

The late trumpeter/composer/arranger in his best setting: in front of a hot-to-trout big band (a European institution filled with American expatriates).

THINKING OF YOU — Khan Jamal — Storyville SLP 4138 — Producer: Khan Jamal

The excellent and perennially underrated vibist in a well-oiled st at (A European institution filled with American expatriates).

CITY SONG — Michael Pedicino Jr. — Optimist 60748 — Producers: Michael Pedicino Jr., Micki Rossi

Talented fusion saxophonist with more than a passing resemblance to sonetone and materialwise to — to —

David Sanborn.


A swinging, furry-toned veteran bebop tenorman from Cincinnati in a lively set of standards and originals.

VISION SEEKER — Shyala — Yans 1003 — Producer: Billy Moss.

A crystalline, pretty, new age keyboard album that floats like a breeze.

IN NEED AGAIN — Repercussion Unit — CMP CD 31 — Producers: Kurt Renker, Walter Quintus

More recording unit, but one with a good sense of humor and a large dose of funniness.

SEVEN HEAVEN — Glen Velez — CMP CD 30 — Producers: Kurt Renker, Walter Quintus

Velez is a percussionist with numerous standards on his musical passport, all of which come into play on this heady and bubbling mostly-persuasion album.

Cash Box, November 7, 1987
MARIANNE FAITHFULL - Marianne Faithfull's Greatest Hits
- Abkco (CD 547) - Producer: Andrew Oldham
HERMAN'S HERMITS - Herman's Hermits: Their Greatest Hits
- Abkco (CD 4227) - Producer: Mickie Most
THE ANIMALS - The Best Of The Animals - Abkco (CD 4324)
- Producer: Mickie Most
WAYLON JENNINGS - A Man Called Hoss - MCA (MCAD-42038) - Producer: Jimmy Bowen
THE ALARM - Eye Of The Hurricane - I.R.S. (IRSD-42061) - Producers: John Porter-The Alarm
OUTLOUD - Out Loud - Warner Bros. (25632-2) - Producers: Nile Rodgers-Philippe Sasse-Felicia Collins

ROBBIE ROBERTSON
Robbie Robertson - Geffen (9 24160-2) - Producers: Daniel Lanois-Robbie Robertson
Geffen has just released the solo debut outing from Robbie Robertson - and it's a stunner! Robertson left the ranks of The Band a few years back, the group of which he was a key member for years. On the self-titled outing, Robertson is joined by an array of top-quality musicians: U2 (Bono, The Edge, Adam Clayton and Larry Mullen, Jr.), The BoDeans, Peter Gabriel, Maria McKee (of Lone Justice), Tony Levin and Ivan Neville among them. Each track is exceptional, offering standout performances by Robertson & Co., exceptionally noteworthy are "American Roulette," "Sweet Fire Of Love," "Showdown At Big Sky," "Testimony" and "Broken Arrow." The analog recording transfers brilliantly to this compact disc format. Painstakingly produced by Daniel Lanois and Robertson, Robbie Robertson should instantly attract both critical acclaim and commercial success.

SAM COOKE
Sam Cooke At The Copa - Abkco (CD 2970) - Producer: Al Schmitt
Abkco, the adventurous label responsible for reissuing many of the Rolling Stones early works on compact disc, have just issued the classic Sam Cooke At The Copa. Recorded live in 1964 at New York's famed Copa cabana, Sam

CD NEW RELEASES

MARIANNE FAITHFULL - Marianne Faithfull's Greatest Hits
- Abkco (CD 547) - Producer: Andrew Oldham
HERMAN'S HERMITS - Herman's Hermits: Their Greatest Hits
- Abkco (CD 4227) - Producer: Mickie Most
THE ANIMALS - The Best Of The Animals - Abkco (CD 4324)
- Producer: Mickie Most
WAYLON JENNINGS - A Man Called Hoss - MCA (MCAD-42038) - Producer: Jimmy Bowen
THE ALARM - Eye Of The Hurricane - I.R.S. (IRSD-42061) - Producers: John Porter-The Alarm
OUTLOUD - Out Loud - Warner Bros. (25632-2) - Producers: Nile Rodgers-Philippe Sasse-Felicia Collins

TOM CAUFIELD - Long Distance Calling - Paradox/PG (172-002) - Producer: Howard Benson
BILLY JOEL - Kohuept - Columbia (CK 40996) - Producers: Jim Boyer-Brian Ruggles
MARTHA DAVIS - Policy - Capitol (CDP 48054) - Producer: Ritchie Zito
VARIUS ARTISTS - Nonesuch Sampler: Late In The 20th Century
- Nonesuch (79171-2) - Producers: Various
SCREAMING BLUE MESSIAHS - Bikini Red - Elektra (60755-2) - Producer: Vic Maile
HOUSEMARTINS - The People Who Grinned Themselves To Death - Elektra (60761-2) - Producers: John Williams-Housemartins

CASH BOX TOP 40 COMPACT DISCS

1 A MOMENTARY Lapse
OF REASON
(Pink Floyd) (Capitol CD-5136) (Warner Bros. 2-25605)
2 TUNNEL OF LOVE
(Bruce Springsteen) (Columbia CK-40599)
3 ABBEY ROAD
(The Beatles) (Parlophone/Atlantic CAP 1-46446-2)
4 BAD
(Michael Jackson) (Epic EV 40599)
5 BIG GENERATOR
(Yes) (Capitol 2-24160-2)
6 LONESOME JUBILEE
(John Cougar Mellencamp) (MCA 3-24160-2)
7 HOLD YOUR FIRE
(Rush) (Capitol 2-24160-2)
8 DOCUMENT
(Peter Gabriel) (Mercury 4-24160-2)
9 WHITE ALBUM
(John Lennon) (Capitol 2-24160-2)
10 LET IT BE
(The Beatles) (Parlophone/Atlantic CAP 1-46446-2)

11 WHITNEY
Whitney Houston (Arista ARCD-5732)
12 WHITESNAKE
Whitesnake (Columbia CDP-5133)
13 MAGICAL MYSTERY TOUR
The Beatles (Capitol 46406-2)
14 THE JOSHUA TREE
U2 (Island 2-55081)
15 DIRTY DANCING
Original Motion Picture Soundtrack (CBS 6042-2)
16 INTO THE DARK
Graham wakes (Arista ARCD 8452)
17 HYSTERIA
Def Leppard (Mercury 832 675-2)
18 SUBSTANCE 1987
New Order (Geffen 2-25605)
19 BABYLON AND ON
The Specials (A&M CD-5136)
20 STILL LIFE (TALKING)
Pat Metheny Group (MCA 2-25605)
21 NOTHING LIKE THE SUN
Beach Boys (Capitol 2-25605)
22 PERMANENT VACATION
Aerosmith (Warner Bros. 2-90522)
23 STRANGEWAYS, HERE WE COME
The Smiths (Capitol 2-25605)
24 CREST OF A KNAVE
Journey (Chrysalis 41-620)
25 VITAL IDOL
Billy Idol (Chrysalis 41-620)
26 DUOTONES
Kenny G (Capitol ARCD-8427)
27 SGT. PEPPERS LONELY HEARTS CLUB BAND
(John Lennon) (Capitol 2-4727-2)
28 LA BANBA
Soundtrax (Sony/Wea 2-25605)
29 BACK IN THE HIGH LIFE
Steve Winwood (Warner Bros. 2-25605)
30 TANGO IN THE NIGHT
Fleetwood Mac (Warner Bros. 2-25605)
31 PRIMITIVE COOL
Mick Jagger (Warner Bros. 2-25605)
32 GRACELAND
Paul Simon (Warner Bros. 2-25605)
33 ONCE BITEN
George Michael (Capitol 2-25605)
34 BAD ANIMALS
Heart (Capitol CD-5136)
35 COLLABORATION
George Benson/Saito Klug (Warner Bros. 2-25605)
36 SOLITUDE STANDING
Suzanne Vega (A&M CD-5136)
37 BEST OF THE DOORS
The Doors (Warner Bros. 2-25605)
38 ACTUALLY
Pet Shop Boys (Sire/Reprise 49721-2)
39 RADIO K.A.O.S.
Roger Waters (Warner Bros. 2-25605)
40 RAPTURE
Anita Baker (Elektra 60444-2)

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECE SOLD AT RETAIL STORES.
JOURNEY INTO SPACE

MCA Home Video has recently issued Journey Into Space, a musical video program chronicling the advancements of the space shuttle missions. The tape is a composite of spectacular footage culled from the vaults at NASA set to a haunting musical backdrop.

Journey Into Space is the result of an exasperating work done by Craig Jackson, a staff member of NASA's television and film division, spent over a year and a half compiling hundreds of hours of footage unseen by the public and setting them to his own musical score. In addition to composing, arranging, engineering and performing the program's entire musical score, Jackson served as producer and director of the project. Before coming to NASA, Jackson worked extensively in the recording industry; as a recording engineer, producer and musician.

Craig Jackson recently spoke to Cash Box, discussing the development and evolution of the video project. It began when NASA approached Jackson on doing a film for exhibition at the World's Fair: "I had seen all this footage... it's not Steven Spielberg or George Lucas, but the real thing. It put a lot of visions in my mind, ideas for music, and ideas of utilizing all this footage that our tax dollars paid for - that is our right to see. It's all public domain, yet there is no way for the average person to get a hold of any of it. I threw the idea at NASA of just doing something without any narration, not in our typical documentary form - a montage of photography and accomplishments of the shuttle and letting me do the music." NASA agreed and Jackson went to work on the project. After the film's completion, Jackson received a letter from the manager, not a, "Thanks... I received over 100,000 requests of people either wanting to buy a home video cassette or just a cassette of the music.

"So this then led me into the idea for Journey Into Space, which was doing a thirty-minute show with just music and making it a shuttle mission from launch to landing in six parts." The result is a perfectly orchestrated and brilliantly edited piece, capturing the accomplishments of the space program as well as highlighting spectacular visual footage.

The project received unanimous positive attention when it was first introduced to the industry. Although, after the shuttle tragedy in which seven crew members were killed, resistance was felt and, thus, held up exposure. Jackson himself resisted releasing the tape - so as it wouldn't appear as propaganda to the devastating event. After the public's faith began to be renewed in the space program, Jackson decided to distribute the video himself, on his own label through mail order. He sold approximately 500 copies of the completed tape - an amazing feat for an independent release.

JOURNEY INTO SPACE - Pictured above is a still photo culled from the recent MCA Home Video Release Journey Into Space, a musical video program chronicling the advancements of the space shuttle.

Prior to its home video release on MCA, several segments had aired on such video outlets as Showtime, The Movie Channel, Hit Video U.S.A., and VH-1 (on their "New Visions" program). "Then MCA caught wind of it..." Jackson explained, "They really got behind me, they felt it was a good program and there was a need to get it out to the public.

Journey Into Space is now available on VHS Dolby HiFi Stereo and Beta HiFi Stereo for a suggested $29.95 retail tag.

AND MORE RHINO MADNESS

Perhaps you remember us informing you of Rhino Home Video's Teenage Theater series a few issues back. Well, Rhino recently issued two more titles in the series, Rock Baby, Rock It and the soon-to-be-a-classic Naked Youth. All Teenage Theater titles are hosted by "50's teen-screen queen" Mamie Van Doren. Well we just want to keep you up to date with what your friends at Rhino are up to, so read on...

(Ahem!) ...and now, for your reading pleasure, is the plot summary of Naked Youth (according to a press release): "A torrid tale of twisted teens on a one-way trip to terrorville. Switch, who is mighty handy with his 'blade', joins with cellmate Frankie to blast out of juvenile prison. They team up with sexy trash-teen 'Sis' and head South of the Border where they encounter dangerous drugs, thugs, gun-molls, dope dolls and bad guys to whom the youthful trio is nothing more than 'another three pellets in the gas chamber.' Stay tuned for more...

Until our next encounter, au revior.

Tom De Savia

Cash Box November 7, 1987
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<td>Bon Jovi</td>
<td>Slippery When Wet</td>
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<td>2</td>
<td>REO Speedwagon</td>
<td>Can't Fight This Feeling</td>
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<td>Storm Front</td>
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**DISCLAIMER:** The above information is sourced from the document and may be incomplete or outdated. Always verify with official sources for the most current details.
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

Valerie
Steve Winwood–Island
17 Adds

Candle In The Wind
Elton John–MCA
14 Adds

Need You Tonight
INXS–Atlantic
12 Adds

So Emotional
Whitney Houston–Arista
12 Adds

#1 SINGLES

MONY MONY
Billy Idol–Chrysalis

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

Heaven On Earth
Belinda Carlisle–MCA

Faith
George Michael–Columbia

Causing A Commotion
Madonna–Sire/WB

RETAIL

BAD
Michael Jackson–Epic

BRILLIANT DISGUISE
Bruce Springsteen–Columbia

CAUSING A COMMOTION
Madonna–Sire/WB

REQUESTS

MONY MONY
Billy Idol–Chrysalis

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

Heaven On Earth
Belinda Carlisle–MCA

Faith
George Michael–Columbia

Causing A Commotion
Madonna–Sire/WB

HIGH PRIORITY

MARC BENESCH
Columbia

"System Of Survival," Earth, Wind & Fire's debut single from their new album is skyrocketing up the urban charts while retail is experiencing incredible 7" and 12" sales. Ruben Rodriguez & staff have achieved 97% saturation at urban radio, while a great pop radio base is now being laid with heavy hitters like WXKS/Boston, KMEL/San Francisco, KRBE/Houston, KWD, KATD, KROY and WHYT. Look for out of the box sales on Monday when the LP hits the stores.

Initial reaction: first week to The Bangles' "Hazy Shade Of Winter" off the Less Than Zero soundtrack indicates that they are on the way to another multi-format hit.

We've experienced a great breakthrough week on Michael Bolton, and all indicators are that he's on his way to a top ten single - with top 10 reports coming in from WXKS/Boston, KDWB/Minneapolis, KMEL/San Francisco, KCPX/Salt Lake City and KWFS/San Jose.

Terence Trent D'Arby.

Cash Box November 7, 1987
After seeing his live performance...

"He's a dynamite performer! He's got great stage presence and the crowd loves him."

Pam Trickett, MD
Q107/Washington D.C.

"Put Mick Jagger, Prince and Sly Stone in a blender and you got Terence Trent D'arby. I loved this guy!"

Gene Baxter, MD and Asst. PD
WAVA/Washington D.C.

...after hearing his debut LP:

"Terence is a once-listen record. A modern motown sound that draws great phones. Look for big things now and in the future."

Steve Ellis, MD
WQHT (HOT 103)/New York

"I loved the record... he's got major star potential."

Al Tavera, MD
Power 106/Los Angeles

If You Let Me Stay

From the Columbia LP:
"Introducing the Hardline according to Terence Trent D'arby" 40964

Management: P.A.R.C
## Radio POP Scoreboard

**Record Rank** | **Title** | **Lst. Ttl. Wk. Wks.** | **Popularity Factor 12-17 18-24 25-34 +34** | **Station %** | **Req. Sales Rank** | **Current LP This Wk. Wks.**
--- | --- | --- | --- | --- | --- | ---
1 | TIFFANY-Think We're Alone Now-MCA | 2 10 X X X | 97% 1 1 | 58 4 |
2 | MICHAEL JACKSON-Bad-Columbia | 1 8 X X X | 89% 7 2 | 2 7 |
3 | BILLY IDOL-Mony-Mony-Chrysalis | 6 10 X X X | 95% 2 4 | 15 5 |
4 | MADONNA-Causing A Commotion-Sire/WB | 3 9 X X X | 92% 6 5 | 50 14 |
5 | BRUCE SPRINGSTEEN-Brilliant Disguise-Columbia | 1 5 X X X | 97% 32 3 | 3 3 |
6 | SWING OUT SISTER-Breakout-Mercury/PG | 10 12 X X X | 93% 30 8 | 51 11 |
7 | B. MEDLEY/5-WARNERS-(I've Had) The Time...RCA | 13 8 X X X | 96% 3 6 | 4 7 |
8 | FLEETWOOD MAC-Little Lies-Warner Bros. | 9 11 X X X | 94% 16 10 Y | 11 28 |
9 | EXPOSE-Let Me Be The One-Arista | 8 13 X X X | 80% 29 11 Y | 42 37 |
10 | BELINDA CARLISLE-Heaven Is A Place On Earth-MCA | 1 7 X X X | 98% 4 7 | 35 3 |
11 | PET SHOP BOYS-It's A Sin-EMI America | 14 10 X X X | 86% 11 12 | 20 7 |
12 | PRINCE-Got The Look-Paisley Park/WB | 4 16 X X X | 72% 5 13 Y | 9 30 |
13 | USA LISA AND CULT-JAM-Lost In Emotion-Columbia | 11 15 X X X | 78% 22 14 Y | 31 27 |
14 | RICHARD MARX-Should've Known Better-Manhattan | 20 6 X X X | 92% 27 15 Y | 36 20 |
15 | U2-Where The Streets Have No Name-Atlantic | 16 9 X X X | 77% 28 16 Y | 7 32 |
16 | CRYSTAL-Eye Of The Tiger-MCA | 19 10 X X X | 86% 21 21 | 156 34 |
17 | WHITESNAKE-Here I Go Again-Geffen | 12 19 X X X | 72% 23 28 Y | 5 30 |
18 | REO SPEEDWAGON-In My Dreams-Epic | 18 17 X X X | 65% 42 19 Y | 93 36 |
19 | KENNY G.-Don't Make Me Wait For Love-Arista | 21 11 X X X | 67% 31 17 Y | 20 40 |
20 | STING-We'll Be Together-A&M | 25 6 X X X | 87% 37 20 | 18 2 |
21 | POISON-Won't Forget You-Epiphany/Capitol | 26 10 X X X | 79% 8 22 | 49 64 |
22 | THE CARS-You Are The Girl-Elektra | 17 11 X X X | 65% 30 Y | 27 9 |
23 | HEART-Who Will You Run To-Capitol | 22 13 X X X | 67% 40 Y | 19 23 |
24 | GEORGE MICHAEL-Faith-Columbia | 40 3 X X X | 97% 5 24 | — |
25 | DEBBIE GIBSON-Shake Your Love-Atlantic | 34 5 X X X | 84% 34 31 Y | 60 10 |
26 | LOS LOBOS-Come On Let's Go-Stash/WB | 30 9 X X X | 72% 21 27 Y | 12 17 |
27 | SQUEEZE-Hourglass-A&M | 35 8 X X X | 76% 41 26 Y | 26 6 |
28 | RED-One Of Us-Nonesuch | 39 8 X X X | 61% 14 25 Y | 6 7 |
29 | WHITESNAKE-Is This Love | 42 3 X X X | 90% 09 23 | 5 30 |
30 | TIMOTHY B. SCHMIT-Boys Night Out-MCA | 37 8 X X X | 62% 29 | 110 4 |
31 | BANANAARAMA-Heard A Rumour-Mercury/PG | 23 18 X X X | 56% 33 | 53 6 |
32 | JODY WATLEY-Don't You Want Me-MCA | 43 5 X X X | 70% 39 | 86 7 |
33 | PRETTY POISON-(Catch Me) I'm Falling-Virgin | 44 6 X X X | 60% 32 | — |
34 | THE JETS-Do You-MCA | 46 4 X X X | 68% 37 | Just Out |
35 | WA WA NEE-Sugar Free-Epic | 41 9 X X X | 57% 3 | Just Out |
36 | WHITNEY HOUSTON-So Emotional-Arista | 49 2 X X X | 87% 34 | 8 21 |
37 | STEVE WINKWOOD-Valerie-Atlantic | 50 6 X X X | 70% 35 | — |
38 | WHITNEY HOUSTON-Didn't We Almost...-Arista | 27 15 X X X | 95% 36 8 Y | 8 21 |

## On Deck

**Record Rank** | **Title** | **Lst. Ttl. Wk. Wks.** | **Popularity Factor 12-17 18-24 25-34 +34** | **Station %** | **Req. Sales Rank** | **Sales Rank** | **Day Parts**
--- | --- | --- | --- | --- | --- | --- | ---
1 | YES-Love Will Find A Way-Atco/Ad. | 50 5 X X X X | 52% +48 | 41 all |
2 | AEROSMITH-(Dude) Looks Like A Lady-Geffen | 60 5 X X X | 50% +43 | — |
3 | MICHAEL BOLTON-That's What Love Is-Columbia | 47 11 X X X | 46% +44 | — |
4 | STEVIE WONDER-Skeletons-Motown | 55 3 X X X X | 41% +42 | — |
5 | G. HARRISON—Got My Mind...Dark Horse/WB | 73 2 X X X | 57% +45 | all |
6 | J. C. MELLENCAMP-Cherry Bomb-Mercury/PG | 78 2 X X X X | 54% +46 | all |
7 | TAYLOR DANE—Tell It To My Heart-Arista | 70 3 X X X | 47% +48 | — |
8 | DEF LEPPARD—Animal-Mercury/PG | 71 4 X X X | 40% +50 | 50 all |
9 | BOURGEOIS TABB—Don't Mind At All—Island | 72 3 X X X | 29% +49 | all |
10 | THE CURE—Just Like Heaven-Elektra | 80 3 X X | 29% — |
11 | THE KANE GANG—Motortown—Capitol | 75 4 X X X | 32% — |
12 | WHITESNAKE—Here I Go Again—Atlantic | 90 2 X X X | 35% +47 |
13 | ICEHOUSE—Crazy-Chrysalis | 87 2 X X X | 31% — |
14 | BIG TROUBLE—Crazy World—Epic | 86 3 X X X | 22% — |
15 | HEART—There's The Girl—Capitol | — | 31% — |
16 | LAURA BRANIGAN—Power Of Love—Atlantic | — | 21% 35 |
17 | ELTON JOHN—Candle In The Wind—MCA | — | 23% |
18 | SHANICE WILSON—(Baby Tell Me)...A&M | — | 19% |
19 | NATALIE COLE—Live For Your Love—Manhattan | — | 18% |
20 | TERENCE TRENT D'ARBY—If You Let...Columbia | 89 2 X X X | 16% — |
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A HIGH PRIORITY SALUTE TO PATRICK MANUEL
STATION MANAGER KXZZ

A youthful industry veteran with a tenacious determination to win, is a fitting description of Patrick Manuel, who is rapidly becoming one of the most respected radio programmers in the business. Patrick is a man of character, who has always displayed a sincere concern for his fellow human being and has acted accordingly. Currently he is wearing several hats, station manager of the very successful Lake Charles, La based KXZZ and president of the Young Black Programmers Coalition, Inc. This is to serve as a reminder of the upcoming Y.B.P.C. meeting to be held at the Hyatt Regency Hotel in Houston, Texas, November 20, 21 and 22, 1987. This year's theme: The Business Of Radio And Records: The How Too's! Sub-topics are: The Operations Of A Radio Station and The Development And Operation Of A Record Company. Please lend whatever support Y-O-U- can to Patrick and the staff of O-U-R organization!!

Bob Long

Cash Box November 7, 1987
## BLACK CONTEMPORARY RADIO

### BLACK CONTEMPORARY SCOREBOARD

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<td>1</td>
<td>O'Jays-Loving You-Pill/Manhattan</td>
<td>3</td>
<td>13</td>
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<td>H</td>
<td>2</td>
<td>Y</td>
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<td>Jody Watley-Don't You Want Me-MCA</td>
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<td>6</td>
<td>Y</td>
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<td>4</td>
<td>DEJA-You And Me Tonight-Virgin</td>
<td>7</td>
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<td>Bert Robinson-Heart Of Gold-Capitol</td>
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<td>7</td>
<td>Stevie Wonder-Skeletons-Motown</td>
<td>12</td>
<td>4</td>
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<td>Ray Parker Jr.-Sleep Alone-Geffen</td>
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### INDIE TOP 20

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<td>WHUR-KMJJ-WVOV-WAWA-WGCI-WLNR-WBXM-WKCC-WZAK</td>
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<td>WDJJ-WVEE-KRNB-WBMX-WGCI-KPRS-KDAY-WATV-WKX-KMJJ</td>
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<td>The Masters—Get It Boy—Joey Boy</td>
<td>6</td>
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<td>WANN-KKDA-WTLD-WEED-WGOK-KUJI-WHRK-KXZZ-WJGR</td>
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<td>Rudy Kamp—Living In Paradise—Tradewind</td>
<td>7</td>
<td>6</td>
<td>WTM-PMLW-KXL-WQOK-KLXT-KVOR-WENN-WATV</td>
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<td>Chandra Simmons—Never Gonna Let You Go Fresh</td>
<td>4</td>
<td>7</td>
<td>WTM-WUZK-KKDS-WANM-WLHR-KRNB-WDKX-WPAL-WZAZ</td>
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<tr>
<td>Renee Aldrich—Just Begun To Love You—Jampacked</td>
<td>9</td>
<td>6</td>
<td>WBLK-KMJO-WAZ-WANM-WRBD-WDIA-WDAS-WHRX-WB</td>
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<td>Main—All Of Me—Satellite</td>
<td>10</td>
<td>5</td>
<td>WOW-KRNB-WHFR-WZAK-WEED-WMT-WKIP-WYHK-WHHC</td>
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<td>Franchise—Dangerous—Panoramic</td>
<td>11</td>
<td>5</td>
<td>WHUR-KOY-WOKE-WMT-WJIZ-WATV-WDPD-WZAZ-WDIA</td>
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<td>Slave—I Like Your Style—Ichiban</td>
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<td>5</td>
<td>KOKY-WOKE-KPWS-WJIZ-WAZ-KDJO-J894-Z-16</td>
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<td>Soft Touch—Please—Please Me—Pow Pow</td>
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<td>5</td>
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<td>Ivy—Standing Tall—Heat</td>
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<td>WZAK-WZIF-KSOL-WYJL-WTLC-WNOO-KXLO-WWWS-WCXX-WJWI</td>
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<td>9TH Avenue—Exception To The Rule—Paradise</td>
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<td>13</td>
<td>WLOU-KJBB-KPWS-WBXX-WJLY-WBLO-WBGX-WJUG-WPUL</td>
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<td>Freeman &amp; Blount—Signed, Sealed, Delivered—Suntown</td>
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<td>-</td>
<td>WHUR-WGCI-WBMX-WDAS-WJIAWILD-WVRE-KKBB-KFX-KKDA</td>
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<td>J.E. The P.C. From DC-C-Hello Rochelle—Profile</td>
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<td>-</td>
<td>WZAK-WNOO-WQIS-KHYS-WANM-WGFX-WALT-KDAY</td>
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Cash Box, November 7, 1987
# COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 117 Stations

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<td>BGC</td>
<td>There's A Real Woman In Me</td>
<td>Bobbie Lace</td>
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<td>BGC</td>
<td>I Wonder Who's Lovin' My Memory</td>
<td>Jack Elliot-Bear</td>
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<td>BGC</td>
<td>Where Do The Nights Go</td>
<td>Ronnie Milsap</td>
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<td>Still Pickin' Up After You</td>
<td>The Kendalls</td>
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<td>The Desert Rose Band</td>
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RETAIL

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<td>Somebody Lied</td>
<td>Ricky Van Shelton</td>
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<td>MCA</td>
<td>Lynda</td>
<td>Steve Wariner</td>
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<tr>
<td>MCA</td>
<td>Maybe Your Baby's Got The Blues</td>
<td>The Judds</td>
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<tr>
<td>MCA</td>
<td>Love Me Like You Used To</td>
<td>Tanya Tucker</td>
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<tr>
<td>MCA</td>
<td>The Last One To Know</td>
<td>Reba McEntire</td>
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REQUESTS

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<tr>
<th>Station</th>
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<tr>
<td>MCA</td>
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<td>Ricky Van Shelton</td>
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<td>MCA</td>
<td>Am I Blue</td>
<td>George Strait</td>
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<td>MCA</td>
<td>Heaven Can't Be Found</td>
<td>Hank Williams, Jr.</td>
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<td>MCA</td>
<td>Lynda</td>
<td>Steve Wariner</td>
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<tr>
<td>MCA</td>
<td>Tar Top</td>
<td>Alabama</td>
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PROGRAMMER'S PICK

STEVE GARY KASE AUSTIN, TX.  
"One Step Forward" - The Desert Rose Band-MCA/Curb

WAYNE SHEFFIELD WMYQ NEWTON, MS.  
"Wheels" - Restless Heart-RCA

JULIE FREW WYXC CARTERSVILLE, GA.  
"Lyin' In His Arms Again" - The Forester Sisters-Warner Bros.

DAVE BRIDGES WASP BROWNSVILLE, PA.  
"Where Do The Nights Go" - Ronnie Milsap-RCA

RICK MARSHALL KICE BEND, OR.  
"Tennessee Flat Top Box" - Rosanne Cash-Columbia

BILL BERG WWVA WHEELING, WV.  
"Wheels" - Restless Heart-RCA

TOP 10 HOT CUTS

1. ALABAMA - (I Wish I Could Always Be) '55 (Just Us)
2. RANDY TRAVIS - Good Intentions (Always and Forever)
3. HANK WILLIAMS, JR. - Young Country ( Born To Boogie)
4. THE DESERT ROSE BAND - He's Back... (The Desert Rose Band)
5. K.T. OSLIN - Younger Men (80's Ladies)
6. REBA McENTIRE - I Don't Want To Mention... (The Last One To Know)
7. KATHY MATTEA - 18 Wheels And A Dozen Roses (Untasted Honey)
8. GIRLS NEXT DOOR - I Can Hear... (What A Girl Next Door Could Do)
9. CONWAY TWITTY - Snake Boots (Borderline)
10. BARBARA MANDRELL - Sunshine Street (Sure Feels Good)
### COUNTRY RANKING

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<tr>
<th>Record</th>
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<td>The Judds-Maybe Got Baby's Got The...RCA/Curb</td>
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### ON DECK

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<td>Adam Baker-Standing In Avista</td>
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The House Is Home!

I got out of school. I sang jingles, and did my own demo tapes for the songs I had written. I did a lot of comedy, too.” Gerry currently does about 50 minutes of singing and comedy, and has more recently opened for such acts as Sawyer Brown, Steve Wariner, Restless Heart, and Mel Tillis. “I would like to be a ‘hit’ country act,” stated Gerry.

Gerry House is a fine country songwriter. For example, he co-wrote “Little Rock” with Bob Dipiero and Pat McManus. The song was a #1 hit for Reba McEntire! He has also had his songs cut by Janie Fricke, The Oak Ridge Boys, Loretta Lynn and other country stars. “I had a song on the ‘Oaks’ first album... ‘Old Time Lovin’...” I called my first home, ‘the house the Oaks built’!”

Gerry House has more iron in the fire than we have room to mention. In mid-October, he debuted his live, national radio show, “Country Line, U.S.A.”... The show is on Sunday nights at 8:00 p.m. (Eastern), and Gerry hosts prominent country stars, who join him in casual and informative conversation. Listeners are encouraged to phone-in from all over the country to speak with their favorite country artists.

Gerry is a native of Independence, Kentucky. When he got the chance to return to Nashville, he called his dad, back home, to ask for his advice on the choice he had to make. Gerry’s dad said, “Go where they love you!” From all of us folk in Nashville, I want to say that Gerry followed that good advise, and we’re glad to have him back home!

Joe Henderson
Michael Peace: How Proper Can A Name Be?!

Recently, I had an inspiring guest in my office. I had been contacted by Michelle Pruet with Reunion Records about a possible interview with rap music artist Michael Peace while he was in Nashville. Well, I didn’t know! I’m an old country boy who, up until a year ago, thought rapping was done only on doors! I must admit that I said “okay” with a great deal of insecurity.

When Michelle and Michael came to the office, I wondered what in the world we could talk about. You see, Michael Peace is a 26 year old black man, who grew up in New York City. I’m a 48 year old white man, who grew up in Mitchell, Indiana, a town of a whopping 3,500 people. What could we have in common? Do you want to know the answer, everything, including brotherly love!

Michael Peace never thought about rapping until October of 1983. But, let’s go back several years before that time... Michael Peace did not have a great place to grow up. He was a ghetto child. He had to fight hard to survive. He was poor, and he was bitter as a youth. Yet, there was something more in the heart and soul of Michael Peace. He surely didn’t have a Christian upbringing, but he felt a need he couldn’t explain at the time. This poor and bitter ghetto youth wanted a college education!

“I went to college on student loans and government aid. I got room and board. And, I did that four-letre course. I had to work! And, I worked hard! I was also a resident assistant, who watched over 32 other students, and that paid me enough for my tuition.”

When I was growing up, I wasn’t a leader until I was given something done my way. I began to notice that those people who had been leaders in high school had turned out to be followers in college. Suddenly, I became a leader in college. I watched people closely, and I admired leaders. I evolved into a leader because I felt, it was part of a master plan.”

For a while, Michael’s “leader” abilities were, self-admittedly, channelled in the wrong direction. He became a militant leader and gained a dubious prominence as such. “But, of a sudden, I felt a spiritual need in my life. Grown’ up in the U.S.A., we’re exposed to be a God-centered nation. We get wed in church. We are sworn in court with our hand on the Bible... wanted to know about religion. The only religion that fit my former ghetto style of life seemed to be Muslim. The day before I was to join, a Christian friend came by to visit, while I had a Muslim friend there, too. A five hour debate followed, and I chose to become a Christian that evening.”

“Now, let’s get back to October of 1986. “I went to a youth service, and a pastor was talking about God using people in different ways. I went home and prayed about that. Ten minutes later, I was writing rap! I never even liked poetry before that time. My rap music all came from that prayer. I didn’t copy any style I learned from anyone else. What you get is what I’ve got!”

Michael Peace takes his rap message to the inner-city kids in all major cities across this country. “I have the gift of gab, and I can relate to them! I have a trouble in reaching them. You can’t go to Russia speaking Russian. You have to speak the language of those kids. I use to live there. I know how to reach them. My message comes across and is well received. It is my full intention to remain in touch with these kids! I tell them they can ‘make it out there. I want to show them that riches and success is not always relate to dollars!”

Michael Peace is doing just that. His new rap album on Reunion Records is titled “RrocK ReDeem”, and Michael was leaving Detroit after our visit. He was to join ex-Harlem Globetrotter Meadowlark Lemon, and Christian comedian Gary Zeleri, in visiting schools in five days! They were to speak to 91,000 students in those schools on an anti-drug slogan, “Why Say No?” He said enough. Michael Peace is now one of the men I admire most. As Michael and I agree... his skin may be black, his mind may be white, but we both have red blood, as do all people on this earth. And Michael has done, learn to love. Learn above all, to learn your love!”

Joe Henderson
<table>
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<th>Peak Position</th>
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<td><strong>I WON'T NEED YOU ANYMORE</strong> (Warner Bros. 7-28246)</td>
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<td>Hank Williams, Jr.</td>
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<td>5</td>
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<tr>
<td><strong>LET'S DO SOMETHING</strong> (RCA 5267-7)</td>
<td>Vince Gill</td>
<td>29</td>
<td>7</td>
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<tr>
<td><strong>I CAN'T GET CLOSE ENOUGH</strong></td>
<td>Exile</td>
<td>33</td>
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<tr>
<td><strong>FISHIN' IN THE DARK</strong></td>
<td>The Nitty Gritty Dirt Band</td>
<td>17</td>
<td>18</td>
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<tr>
<td><strong>GIVE ME A QUESTION</strong></td>
<td>Alvin &amp; The Chipmunks</td>
<td>20</td>
<td>16</td>
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<tr>
<td><strong>SOMEBODY LIVED</strong> (Columbia 28-07311)</td>
<td>Van Shellen</td>
<td>9</td>
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<tr>
<td><strong>YOU HAVEN'T HEARD THE LAST OF ME</strong> (MCA/Curb 53132)</td>
<td>Moe Bandy</td>
<td>21</td>
<td>15</td>
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<tr>
<td><strong>GOOD GOD, I HAD IT GOOD</strong></td>
<td>Pake McEntire</td>
<td>37</td>
<td>6</td>
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<tr>
<td><strong>LITTLE WAYS</strong> (Reprise/Warner Bros. 7-28310)</td>
<td>Dwight Yoakam</td>
<td>20</td>
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<tr>
<td><strong>ONE MORE</strong></td>
<td>Dan Seals</td>
<td>43</td>
<td>4</td>
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<tr>
<td><strong>I'LL PIN A NOTE ON YOUR PILLOW</strong></td>
<td>Billy Joe Royal</td>
<td>45</td>
<td>4</td>
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<tr>
<td><strong>TIME IN</strong> (MCA 53175)</td>
<td>Oak Ridge Boys</td>
<td>42</td>
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<tr>
<td><strong>DON'T SAY NO TONIGHT</strong> (Premier One POR 115)</td>
<td>Mason Dixon</td>
<td>40</td>
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<tr>
<td><strong>SUSANNAH</strong> (EMI America B-43034)</td>
<td>Tom Waxat</td>
<td>39</td>
<td>10</td>
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<tr>
<td><strong>I'M TIRED</strong> (Epix 34-00414)</td>
<td>Ricky Skaggs</td>
<td>46</td>
<td>4</td>
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<tr>
<td><strong>JUST LOVIN' YOU</strong></td>
<td>The O'Kanes</td>
<td>49</td>
<td>4</td>
</tr>
<tr>
<td><strong>GOIN' GONE</strong> (Mercury 888 784-7)</td>
<td>Kathy Mattea</td>
<td>52</td>
<td>4</td>
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<tr>
<td><strong>I WANT TO KNOW YOU BEFORE WE MAKE LOVE</strong></td>
<td>Conway Twitty</td>
<td>23</td>
<td>18</td>
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<tr>
<td><strong>SWEET LITTLE '66</strong> (MCA 53182)</td>
<td>Steve Earle and the Dukes</td>
<td>48</td>
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<tr>
<td><strong>CRYING SHAME</strong> (RCA 5217-7)</td>
<td>Michael Johnson</td>
<td>55</td>
<td>3</td>
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<tr>
<td><strong>TELL IT TO YOUR TEDDY BEAR</strong></td>
<td>The Shooters</td>
<td>47</td>
<td>6</td>
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<tr>
<td><strong>BOOGIE BACK TO TEXAS</strong> (Epix 34-07310)</td>
<td>Asleep At The Wheel</td>
<td>50</td>
<td>5</td>
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<tr>
<td><strong>ONLY LOVE CAN SAVE ME NOW</strong></td>
<td>Crystal Gayle</td>
<td>56</td>
<td>3</td>
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<tr>
<td><strong>WHERE DO THE NIGHTS GO</strong> (RCA 5229-7)</td>
<td>Ronnie Milsap</td>
<td>58</td>
<td>2</td>
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<tr>
<td><strong>EASY TO FIND</strong> (MTM B-28295)</td>
<td>Girls Next Door</td>
<td>54</td>
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</table>
**COUNTRY**

**SONGWRITER'S PAGE**

**TOP 30 NATIONAL CHART SONGS**

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<th>WRITER(S)</th>
<th>TITLE-LABEL</th>
<th>PUBLISHER(S)</th>
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<tbody>
<tr>
<td>1</td>
<td>RANDY OWEN</td>
<td>Tar Top-RCA</td>
<td>Maypop-BMI</td>
</tr>
<tr>
<td>2</td>
<td>DAVID CHAMBERLAIN</td>
<td>Am I Blue-MCA</td>
<td>WB Two SONGS/Good Single-Irving ASCAP/BMI</td>
</tr>
<tr>
<td>3</td>
<td>TROY SEALS, GRAHAM LYLE</td>
<td>Maybe Your Baby's Got The Blues-RCA</td>
<td>WB Two SONGS/Good Single-Irving ASCAP/BMI</td>
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<tr>
<td>4</td>
<td>BILLY HERZIG, RANDY WILLIAMS</td>
<td>Right From The Start-RCA</td>
<td>ENSIGN/Red Ribbon-BMI</td>
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<tr>
<td>5</td>
<td>TROY SEALS, MAX D. BARNES</td>
<td>I Won't Need You Anymore-Warner Bros.</td>
<td>WB/Tamerlane/Face The Music/Blue Lake BMI</td>
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<tr>
<td>6</td>
<td>DAVE BELLAMY, DON SCHLITZ</td>
<td>Crazy From The Heart-MC/ACurb</td>
<td>Bellamy Bros./MCA/Don Schlitz-ASCAP</td>
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<tr>
<td>7</td>
<td>J. CHAMBERS, L. JENKINS</td>
<td>Somebody Lied-Columbia</td>
<td>Galleon-ASCAP</td>
</tr>
<tr>
<td>8</td>
<td>TOM SHAPIRD, HOLLY DUNN, CHRIS WATERS</td>
<td>Only When I Love-MTM</td>
<td>Lawyers Daughter, Tree, Cross Keys-ASCAP/BMI</td>
</tr>
<tr>
<td>9</td>
<td>BILL LA BOUNTY, PAT MCLAUGHLIN</td>
<td>Lynda-MCA</td>
<td>Screen Gems/EMI-BMI</td>
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<tr>
<td>10</td>
<td>MATRACA BERG, JANE MARIASH</td>
<td>The Last One To Know-MCA</td>
<td>Tapadero-BMI/Cassavens-ASCAP</td>
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<tr>
<td>11</td>
<td>B. MOORE, M. WILLIAMS</td>
<td>One For The Money-Columbia</td>
<td>Tapadero-BMI/Cassavens-ASCAP</td>
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<tr>
<td>12</td>
<td>P. DAVIS, B. EMMONS</td>
<td>Love Me Like You Used To-Tapadero</td>
<td>Webb IV/Paul &amp; Johnathan-Attado-ASCAP</td>
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<tr>
<td>13</td>
<td>MADDOX, HENDERSON, MC GUIRE</td>
<td>She Couldn't Love Me Anymore-Capitol</td>
<td>Rich Hall/Fame-ASCAP/BMI</td>
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<td>14</td>
<td>MICHAEL NOBEL, C. MICHAEL SPRIGGS</td>
<td>If There's Any Justice-MCA</td>
<td>WB Corp./B. Montgomery-Tamerlane/WBHouse</td>
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<td>15</td>
<td>K.T. OSLIN</td>
<td>Do Ya'-RCA</td>
<td>Wooden Wonder-SESAC</td>
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<td>16</td>
<td>BUD MCGUIRE, KEN BELL</td>
<td>Shine, Shine-RCA</td>
<td>April/Burle Band/Next-O-Ken/Ensign-BMI</td>
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<td>17</td>
<td>ALAN O' BRYANT</td>
<td>Those Memories Of You-Warner Bros.</td>
<td>Bill Monroe-BMI</td>
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<td>18</td>
<td>WAYLON JENNINGS, ROGER MURRAH</td>
<td>Rough And Howdy Days-MCA</td>
<td>Waylon Jennings/Tom Collins-BMI</td>
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<tr>
<td>19</td>
<td>JANICE GILL</td>
<td>Gotta Get Away-Columbia</td>
<td>MCA-ASCAP</td>
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<td>20</td>
<td>HARLAN HOWARD, RODNEY CROWELL</td>
<td>Somewhere Tonight-Warner Bros.</td>
<td>Tree/Granite/Coolwell-ASCAP</td>
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<tr>
<td>21</td>
<td>ROSE, BUNCH, KENNEDY</td>
<td>He's Letting Go-RCA</td>
<td>Warner Bros./Tamerlane/heart Wheel-BMI</td>
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<tr>
<td>22</td>
<td>RADNEY FOSTER, BILL LLOYD</td>
<td>Crazy Over You-RCA</td>
<td>Uncle Artie/Lawyers Daughter-ASCAP/BMI</td>
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<tr>
<td>23</td>
<td>HANK WILLIAMS, JR.</td>
<td>Heaven Can't Be Found-Warner Bros./Curb</td>
<td>Bocephus-BMI</td>
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<td>24</td>
<td>VINCE GILL, REID NIELSEN</td>
<td>Let's Do Something-RCA</td>
<td>Benefit/Englishtown-BMI</td>
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<td>25</td>
<td>S. LEMAIRE, J.P. PENNINGTON</td>
<td>I Can't Get Close Enough-Epic</td>
<td>Tree/Pacific Island-BMI</td>
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<tr>
<td>26</td>
<td>WENDY WALDMAN, JIM PHOTOGLO</td>
<td>Fishin' In The Dark-Warner Bros.</td>
<td>Screen Gems-EMI/Moon &amp; Stars/Burger Bils-ASCAP/BMI</td>
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<tr>
<td>27</td>
<td>LYLE LOVEITT</td>
<td>Give Back My Heart-MC/ACurb</td>
<td>Michael H. Goldsen/Lyle Lovett</td>
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<tr>
<td>28</td>
<td>GARY CHAPMAN, MARK WRIGHT</td>
<td>I Prefer The Moonlight-RCA</td>
<td>Riverrstone-ASCAP/Blackwood Land Of Music-BMI</td>
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<tr>
<td>29</td>
<td>DAVID LYNN JONES</td>
<td>Bonnie Jean (Little Sister)-Mercury</td>
<td>Mighty Nice/Hat Band-BMI</td>
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<tr>
<td>30</td>
<td>JIMMY WEBB</td>
<td>Still Within The Sound Of My Voice-MCA</td>
<td>White Oak-ASCAP</td>
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**TOP 20 INDIE LABEL NATIONAL CHART SONGS**

<table>
<thead>
<tr>
<th>RECORD RANK</th>
<th>WRITER(S)</th>
<th>TITLE-LABEL</th>
<th>PUBLISHER(S)</th>
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<tbody>
<tr>
<td>1</td>
<td>DAN MITCHELL, LOREN REYZEK, ROB BARRY</td>
<td>Don't Say No Tonight-Premier One</td>
<td>Screen Gems-BMI</td>
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<tr>
<td>2</td>
<td>MATRACA BERG, JANE MARIASH</td>
<td>Standing Invitation-Avista</td>
<td>Lyn Pen/Cavessonne-BMI/ASCAP</td>
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<tr>
<td>3</td>
<td>C. DEWAYNE BOYD</td>
<td>Love Ever Made A Fool-Soa</td>
<td>Mocassin Creek-BMI</td>
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<tr>
<td>4</td>
<td>RON HELLARD, CURLY PUTTMAN, BUCKY JONES</td>
<td>Our Love Is Like The South-Bermuda Dunes</td>
<td>Ensign/Tugby-BMI</td>
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<tr>
<td>5</td>
<td>THOM SCHUYLER</td>
<td>We're Staying Together-Tnp</td>
<td>Writers Group/Bethlehem-BMI</td>
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<tr>
<td>6</td>
<td>B. BORCHERS, D. GOODMAN, A. MASTERS</td>
<td>Still Pickin' Up After You-Step One</td>
<td>Jibette/Rio Bravo-ASCAP/BMI</td>
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<tr>
<td>7</td>
<td>DEWAYNE BLACKWELL, L. BASTIAN</td>
<td>Love Ever Made A Fool-Soa</td>
<td>Tri-Spectra-ASCAP</td>
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<td>VAL BIRDIE</td>
<td>Lover To Lover-Envelope</td>
<td>April/ Blackwood/Fullness-BMI</td>
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<td>9</td>
<td>J. FULLER, J. HOBBS</td>
<td>I've Got Ways Of Making....-16th Avenue</td>
<td>Milene-Oympand-ASCAP</td>
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<tr>
<td>10</td>
<td>TOM BRASFIELD, S. ALLAN TAYLOR</td>
<td>No More One More Time-F &amp; L</td>
<td>Warner Bros./Cross Keys-ASCAP</td>
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<tr>
<td>11</td>
<td>TROY SEALS, DAVE KIRBY</td>
<td>I Wonder Who's Lovin' My Memory-Bear</td>
<td>Under Dog-BMI</td>
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<td>12</td>
<td>LEON WALMACK</td>
<td>Second Opinion-Lil' Bill</td>
<td>Little Bill-BMI</td>
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<td>13</td>
<td>T. DEE, J. VANDERBURG, S. VANDERBURG</td>
<td>There's A Real Woman In Me-615</td>
<td>Fran Powers/Vivian Rae-BMI</td>
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<td>14</td>
<td>MELISSA JAVORS</td>
<td>If You're Gonna Tell....-Canyon Creek</td>
<td>Doug and Larry Music-BMI</td>
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<td>15</td>
<td>DOUG ATKIN, LARRY WHINNERY</td>
<td>Sometimes You Just Can't Win-D.O.T.</td>
<td>Gud Music-BMI</td>
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<td>16</td>
<td>SMOKY STOVER</td>
<td>Rings Of Gold-16th Avenue</td>
<td>Acuff-Rose-BMI</td>
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<td>17</td>
<td>GENE THOMAS</td>
<td>One For The Money-Columbia</td>
<td>Tapadero-BMI/Cassavens-ASCAP</td>
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<td>18</td>
<td>JIM McBride, ROGER MURRAH</td>
<td>I Wish I Had Loved Her That Way-Playback</td>
<td>Jerry &amp; Bill-BMI</td>
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<td>19</td>
<td>BONNIE JEAN CAMPBELL</td>
<td>Fire Me-Now Talent</td>
<td>Cristy Lane Music-ASCAP</td>
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<tr>
<td>20</td>
<td>CRAIG CARP, SAM HOGAN, LISA ANGELLE</td>
<td>No One Can Touch Me-MCM</td>
<td>Maypop/Songmedia/Collins Crt-BMI/ASCAP</td>
</tr>
</tbody>
</table>

**RAPPIN' WITH THE WRITERS:**

**LARRY LEE**

Larry Lee is one of "the most unforgettable characters" I've ever met. First of all, he is a super songwriter with an amazing list of credits to his name. But, Larry Lee is talented and successful in many endeavors.

He co-ordinated the first-ever White House appearance for a country act. In 1979, Larry worked with the staff of President Nixon for arranging Johnny Cash's appearance there.

Larry portrayed John The Baptist in Johnny Cash's movie, Gospel Road. The writer/actor spent six weeks in troubled Israel during the filming, and remembers hearing the machine gun fire off in the distance.

He has had over 300 songs recorded by such stars as Willie Nelson, George Jones, The Stater Brothers, Johnny Cash, The Oak Ridge Boys, Gene Watson, Roy Acuff, Bob Wills, Jimmy Dean and, yes, one by Ella Fitzgerald!

Currently, Larry Lee operates the Nashville Songplugger Association, where he makes the important contacts in getting songs recorded for other writers and publishers, as well as for himself.

_Credits:_

"That's The Man I'm Looking For", Roy Acuff
"14 Carat Mind", Gene Watson
"Do You Remember These", Stater Brothers
"This Gun Don't Care Who It Shoots", Wanda Jackson and Ella Fitzgerald (Pop)
CASH BOX INDIES CHART

1 DON'T SAY NO TONIGHT Mason Dixon-Premier One
2 JUST ENOUGH LOVE Way Price-Step One
3 IF LOVE EVER MADE A FOOL Ray Bailey-SOA
4 STANDING INVITATION Adam Bake-Avista
5 WE'RE STAYING TOGETHER Rex Allen Jr.-TNP
6 STILL PICKIN' UP AFTER YOU The Kendall-Step One
7 LOVIN' THE BLUE Lynn Tyndall-Evergreen
8 LOVER TO LOVER Sherron Muehl Band-Envelope
10 I'VE GOT WAYS OF MAKING YOU TALK Vida Bird-10th Avenue
11 NO MORE ONE MORE TIME Judy Byram & L
12 I WONDER WHO'S LOVIN' MY MEMORY Jacklott-Bear
13 SECOND OPINION James Vandesburg & The Vandesburg Bill
14 THERE'S A REAL WOMAN IN ME Bobbi Love-615
15 IF YOU'VE GONNA TELL ME LIES (TELL ME GOOD ONES) Rosemary Shap-Canyon Creek
16 SOMETIMES YOU JUST CAN'T WIN Lyn Powell-DOT
17 RINGS OF GOLD Robin and Clouse-16th Avenue
18 I WISH I HAD LOVED HER THAT WAY Del Reeves-Playback
19 FIRE ME Tori Thomsen-New Talent
20 NO ONE CAN TOUCH ME Carol Mandry-MCM
21 OOH-WEE The Chattertons-Timerstar
22 LOVE ON A BLUE RAINY DAY Mike Booth-S.C.P
23 SAIL ON THE WIND Ben Begley-Orange Cat
24 ROLLING RIVER Prince Albert-Standing Ovation
25 I'M JUST THE MIRROR At Urban-Kz
26 OL' WHAT'S HIS NAME Bill Neely-Cnarny
27 SOMEBODY'S ROCKIN' GIBRALTAR Don Garner-Boyay
28 FOR OLD LOVES SAKE Lola Bella-Everygreen
29 LINE DRIVER Sonny Boy and the Real McCoy-NWMC
30 BABY I'M READY James Stone Non-Va-Jack

NEW AND ACTIVE

TITLE-ARTIST (LABEL) TOTAL ADDS

MY DIAMOND IS ONLY A STONE – Patsy Sledd (Showtime) 26
TOM KELLY – Darrell Monroe (Door Knob) 25
HEARTACHE COMES... – K. Pederson & Mesa Band (Maske) 25
IT AIN'T OVER TILL IT'S OVER – Chiquita (Gallery II) 24
ROLL THE DICE – Shurfire (Air) 21
OUT WITH THE BOYS – Rhonda Manning (Soundwaves) 21
TEXAS BOUND – Larry Lawman (Hey-Ho) 21
I'M ONLY FILLIN' IN – Margo Smith (Playback) 20
WALK ON BOY – Ogden Harlass (Door Knob) 18
LIFE OF THE PARTY – J.D. Gold (SunSong) 18
ON AND ON AND ON – Roseanna Rogers (GBS) 17
A THING CALLED LOVE – Atlanta (Southern Tracks) 17
I'M GONNA KNOCK ON YOUR DOOR – Bruce Odom (Badger) 16
GONE, GONE, GONE – Brenda Cole (Melody Dawn) 15
GOT THEM OLD CRAZIES AGIAN – Lana Wood (K-ARK) 15
FIRST TIME FEELING – Tiny Wellman (Soundwaves) 15
A MARRIED WOMAN'S EYES – R. Wright (Music City, U.S.A.) 13
HEART ON THE RUN – Rob Crosby (Southern Tracks) 10

INDIE SPOTLIGHT

RAZORBACK (JCR, CP-184) This Ole House (3:06) (Little Shop Of Morgansongs-BMI: Morganeactive Songs, You and I, Jack and Bill-ASCAP) (D. Morgan, F. J. Myers, D. Primmer) (Producer: P. Sullivan)

What a great song! And, Razorback was equal to the task! The song speaks of love, and it was surely written with plenty of TLC. It is capable of bringing a teardrop, so be prepared. The harmonies are well-done on some tricky phrasing. What a tender and emotionally done performance. We were stunned with total enjoyment as furnished by Razorback and the song!

INDIE FEATURE PICKS


Simply beautiful! Malena's vocal performance is outstanding. Sort of a fantasy feel to the song...movie theme material. Extremely fine production by Joe Carroll. Y'all should be out celebrating this product! It could easily make you want to "dance the night away."

STONESTONE JACKSON (MSR, 1958 A) Closer To The Vine (2:58) (Par- ton-BMI) (A. Williams) (Producer: L. C. Parsons)

Country as corn liquor and every bit as strong! Stonewall hasn't lost a thing in that pleasing country voice with uncomparable inflection and perfectly placed emphasis. Put on your jeans, get on the bus, and travel along with Stonewall Jackson. He sings this country song all the way!

KIM GRAYSON (Soundwaves, SW-4795) If You Only Knew (3:06) (Caves- son-ASCAP, Tapadero-BMI) (J. Mariah, D. Rae) (Producer: A. Henson)

A mellow keyboard sets the mood for this pretty little lady's vocal. This is a female approach to the feelings of loneliness. Kim sings it softly and with perfect feeling. The song moves along with a ballad feel, which makes it a different sound. You'll want to hear it more than once!

DARK HORSE CONSENSUS

JAMES VANDERBURG – Second Opinion – Li'l Bill, LB-1040 The "Second Opinion" of James Vandesburg's record is the same as our first one! Great sound! The acceptance of this product has earned James the Dark Horse Consensus from a variety of station locations. For example, some of the stations boosting him were: KWDI, WMTZ, KROW, KOLY, KFAY, WDVL, WMMK.

BMI HOSTS RECEPTION HONORING LANE CAUDELL. Lane Caudell recently became one of the first artists signed to Opryland USA's new 16th Avenue Records label. Caudell has been in the entertainment industry since age sixteen. He has had many acting roles, the latest of which was on NBC's "Days Of Our Lives" as singer/songwriter Woody King. Shown here in BMI's Nashville office are (l. to r.): Harry Warner, director writer administration; Ronnie Gant of Opryland Music Group; Caudell; Jerry Bradley of 16th Avenue Records; and BMI vice president Roger Snow.
Dixon
(Continued from page 13)

songs, which are always extremely to the point, and R&B songs, which are very simple. So the form is just ingrained in my head. As an adult I’ve tried to put a twist in there to keep me interested on the intellectual side. But they still have that kind of form that people can have fun with.”

Fun, indeed. A sense of tongue stuck firmly in cheek has been the image of Dixon throughout his career, and is probably a major reason for his success as a producer. That zaniness is evident here as well, from the drum machine credited as "Otis Nibbler" to the backup singers on “Cool” called “females who viewed the rumble and sang about it.”

If it’s true that all songwriters treat their songs as their own children, and love all their own babies no matter how ugly, Dixon is at least straightforward about which of his babies will make it to vinyl. “I try to be honest with myself about which songs of mine really stink, and I try to keep the retarded kids in the home. But you’ve got to try things sometimes, and you can’t be sure if something’s going to work unless you try it.”

This sense of adventure led Dixon to attempt to recreate the classic Jets-Sharks rumble on “Cool,” a gamble that paid off handsomely. “It’s an idea that I’ve had for a long time. I’ve always thought that West Side Story was a great musical. It’s my favorite musical by a long shot. Not that I’m a big fan of musicals, but I can remember seeing that movie when I was a kid, my parents took me to see it. ‘Cool’ is a song that I thought would be fun to do, it’s got fun lyrics and it’s a great twist on the regular rock and roll style.”

Another cover tune brought to light on Romeo is “Jean Harlow’s Return,” written by Dixon’s longtime friend Bland Simpson, who also contributed the gorgeous “Follow You All Over The World” to Dixon. Enorme’s CEO William Hein, and Dixon resurrected it from the vaults. “It’s a old song, probably 10 or 12 years old. Bland’s an old friend and just a great writer. He has a way of evoking that classic era of songwriting. It was one of those things where we got together in somebody’s basement and recorded it.”

Dixon’s other hat, one that has worn well with the years, is that of producer. Claiming credits such as R.E.M., the Smithereens, Marti Jones, Guadalcanal Diary, Fetchin’ Bones, Marshall Crenshaw, Tommy Keene, Let’s Active, Beat Rodeo and more would be enough to swell the head of most producers. But to Dixon, the modern Dixon, true to his Southern roots, just shrugs off his track record like swatting gnats on a sweltering North Carolina afternoon. “I’m still not sure that production is my strong suit. I don’t really think of myself as a producer in that big league category. I just like to help guys with some records. I’ve always enjoyed getting stuff on tape and creating something that you can be proud of, so it will represent the ideas that are in your head and help get them in a form that people can hear.”

Fair enough. But plenty of people are out there ‘getting stuff on tape.’ Dixon’s got a way of making it sound better, and consequently, he produces strong records. This sort of success necessarily leads to more offers, most of which the busy producer has to turn down. He attributes his popularity to “myth and legend,” laughing. “People think I’m gonna be a nice fulfillment from being on the inside of that studio glass.”

“Writing and performing is the ultimate aphrodisiac. Producing is fun, and it’s a good situation, but still I’m essentially a singer.”

As a singer, he has been traveling and performing with Marti Jones, his fellow North Carolina native with whom Dixon has been, shall we say, “romantically linked?” The two work wonders together, with Dixon’s rough bluesy growls setting off Jones’ flawless pop stylings to perfection, all tied up neatly with a zany, skewed sense of humor that proves to be totally at ease with any of the new Sonny and Cher, Dixon laughs, and says no, but... “We have a good time. As long as we can keep our careers just separated enough, we’ll continue to have fun. If we have to totally depend on each other then that could be a problem. Right now, we work pretty well together, because we help each other out. I think the idea of having to be together like Sonny and Cher, or Dean and Jerry, which is probably more appropriate, is something that you want to keep at least an arm’s length away. Actually, we’re not like Sonny and Cher, we’re more like Otis Redding and Joni Mitchell!”

SOMETHING THEY ATE - Stirware Bros. recording artist Julie Brown took a few minutes from shopping to drop by the Tower Records store on Sunset Blvd. and take a close-up look at a new wardrobe, posing (l-r) are: Store manager Debbie Pollock, Kaz Chatsomi, cassette buyer; Joel Abramson, singles buyer; Julie Brown; Howard Kruhlmohitz, album and CD buyer.

Blues Music Awards Set For November 15

LOS ANGELES - The National Blues Music Foundation has announced plans for the eighth annual Blues Music Awards Show and Music Extravaganza, to be held November 15 in Memphis, TN. The annual Blues Festival will feature a number of blues performers, including B.B. King, Stevie Ray Vaughan, B.B. King, Mitty Dicks, and others.

The awards are presented by the National Blues Foundation for outstanding achievements in blues music. The awards will be presented in 11 categories, including album of the year, song of the year, and artist of the year.

The awards show will be broadcast live from the National Blues Foundation's Annual Awards Show and Music Extravaganza, and will be hosted by famous blues musicians, including B.B. King, Stevie Ray Vaughan, and Mitty Dicks.

The awards show will also feature performances by some of the most renowned blues musicians, including B.B. King, Stevie Ray Vaughan, and Mitty Dicks. The show will be broadcast live from the National Blues Foundation's Annual Awards Show and Music Extravaganza, and will be hosted by famous blues musicians, including B.B. King, Stevie Ray Vaughan, and Mitty Dicks.

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30 YEARS AGO IN CASH BOX

October 26, 1957 - A successful system of stereophonic sound from long-playing discs was demonstrated last week by London Records. Developed in England, the process employs the Hill and Dale method, one of the two major approaches to the achievement of stereophonic sound from wax (the other is the Westrex process). With the Hill and Dale approach, the disk consists of two soundtracks within the grooves, one at the bottom, the other at the side of the groove. The disk, which according to a London spokesman will retail at a lower cost than an equivalent stereophonic tape, has a playing time of approximately 28 minutes a side, thus is equal to the playing time of a regular LP. The demonstration itself gave music and various sounds a convincing stereophonic run-through. Excerpts of a speeding car, two voices singing from a Wagner opera, and a rhythmic Edmundo Ros number were among the most notable examples of the stereophonic sound displayed offering the listener a much greater feeling of concert hall realism. Having traveled across the country in a series of theater engagements in the South and Southwest, the Sparkletones, ABC-Paramount's quartet of teenagers, are preparing to pull up stakes at the Royal Nevada Hotel in Las Vegas and return to New York next week. Sparked by the continuing climb of their recording of "Black Slacks," the youthful foursome will appear on the Ed Sullivan Show October 27th. The Choz Pares, internationally famous Chicago nightclub, celebrates its 25th anniversary with Sophie Tucker, who, on that opening night 25 years ago, broke a bottle of champagne over the nameplate of the Choz and declared that "Revelry is now in order..." The five records disc jockeys played most last week: 1. "I'm in the Mood," Johnny Mathis. 2. "I Love You Little Susie," the Everly Brothers. 3. "Jailhouse Rock." Elvis Presley. 4. "Honeycomb," Jimmie Rodgers. 5. "Fascination," Jane Morgan.
England's Top Ten

Melody Maker Charts
Top Ten 45's
1. You Win Again - Bee Gees - WB
2. Full Metal Jacket... - Abigail Mead/Nigel Goulding - WB
3. Crazy Crazy Night - Kiss - Vinyl
4. Crockett's Theme - Jan Hammer - MCA
5. I Found Lovin' - Fatback Band - Master Mix
6. Pump Up The Volume - MARRS - 4AD
7. The Real Thing - Jellybean/Steve Dante - Chrysalis
8. Walk The Dinosaur - Was (Not Was) - Fontana
9. The Circus - Erasure - Mute
10. Love In The First Degree - Bananarama - London

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News From Japan

TOKYO - According to a survey conducted by Japan's Video Software Association, the total sales of video software for the first six months of 1987 were 100.8 billion yen ($67.2 million), an increase of 14.7% over the previous six months and 32.9% over the first six months of 1986. At the same time, these sales have exceeded 100 billion yen for the first time in history.

Of the total sales, cassettes and discs accounted for 90 billion yen ($601 million), an increase of 5.8% over the same period in 1986. Breaking down the sales according to configuration, cassette sales reached 41.8 billion yen ($278 million) through both sales and rentals. On the other hand, sales of video discs were 48.3 billion yen ($322 million), a decrease of 3% from the prior six months, while still registering an increase of 10.3% over the same period of 1986. We can say that the rate of growth of video discs is becoming moderate.

The sales of the main four retailers in Japan for Sept. 1987 were a little up over September 1986's figures except Fukuoaka, Kyushu. The three retailers surveyed in Sapporo, Akita and Tokyo reported 10-25% increases over last September's figures, but Fukuoaka answered 5% down. All retailers surveyed reported that the two big sellers, Michael Jackson's Bad and Boowy's Psychopath have buoyed sales.

Japan's Top 10

Top Ten 45's
1. Nanpasen - Akina Nakamori - Warner Pioneer
2. Aki No Indication - Yoko Minamino - CBS Sony
3. Kagayaki Nagara - Hideaki Tokunaga - Apollon
4. Star Light - Hikaru Genji - Canyon
5. Genshoku Shitaeyin - C-C-B - Polydor
6. Kiss You - TM Network - Epic Sony
7. Kaku (12?) - Yutaka Ozaki - Mother And Children
8. Navitemiira Iijan - Masahiko Kondo - CBS Sony
9. Akikaraoh Summer Time - Yoko Nito - Vap
10. Kita No Tabibito - Yujirou Ishiwara - Teichiku

Top Ten LPs
1. Bad - Michael Jackson - Epic Sony
2. Psychopath - Boowy - Toshiba EMI
3. Rainbow - Yuji Asaka - Humming Bird
4. Magical Dayo Tour - Shonently - Warner Pioneer
5. Bad Influence - Street Sliders - Epic Sony
6. Birds - Hideaki Tokunaga - Apollon
7. Listen - Barbee Boys - Epic Sony
8. Scarp Stories - Yoshiyuki Oosawa - Epic Sony
9. Request - Mariya Takeuchi - Alfa Moon
10. Actually - Pet Shop Boys - Toshiba EMI

UK BUZZ

LODY OF LONDON

After an absence of nearly 18 months, Lloyd Cole and the Commotions are back with an album entitled "Mainstream." Cole claims the title is ironic. But many who have heard the album and its slick production by Ian Stanley, keyboard player for Tears for Fears, maintain that mainstream is exactly what Cole believes it is the band's best work since their first hit, "Perfect Skin."

"Our attitude was very different, we kept throwing songs out until we had 10 perfect songs. We didn't mind the label about being the Velvet Underground mixed with country and western, who would? When 'Rattlesnakes' was voted the number one album for sitting in bed and being depressed by, we felt we had been misunderstood. It's like singing a song 'Every Breath You Take.' Lots of couples have it as their tune - responsible for bringing them back together again - and it's actually one of the nastiest songs ever written. People did that with 'Are You Ready To Be Heartbroken?' they thought it was a sad song just because it had the word heartbroken in it.'

But there is no point in looking or too much meaning in Cole's songs.

"All I try to create is an atmosphere. I am usually inspired by literature, and I loosen up my inspiration with whiskey, Canadian Club. Whiskey never inspires you alone, but many people who have been writing throughout history have been involved with narcotics when writing novels. I don't want to be Aldous Huxley and go ga-ga, but there is a certain sort of surrealism which is about letting go of your subconscious and writing about normal things upside down. It doesn't matter if the song doesn't make sense as long as people understand specific lines to get the atmosphere."

Cole admits that his one big problem, despite being a thinking teenager's pin-up, is his baby face. His hamster cheeks have bothered him all his life.

"I used to be called Baby Face at school. I've always been embarrassed by my cheeks, and in my darker moments I contemplate cosmetic surgery. I've often tried to write a song about cosmetic surgery. 'Brand New Nose!' is the nearest I've got."

Joan Didion and Norman Mailer were his earliest literary inspirations. A song from "Rattlesnakes" is taken more-or-less directly from Didion's Play It As I Lay's. Cole had such an obsession with Didion, he spent his last American promotion tour in an effort to have tea with her, but found she had too many agents.
COIN DESIGNI SERVICES INNER 15-UNIT FAVORITES; E GROWTH ARE '87 AND WE'VE At (and it's a big one) we noticed that all of the majors and regulars are present and accounted for, which means we can look forward to an outstanding array of equipment and related products and services. These are the firms who have supported this convention over the years, through good times and bad, and have contributed immensely to its growth and present status. But setting this aside for a moment, we also noticed that cranes and packaged merchandise for these units will once again be very prevalent on the exhibit floor to a count of about nineteen exhibiting firms. Ten companies will be displaying either condom machines or related products with one company offering an AIDS information booklet. Will a condom machine make the hit list this year? (only kidding). In the final analysis, AMOA Expo '87 reflects the mood of the industry and offers the operator all of the essentials, both in terms of equipment and the comprehensive seminar program, for keeping up with the times and maintaining a healthy, profitable business. Attending this convention is a must! See you at the show! Camille Compasio

EXPO CONVENTION SITE – The twin-tower Hyatt Regency Chicago hotel is the largest member of the Hyatt Hotels chain, boasting 2,033 rooms, 185,000 sq. ft. of meeting/exhibit space and eight food and beverage facilities. The restaurants and lounges include: Stetson's, specializing in steak, duck and oyster served in a rustic, brass-accented setting; Scapini, the 24-hour "Glass House" lobby restaurant that is famous for its unique ethnic cuisine and all-American favorites; Mrs. O'Leary's, delicatessen and bar which is housed in an atmosphere reminiscent of turn-of-the-century Chicago; Captain Streeter's, for breakfast and lunch on weekdays; Skyway, the glass-enclosed facility that connects the twin towers and serves light fare for breakfast and lunch; and The Center Club, an elegant cocktail lounge located in the East Tower lobby.

The Regency Club, offering pampering and personalized service for guests, occupies the top two levels of the West tower and includes The Regency Clubroom guest lounge, which is newly expanded and refurbished; and five specialty suites within its 45-unit complex. The concierge staff personally welcomes guests to the Regency Club, which is serviced by a specially equipped elevator, and attends to every need including dinner and theater reservations, in-room movie preferences and other convenience services such as daily newspapers, continental breakfasts, afternoon cocktails and hors d'oeuvres and the time-saving express check-out service. The Regency Club was designed for the corporate traveler who seeks personal attention and individual service.

The Hyatt Regency Chicago stands as part of the nation's largest urban development project, Illinois Center, and is located at 151 E. Wacker Drive. It ranks as one of the largest convention/exhibition hotels in the U.S.

AMOA Expo '87 Exhibit Hours

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<td>3:00 pm - 8:00 pm</td>
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<td>8:30 am - Noon</td>
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<td>8:30 am - 11:00 am</td>
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<td>10:30 am - 11:30 am</td>
<td>Special Distributor Hour</td>
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<td>11:30 am - 9:00 pm</td>
<td>Exhibit Floor is open to distributors of advertising</td>
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<td>11:30 am - 6:30 pm</td>
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<td>Women's Lunch &amp; Fashion Presentation</td>
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<td>3:00 pm - 5:00 pm</td>
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<td>6:00 pm - 7:00 pm</td>
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<td>Saturday, November 7</td>
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<td>Registration Open</td>
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<td>8:00 am - 10:00 am</td>
<td>AMOA Annual Business Meeting (Breakfast available from 8 - 8:30 am)</td>
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<td>10:00 am - 11:00 am</td>
<td>Keynote Address (Nolan Bushnell)</td>
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<td>11:00 am - 5:00 pm</td>
<td>Exposition Hall Open</td>
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*Check the convention directory for exact locations where these functions are being held.

AMOA Adds Two New JB Awards

CHICAGO - On Friday, November 6 the annual AMOA JB (jukebox) Awards presentation will take place at the Hyatt Regency Chicago during the Expo '87 banquet. This is one of the highlights of the annual convention, when the association acknowledges the single records that have garnered the most play on America's jukeboxes over the past year.

The categories include: best pop record, best country record, best soul record of the year, and rising star. Two new categories are being added this year – Pioneer Award and the Songwriter's Award.

In addition to the JB awards, AMOA also honors the operated amusement manufacturers at this annual event with awards in the categories of jukebox video game, pinball and crane machine. An award will be given for the best cigarette vending machine promotion.

Just as at any other major awards ceremony, the winners' names are withheld until the night of presentation. However, AMOA made an exception this year and presented the awards.

Higway 101, recipients of this year's AMOA "rising star" JB award, was formed in 1984. Group members include Paulette Carlson, lead vocals/guitar; Jack Daniels, vocals/lead; and Scott "Cactus" Moser, vocals/drums and Curtis Stone, vocals/bass. The members of the group come from diverse backgrounds, the common denominator being their compatibility as musicians, their well-crafted sound coupled with their adeptness at the art of songwriting.
Put Another ‘Dollar’ In
By Camille Compasso

A nickel won’t get you too much nowadays so we took the liberty of updating the opening lyric of this familiar tune, with all due respects to the composer and artist who made it famous.

When you think about it, were it not for the jukebox, many an operator would not be in business today. A lot of routes were started years back with this single piece of coin-operated entertainment, during a time when there was little much else to offer. As the saying goes, music has universal appeal. It bridges the language barrier...you can enjoy the sound, whether or not you can understand the lyrics.

The jukebox is an excellent source for exposing and promoting single records. More and more artists and record manufacturers are becoming conscious of the vital contribution of the jukebox operator to total volume sales of single records. Jukebox operators must constantly update their programming formats, meaning they must continue to buy current singles, often at the rate of 3-4 per box, per week, or at whatever quantity and frequency their rotes require. As surveys have revealed, the number of juke boxes on an operator’s route can vary from 50 to 500 or even 1000 or more, and each must be outfitted with the proper mix of single records. This can add up to a very tidy percentage at the end of the year.

As defined in Webster’s New World dictionary, the word juke refers to a “jook-house” (or road-house) and the combined term (colloq) means “an electric phonograph operated by a coin”. Well, the jukebox has long since emerged and proliferated beyond the confines of its early roots. The location base has expanded commensurate with the numerous innovations in design, cosmetics and technology that have created a greater awareness and acceptance on the part of the public and an ever growing number of jukebox fans.

At this time of the year, it is customary for the various jukebox manufacturers to introduce their new models, initially at their respective distributor meetings, and subsequently to the AMOA Expo audience. Row revealed their new R-92 line which includes a 45’s jukebox along with their noted Video Jukebox which boasts a newly designed marquee and Beta Hi-Fi stereo sound. Rock-Ola introduced their compact disc model, the 496-IKCD which is a combo unit offering both compact disc and 45’s programming. Seeburg is providing further back-up for their popular compact disc jukebox by introducing their new “Hot Hits” label (Cash Box, 10/31/87) which will allow operators to secure Top 40 material for programming on the Seeburg c.d. juke. Groups like Loewen America will be entering the compact disc jukebox market with their NSM dedicated c.d. models which are expected to be ready for introduction at AMOA Expo ’88 (Cash Box, 9/19/87).

So here again, the jukebox is right in step and keeping pace with the ever changing needs and demands of the marketplace. In October of 1988 this grand old instrument of entertainment will be celebrating its 100th birthday! That’s a lot of years and a fine tribute to its staying power, the jukebox is not getting older—it’s getting better!

(Pictured are some current models)

PERSONALITY PROFILE

Jerry Marcus - President of Atlas Distributing, Inc.

Another new awards category this year is the jukebox “songwriter’s award”, and it is being presented to Jack Hammer, whose talent and experience encompasses all facets of the entertainment field. As a singer, he has recorded for such labels as Motown, United Artists, Poly- Dor and now the Experience label. As an actor, he has appeared on Broadway, in movies and on television. His portrayal of Jim Hendrix in the musical Electric Ladyland was notable. He is also a dancer, an impressionist, a filmwriter, an author, a poet and a painter. The long list of songs he has written were recorded by such artists as Jerry Lee Lewis (Great Balls Of Fire), Billy Joel, Brenda Lee, Nat Cole, David, Richard, The Rolling Stones, The Platters, among others. Critics on the club circuit have described his style, performance and delivery as comparable to such showbiz greats as Sammy Davis, Fred Astaire and Richard Pryor. Jack Hammer will be appearing as one of these at this year’s AMOA awards banquet show.

Jerry Marcus

If you searched hard and long, you would find it a taxing journey to discover anyone more knowledgeable about the coin machine business than Jerry Marcus, Atlas Distributing’s president. Jerry’s been in the business over thirty years. He graduated N.Y.U. with a M.B.A., and served three years as an officer in the army during the Korean war. His coin machine chronology: 17 years at Rowe as executive vice president; 2 years at Seeburg as executive vice president; one year at Chicago Coin as president (and also in charge of liquidation); 7 years at Bally Midwest, concluding with a tour of duty as president; 3 years at Atari as executive vice president and two and a half years at Atlas, as president and co-owner of the Chicago-based distributorship. Atlas also maintains a Denver office in Grand Rapids, Michigan.

Jerry and his wife, Denise, have four children between them. Scott is a salesman at Atlas; Richard; president at American National Bank; Barbara is working for an M.B.A. at Harvard Business School and Lauren is a recent graduate of the University of Iowa embarking on a career in film production. While his hectic schedule at Atlas keeps (continued on page 45)
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Company Name ................................ Booth Number
A&G Co. ........................................... 413
Tileston, MD (bulk vending machines & related supplies)
A-I Products ........................................ 2200
Kinston, NC (security bars, padlocks, chalk-up boards & other accessories)
Ace Novelty Co., Inc. ............................... 2905-2913
Chicago, IL (stuffed animals, novelties & jewelry for use in cranes)
Acme Premium Supply Corp. ..................... 2714-2715
St. Louis, MO (prizes for redemption programs & crane merchandising)
Advanced Video Technology ..................... 3114
Allstar Music Inc. (The Silent Partner) ........... 507
Springfield, IL (CPU software)
Amazing Photos, Inc. ............................. 2318
Santa Monica, CA (coin-op photo novelty booths)
American Amusement Machine Assn. ............ 1202
Alexandria, VA (trade association)
American Design Components ................... 1321
American Shuffleboard Co., Inc. .................. 1113-1115 & 1212-1214
Union City, NJ (shuffleboards, 6-pocket billiard table, bumper pool table)
American Squash-Front, Inc. ..................... 3001-3003
Arlington, VA (table sports games)
Amusement Emporium, Inc. ....................... 510-514
Englewood, CO (billiard supplies; coin machine parts & accessories)
Amusement Machine Distributors ............... 2516-2517
Scarborough, Ontario, Canada (Kiddie rides & platforms)
AMOA National Dart Assn. ....................... 180
A-Flash, Inc. ...................................... 1200
(plus submitters)
Arachnid, Inc. .................................... 1011-1015 & 1128-1132
Rockford, IL (English Mark Darts)
ARDAC, Inc. ................................... 1017
Eauclaire, WI (bill & coin changers)
ASCAP ........................................ 910
New York, NY (performing rights)
Atari Games Corp. ................................ 205-211 & 300-306
Milpitas, CA (coin-op video games)
Automated Production Equipment ............... 1016
Melford, NY (pranted circuit board repair)
Automatic Products .............................. 509-511
St. Paul, MN (gazetteer and hot & cold beverage vendors)
Automatic Technology Research ................ 3012
B&H Total Security Game Alarm ................. 2219
Seattle, WA (alarm systems for game & vending industry)
Bally Midway/Sente .............................. 202-214 & 103-115 & 202-214
Franklin Park, IL (video games & pinballs)
Baton Hardware Co/Baton Security Sales ..... 2916
Sparta, NY (security products for coin-op games)
Betson Enterprises ................................ 510-618 & 1000-1004
Monachie, NJ (cranes & redemption equipment)
Bob's Space Racers, Inc. ......................... 2809-2815
Daytona Beach, FL (arcade games)
Brandt, Inc. ...................................... 602
Bravura Inc. ...................................... 116-316
Broadcast Music Inc. (BMI) ..................... 1318
Brown & Williamson Tobacco Corp. .......... 1001A
Louisville, KY (gazettureres)
Bulk Buyers, Inc. ................................ 3111
Bumper Tube Co. ................................ 613
Goodrich, MI (pool table recovery kits; supplies)
Canadian Coin Box ............................... 2014
(trade publication)
Capcom USA Inc. ................................. 2108-2114 & 2309-2315
Sunnyvale, CA (coin-op video games)
Capitol Lighting Products Corp. ................. 2400
(incandescent light fixtures)
Carusel Industries ................................ 607
Dayton, OH (capacitor for crane merchandise)
Carusel International Corp. ..................... 913-917
Elgin, IL (coin-op kiddie rides)
Centek, Inc. ...................................... 1001
Wheat Ridge, CO (coin-op penny presses)
Central Distributing Co. ......................... 213-217 & 308-312
Omaha, NE (basketball games; rotary merchandisers; cranes)
Central South One Stop .......................... 1203
Nashville, TN (records & catalogs)
Coin Acceptors, Inc. ............................. 1313-1315
St. Louis, MO (electric & mechanical acceptors)
Coin Controls, Inc. .............................. 505
Elk Grove Village, IL (electronic coin acceptors)
Coin Data Inc. ................................... 1307-1309
LaVergne, TN (arcades)
Coin Mechanisms Inc. ............................ 810
Emhurst, IL (coin & token mechanisms)
Communikey ..................................... 201
Chicago, IL (audio-visual & coin acceptors)
Compuend Enterprises, Inc. ..................... 2912-2914
Pacoima, CA (video bingo machines)
Control, Inc. ................................... 1134-1136

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Romstar • Sega • Sun • Taito • Tecmo • Valley • Vendo/UI • Wedges/Ledges •
Williams

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our San Francisco office on November 18.

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Fax: 213/735-7322
(show date: Nov. 20)

180 Utah Ave.
South San Francisco, CA 94080
415-871-4280
Fax: 415/588-8538
(show date: Nov. 18)

Cash Box November 7, 1987
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Amoco Expo '87

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“Quarterback”, the new one or two player, dedicated video game from The Leland Corporation, presents football with all of the excitement, action and strategy moves that have made it such a favorite sport. Players call their own plays and the spring-loaded joystick gives the complete control of passing and kicking.

Quarterback’s exclusive individual stat storage feature records players’ statistics, win-loss records and difficulty levels. The play select screen allows you to call the plays on both offense and defense and, via the 8-way joystick along with the spring-loaded, there’s total player control for the kick-off, the punt and the try for the extra point. The action buttons let you tackle, jump and even dive. All of the action is portrayed on a big 25” high resolution monitor; and what’s more, the high score screen shows who are making the big salaries! To complete the package, there are the cheerleaders who put on a half time show. In announcing the new game Leland Corporation stressed that “Quarterback is football the way it was meant to be”. The game is available through factory distributors. Further information may be obtained by contacting The Leland Corporation at 841 Friendship Drive, El Cajon, CA 92020.
How to play

- Game starts by inserting coin(s) and pressing the start button.
- Continuous firing can be made by holding the trigger.
- Mortar rockets can be launched by pressing the button on the side of the gun.
- After finishing the opening scene, 6 screens appear. Select one of the screens by shooting it to start the game. (Reselection is allowed within the time limit.)
- The 6 screens have the following effect on the game play:

**Communication facility**.............If this scene is not cleared, the number of enemies increase (little by little) whenever another scene is cleared.

**Jungle**.............If this scene is cleared, the concentration camp can be selected in the next level.

**Ordinance facility**.............If this scene is cleared, the number of bullets and mortars increase.

**Village community**.............If this scene is cleared, 20 units of damage are recovered.

**Concentration camp**.............If this scene is cleared, the hostages appear from the edge of the screen or barracks and cross the screen. If the player lets them cross without hitting them, one hostage is rescued. Sometimes a knife-carrying enemy goes after a hostage. If the player cannot hit this enemy, the hostage is killed. Game ends when all the hostages have been killed even if this scene is cleared. (Extra care must be taken for this.)

**Airport**.............In this scene, the number of the hostages rescued in the concentration camp appear. These hostages can be rescued by letting them board the plane. If all of them are killed, game ends even if this scene is cleared.

- Enemies shoot at the player after flashing. If hit, the player is damaged. Enemy knives, hand grenades and rockets can be destroyed by hitting them before they reach the lower part of the screen.

- Main items

  ![Magazine](image)

  .............When getting this item, 30 bullets are added.

  (One bullet is automatically supplied if the number of bullets reaches zero.)

  ![Mortar rocket](image)

  .............One mortar is supplied.

  ![Power drink](image)

  .............5 units of damage are recovered.

**Power drink**

These items appear by hitting coconuts, condors, chickens, etc.

- Helicopters can be destroyed with 10 bullets or 1 rocket.
  Armored motorcars and patrol boats can be destroyed with 5 bullets.

- A scene is cleared when the number of enemies reaches "0".

- Game ends when the damage meter reaches the top, however, 3 units of damage are recovered by clearing 1 scene.

- If 1 hostage (at least) can have been rescued when clearing all scenes, the player can challenge the next round.

- The player also can challenge the next round if the player can clear 1-2 scenes besides the jungle, concentration camp and airport scenes.
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Serving The Op Is Top Priority At Singer

By Camille Compasio

CHICAGO—There are many ways to promote a record but among the most unique is the method applied by Singer One Stop For Ops. The front entrance door, at both the Chicago and Michigan stores, is adorned with a blow-up of an actual title strip that signifies the “record of the week” for all to see; and, for additional back-up, whenever the phones ring whoever answers starts out by identifying the record. The brainchild of Gus Tartol, it’s proven to be an additional promotion plus buzz. This is the concept, dating back to the early 60’s when the now famous door featured its first “record of the week” – Buck Owens’ “Santa Looks A Lot Like Daddy”!

Here’s the famous Singer door that is so familiar to everyone in the music business. Surrounding it are (kneeling, l-r) Jeff Tartol and Marty Hirsch; Sharon Tartol; Gus Tartol (r) and Luis Mercado.

This is only one aspect of the one-stop’s ongoing promotional involvement. They do periodic mail-outs for the various record labels who provide them with the singles that are being spotlighted. Singer uses the Cash Box charts to keep operators posted on what’s selling and they supplement this with their own ‘operator’s guide’, which includes the record of the week and other programming suggestions. The sheets are mailed to op customers on a regular basis. While they maintain a full, up-to-date stock of all singles product, oldies account for a good portion of their total business and they take pride in their outstanding catalog of this product. Gus Tartol and Marty Hirsch are the two co-owners of Singer One Stop For Ops and how they got it together is rather interesting. Both have been friends for over thirty years, and both have roots in the music business; Marty with the record labels and Gus in the one-stop arena. Over the years, they often talked of doing something together but the reality did not set in until March of ‘74, and it came fast, with little time for further discussion. Gus had been working for the original owners of Singer One Stop for 23 years and, at the time, Marty was based in New York as a salesman for RCA Records. All of a sudden the store is put up for sale. Gus puts in a quick call to Marty, an agreement is reached, and the two take over the reins, making a slight revision in the name to read: Singer One Stop For Ops, to more clearly define their function. The present staff includes Sharon Tartol, manager; Jeff Tartol, buyer, and Luis Mercado, sales. Before becoming Mrs. Tartol, Sharon worked with Gus for a number of years under the original management and is still an indispensable member of the team. They are currently grooming their two sons to assume a future position with the company.

A one-stop is the operator’s main source of supply for jukebox product but its function goes well beyond the sale and purchase of records. And the people at Singer address this responsibility very seriously in terms of providing that extra measure of service, which has earned them an enviable reputation in the industry. If, perchance, they don’t happen to have a particular single in stock at the Chicago store, there’s the Singer branch in Wyoming, Michigan to rely upon and the give-and-take process can be repeated over and over. This is afforded by the Cash Box guide (whose circulation has been soaring) is a viable programming tool for the operator. As Marty Hirsch pointed out, “Most operators rely on our suggestions when they come in to buy records and the remainder select from the Cash Box charts we send out every week.” Location requests are another important consideration in determining what singles to buy and some operators have record buyers on their staff who make the selections. The influence of radio in this regard appears to be waning.

What quantity of single records are operators buying nowadays? From what Gus Tartol reports, the picture hasn’t actually changed that much over the past several years. An average op customer at Singer will buy between 4-6 records per machine, either weekly or every couple of weeks. As to the title mix, this varies diversely, depending upon locale, clientele and demographic. City ops mainly buy pop and soul, along with some country singles for their boxes. Some locations call for

ethnic material interspersed with chart records. Sharon Tartol noted that in recent years there’s been a surge of interest in 50’s and 60’s tunes to go along with current releases. All of these factors serve to emphasize the importance of the one-stop in the jukebox operator community – and Singer One Stop For Ops is totally positioned for this vital role.

Marcus (continued from page 38)

him plenty busy Jerry does manage to find time now and then to pursue some of his favorite hobbies, which include golf and fishing. A couple of weeks before the opening of AMOA Ex ’74 he sat down with Cash Box for a brief interview.

Cash Box: Given your experience in the coin-op industry, which do you prefer, manufacturing or distributing?

Jerry: I spent half my time in manufacturing and half in distributing so I’ve pretty much covered both levels. My choice, however, is distribution, since it suits my temperament. I prefer the personal contact with the customers, and the daily activity. I dislike manufacturing because of the endless meetings and the usually too slow pace. It takes too long to get anything done in manufacturing; while distribution is constantly changing. Considering Atlas’s outstanding reputation in the industry, what would you say are the pre-requisites for running a successful distributorship?

J.M.: Quality service, an efficient and well stocked parts department, manufacturing programs, a friendly attitude toward customers and the capacity to serve as a listening post for information about new equipment. The personal touch is very important to us at Atlas. We maintain an open door policy for all our customers.

J.B.: What are some of the major difficulties or problems a distributor has to face and how do you address these problems at Atlas?

J.M.: A significant problem is the rip-off situation, the importation of illegal goods. We are cooperating fully with the manufacturer’s association in combating this problem. Another thing that the progress is slow. Another problem is that the manufacturers are turning out too much equipment. We are leading toward the same situation that existed in 1930. The manufacturer’s must be a little more restrained in their production and allow both the distributor and the operator more time to absorb this new equipment.

Some of the manufacturers are apt to test new products, which hurts the long run.

C.B.: From your vantage point, what things going in the music business that impact have the greatest impact and the compact disc jukebox marketplace and what do you see emerging as it gets to 1988?

J.M.: Music is picking up speed, we know, it has always been part of the bone of the industry. At Atlas, I’m running a major promotion (Rock-Ola phonograph and video), which is very well to Rock-Ola’s release of the c.d. box. As to the rest of you, the video jukebox has not had a major impact on the industry so far, and the present disc box is still in its infancy. I know next year what impact it will have and if the c.d. boxes can go into the other end of the top ones.

C.B.: How has the profession of operator changed over the past years, with respect to the way he conducts business, buying habits, etc.?

J.M.: The operator is more sophisticated now. During the boom years there had a lot of outsiders entering the record business; who really didn’t know what they were about. They, for the most part, have been shrunken. The present move is in his buying more equipment, but within his means.

C.B.: Many tradesters say the industry has recovered from the 1960’s. Considering Atlas’s outstanding reputation in the industry, what would you say are the pre-requisites for running a successful distributorship?

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Rarely if ever do you stop by at Singer without bumping into an operator or two. This is local concept, dating back to the early 60’s when the now famous door featured its first “record of the week” – Buck Owens’ “Santa Looks A Lot Like Daddy”!

Cash Box November 7, 1987

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Marcus (continued from page 45)

C.B: On the subject of national/international conventions and trade shows, some say there are too many; and they’re on their way out. What do you say?

J.M: I am in favor of two annual, national trade shows; but I feel there are too many manu facturer shows. The distributor spends too much time flying over the country, it’s expensive for the manufacturer and distributor. The number of states shows and specialized shows is also increasing too much.

C.B: Do you respond to a "You want to buy a machine operator says, ‘I really like that piece of equipment, but it’s just too expensive’?

J.M: It’s what’s in the cash box for some! Some games are long term investments. They make steady money down the road. I must admit, however, that some of the expensive equipment has been very good for the arcade operators. Unfortunately, the manufacturers are missing the boat on the street operators.

The equipment, too often, is too expensive for them.

C.B: We don’t want to put you on a limb, but would you single out for us what you feel have been the biggest improvements over the past two years, if any?

J.M: I know if I miss any. I will be getting a lot of calls from the manufacturer. But I guess I have to take a look at the ones most in demand, Dragon and Rastar; the Sega series of driving games; Atari’s gauntlet; such as Williams’ pinball as Comet, High Speed and Pinbot; Arkanoid by Romper, Chadron Conoids; Konan, Double Dribble and Contra; Tradewinds; Ikari Warrior; Cinematics’ World Series; Nintendo’s Super Mario Bros. I’ve been out, please accept my apologies.

C.B: As our final question — what advice would you give an operator for maintaining a successful, profitable road?

J.M: Service, both maintenance and cleaning, is very important. I would also suggest that operators upgrade their space, improve their machines, discard the bad locations — and stop giving away that much commission money!
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