Inside
Country Music 1987
A Cash Box Special
CBS RECORDS

And that is as it should be.

Then anyone else.

And we have more of them nominated.

Your soul with their music.

Professional who have touched

our artists are skilled, talented.

WHERE YOUR ARTISTS ARE?

AT 8:30 PM TONIGHT WILL YOU KNOW
EDITORIAL

WELCOME TO CMA WEEK IN NASHVILLE!

Cash Box magazine joins everyone in the Country Music business in welcoming you to Nashville for the Country Music Association (CMA) Week! It’s the most colorful time of the year in Tennessee, and the most exciting week of the year in Nashville. The popular CMA Country Music Awards Show will be televised nationally on Monday, October 12, at 8:30 p.m. (CDT) from the Grand Ole Opry House. However, that’s only one highlight of this exciting week of Country Music Month, as proclaimed by President Reagan.

Thousands of visitors, distinguished guests, and press members migrate to Music City to participate in a variety of programs and events to honor Country Music’s best in all categories. Both BMI and ASCAP honor their outstanding writers of the year with black tie dinners and awards ceremonies. There is the Talent Buyers Entertainment Marketplace, and other public and private parties and receptions too numerous to mention. It surely is one of the largest “mixing business with pleasure” gatherings held anywhere.

We hope you become a part of the festivities and join with the stars, the record companies, the producers, the publishers and all of us associated, in any way, with the Country Music business in having a great time, courtesy of the Country Music Association. It was meant to be a special week for special people... and that means you!

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WINNER’S CIRCLE
WE’LL BE TOGETHER
Sting & A&M

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
Congratulations
To This Year’s
CMA Nominees

ENTERTAINER OF THE YEAR
The Judds
Hank Williams, Jr.

SINGLE OF THE YEAR
George Jones—“The Right Left Hand”

ALBUM OF THE YEAR
Dolly Parton—“Trio”
Linda Ronstadt
George Jones—“Wine Colored Roses”

SONG OF THE YEAR
Whitney Shafer/Lyndia Shafer—All My Ex’s Live In Texas”
Holly Dunn—“Daddy’s Hands”
Paul Overstreet—Forever And Ever, Amen”
“On The Other Hand”

FEMALE VOCALIST OF THE YEAR
Rosanne Cash
Dolly Parton

MALE VOCALIST OF THE YEAR
George Jones
Hank Williams, Jr.

VOCAL GROUP OF THE YEAR
Alabama
Asleep At The Wheel
Exile
The Judds
Restless Heart

VOCAL DUO OF THE YEAR
Anita Pointer
Crystal Gayle

Michael Martin Murphey and Holly Dunn
Dan Seals

INSTRUMENTALIST OF THE YEAR
Johnny Gimble
Mark O’Connor

HORIZON AWARD
Holly Dunn
Restless Heart

MUSIC VIDEO OF THE YEAR
Michael Martin Murphey—
“A Long Line Of Love”
Hank Williams, Jr.—
“My Name Is Bocephus”
Unlikely Multi-Platinum Bedfellows: Manilow And Metal

NEW YORK – Arista Records, getting ready to release Barry Manilow’s first album with the label in several years, cashed in a stack of its Barry Manilow chips with the RIAA last month, calling in gold and platinum certifications on a number of Manilow albums from years past. Of the 11 multi-platinum albums certified, five were Barry Manilow LPs, with heavy metal taking half of the other six.

Certified multi-platinum were Manilow’s “Greatest Hits,” “Even Now” and “Live” (three million each), and “This One’s For You” and “Tryin’ To Get The Feeling” (two million each), with “Barry Manilow II” and “Tryin’ To Get The Feeling” also chalking up platinum plaques and “The Manilow Collection: 20 Classic Hits” hitting gold. Also hitting the multi-platinum jackpot in September were Tina Turner’s “Private Dancer” (five million), Whitney Houston’s “Whitney” (four million), “Whitesnake” and U2’s “The Joshua Tree” (three million each), and Poison’s “Looks Who The Cat Dragged In” and Motley Crue’s “Girls, Girls, Girls” (two million each).

Arista, flush from the success of the Grateful Dead’s “In The Dark” (simultaneously certified gold and platinum in September), also called in gold certifications on the Dead’s earlier “Shake Down Street” and “Terrapin Station.”

A pair of films—one hit, one flop—saw their soundtracks hit simultaneous gold and platinum last month: La Bamba, with its slate of Los Lobos tunes, and Who’s That Girl, with its four Madonna tunes. Three obese gentlemen—The Fat Boys—also scored a platinum plaque for the well-titled “Crushin’.”

(continued on page 55)

New England Digital And ANALOGIC In Technology Agreement

NEW YORK – New England Digital Corp., designer, manufacturer and marketer of the Synclavier Digital Audio System, has entered into a joint technology development agreement with the ANALOGIC Corp., which designs and markets analog-to-digital converters, signal processing equipment and medical products. Under the agreement, the two companies will work together in developing a new generation of fast analog-to-digital converters and signal processing products that will be incorporated into the Synclavier system.

“Since its formation in 1969, ANALOGIC has always led the data conversion and signal processing marketplace with one major breakthrough after another,” said Sydney Alonso, co-founder and chairman of the New England Digital Corp. “The Alliance of NED and ANALOGIC promises to produce the next wave of technology that will take the Synclavier Digital Audio workstation into the next century.”

(continued on page 55)

CD’s Show Impressive Growth

NARM Unveils 1986 Survey Data

LOS ANGELES - The National Association of Recording Merchandisers has released the results of its 1986 member survey, with information broken down into separate categories involving retailers, record jobsbers, one stops, and independents. Sales results were further broken down into music configurations and types.

Rock/pop is still the strongest category of musical taste among consumers, leading the pack once again with 53% of total sales volume. Black music is second at 10%, followed by country at 9% and jazz and classical at 6%. Country music appeared to be the big loser since the last NARM survey in 1984, dropping from 9% of retailers’ sales to this year’s 5%. Additionally, country’s showing among rack jobbers is also down, from 1984’s 20.7% to 1986’s 15%, and indies lost ground from 9.3% to 2%.

Jazz is apparently headed in the upwards direction, with its retail percentage rising from 1984’s 3.7% to this year’s 8%, and independent jazz sales also booming, from 6.9% to 16%.

The configuration data looked strong for cassettes, impressive for compact discs, and bleak for vinyl. Cassettes maintained their overall lead in the total sales volume with a 56% ranking, easily outdistancing the nearest competitor. Compact discs accounted for the second highest percentage, coming in at 19% to LP’s 18%.

The major news among the configuration data was the amazing growth of compact discs as a retail force. For retailers, CD’s accounted for 27% of sales, compared to just 4% two years ago. Independents, rack jobbers, and one stops also ex- (continued on page 55)
EXECUTIVES ON THE MOVE

Napoliello  Posner  Folks  Roach

Geffen Promotes Two — Peter Napoliello has been promoted to head of CHR promotion for Geffen Records, as announced by Al Coury, the label's promotion head. Previously handling regional duties for the label, Napoliello will report to Coury. Also at Geffen, Mel Posner has joined to head up the international department, as announced by label president Ed Rosenblatt. Posner was previously vice chairman of Elektra/Asylum, a position he resigned in 1984.

Folks Appointed — EMI-Manhattan has appointed Scott Folks to the position of director of A&R & black music, it was announced by Sal Licata, c.e.o. Folks will be responsible for the development of the A&R direction of the current artist roster as well as future talent acquisition for the label.

Roach Appointed — Bob Krasnow, chairman of Elektra Records, has announced the appointment of Raoul Roach as the label's national director of A&R, black music division. Roach has been with Quincy Jones Productions since 1985.

Firth Named — Nicholas Firth has been named president, BMG Music Publishing, as announced by Michael Dornemann and Monti Luettner, co-chairmen of the Beatlesman Music Group. Firth will be based in New York, where he will oversee the BMG’s worldwide publishing activities.

Campisi Named — Debbie Campisi has been appointed to the position of manager, national secondary promotion for Capitol Records. She will report to Tom Gorman, Capitol’s vice president of pop promotion. Campisi was most recently national promotion assistant.

CBS Restructures — Mike Martinovich, vice president, merchandising, CBS Records, has announced two appointments in the restructuring of the market research department. Linda Ury Greenberg has been appointed director of market research for the label. She has been director, market research surveys since 1983. Also, Robert Scarcello has been named manager, market research, reporting to Greenberg. Prior to joining CBS, Scarcello was a project director with A&H Marketing Research, Inc. Also at CBS, Harold Fein has been appointed vice president, marketing, for CBS Masterwork, as announced by Seymour Garenberg, senior group vice president, CBS/Records Group.

PolyGram Restructures — Legal affairs changes were announced at PolyGram by Mel Iberman, executive vice president, administration for the label. Kenneth M. Kaufman has been named to the newly created position of senior vice president, corporate affairs and general counsel. Lisa S. Rothblum has been promoted to vice president, legal and Michael S. Kushner has been named senior attorney, legal affairs.

Stoakley Appointed — Janet Lee Stoakley has been appointed to the position of label manager for Striped Horse Records in Los Angeles, as announced by label president Barney Ales. In her new capacity, she will oversee all production and administration for the company.

Snow Named — Robbie Snow has been named retail marketing coordinator for Passport Records. Snow was previously merchandising and promotions coordinator for the Musicland Group.

Engel Named — Bob Engel has been named president of Variety Artists International in Los Angeles, replacing Gordon Singer, founder of the Minneapolis-based company. Singer will become chairman of the board. Engel has been with the company for over 12 years.

Condon Joints — Robert V. Condon has joined SBK Entertainment World as senior vice president, finance and chief financial officer, it was announced by Stephan C. Swid, chairman and c.e.o. of the firm. Condon will be responsible for all financial activities, including acquisitions and bank relationships.

Scott Added — Kevin Scott has been added to the Sanctuary Music management team. Scott will work with the established Sanctuary roster and will seek to add new artists.

Besch Appointed — Drea Besch has been appointed as producer for the Global Satellite Network’s “Let The Good Times Roll.” She comes to GSN from Dick Clark Productions.

Grady Appointed — James P. Grady has been appointed as vice president of sales for J.E.K. Enterprises, a one-stop in Baltimore.

Flanzer Appointed — Richard Flanzer has been appointed president of Electric Lady Productions by Alan Selby, chairman of the company. Flanzer’s primary objective will be to provide direction for varied projects now in development.

GONE PLATINUM — Los Lobos played before the WEA convention in Miami recently, and while they were there, collected platinum record awards for the La Bamba LP. On hand: Warner Bros. chairman Ma Ostin, the band’s Cesar Rosas, Conrad Lozano, Louis Perez, and Steve Berlin. Warner Bros. Records president Leroy Wanger, Los Lobos manager Linda Clark, Los Lobos David Hidalgo, and Rick Bates of Linda Clark Management.

...AS ADOORNAIL — The Grateful Dead will need to buy more walls, after Arista execs schlepped a stack of gold and platinum albums to Madison Square Garden. Here, in the light, are (l-r): Jim Capley, vp, sales & distribution; Abbey Kneuss, vp, video & artist development; Brent Mydland; Bob Weir; Phil Lesh & baby; Clive Davis, president; Bill Kreutzman; John Cutler, “In The Dark” co-producer; Don Jenner, sr. vp, marketing & promotion; Jerry Garcia; Roy Lott, sr. vp, operations; Rick Rescigno, sr. director, national top 40 promotion; Mickey Hart; Melani Rogers, sr. director, national publicity; Sean Cooksey, sr. director, AOR promotion.

35 YEARS AGO IN CASH BOX

October 18, 1982 — Editorial: THERE SHOULD BE MORE MUSIC FESTIVALS. An important event took place in the record business last week, one which may vitally affect the future of the entire industry. It was the Greater Hartford Music Festival sponsored by the Record Industry Association of America. The Music Festival was the first major project of the RIAA and in short its purpose was to take over one area and make it aware of records and recording artists and the place they have in all of our lives.

To do this however, it was necessary to gain the active cooperation of all the participating record companies and their local distributors. Now in many industries, this would have been no problem for most have business associations with long backgrounds of cooperation and of action for a common cause. But in the record field, in which until very lately, there has been very little industry cooperation — and not even an association until just a few months ago — the achievement of this goal was a great accomplishment.

The Greater Hartford Music Festival showed conclusively that even such a highly individualized business as the record business could act together for the greater benefit of all. If it proved nothing else, it would have been well worth the effort. But it proved much, much more. It proved that the RIAA, which is still a new organization trying to discover how it can be most useful to the record firms which compose it, can become a vital force in this industry, one which can create immeasurable good as a liaison between the industry as a whole and the public...Louis Jordan, the Decca recorder, had a bit of delay in having his dinner served, recently, at the Phoenix, Ariz. airport. Trouble was soon ironed out when the Mayor, Hohen Foster, backed by his city council, stated “the restaurant and cocktail lounge shall be open to the general public...the hub of activity over at the Bihari Brothers’ Modern Records is due to their hit via B.B. King and “You Know I Love You”...The five records disc jockeys played most this week: 1. “You Belong to Me,” Jo Stafford. 2. “I Went To Your Wedding,” Patti Page. 3. “Wish You Were Here,” Eddie Fisher. 4. ”Jambalaya,” Jo Stafford. 5. “Glow Worm,” The Mills Brothers.
**SINGLE RELEASES**

**OUT OF THE BOX**

**BILLY JOEL**
Producers: F. Weir-R. London

Live reading of the Beatles' classic recorded, appropriately enough, during Joel's recent highly publicized visit to the Soviet Union. Established artist will undoubtedly see greatest success at AOR and Top 40 formatted radio. First single off forthcoming "KOHUEPT" LP. Bonus: Flip side is Dylan's "The Times They Are A Changin'".

**THE JETS**
I Do You (3:38) - MCA (53193) - Meow Baby Music/ASCAP-Rick Kelly Music/BMI - L. Mallah-R. Kelly
Producers: M. Verdict-R. Kelly

Likeable dance/pop outing from multi-talented family unit will surely result in growing success and recognition for the band. Black Contemporary and Top 40 formatted radio are guaranteed to benefit first from this tune - the first single off the "Magic" album.

**CROWDED HOUSE**
Now We're Getting Somewhere (4:09) - Capitol (P-B-44083) - Roundhead Music/BMI - N. Finn
Producers: M. Froom
Wonderful, happy, fun, melodic, brilliant pop! America discovered the amazing talents of Crowded House just in time - this, the latest single off the surprise smash "Crowded House" LP, should continue in the chart success of its predecessors. AOR, Top 40 and A/C: put this on and wait for the phones to light up.

**NEW AND DEVELOPING**

**PRINCESS AND STAR BREEZE**
It's Gonna Be Lonely (3:55) - MCA (53135) - Controversy Music/ASCAP - Prince - Producer: Fenderella

Prince emerges with a Prince-penned pop ballad that should saturate Black Contemporary outlets immediately, with Top 40 and Adult Contemporary radio following in time... "It's Gonna Be Lonely" is from Princess And Star Breeze's forthcoming MCA LP.

**FEATURE PICKS**

**SIDEPA GARRETT** - Everchanging Times (4:28) - Qwest (7-28163) - United Artists Music/ASCAP-Carole Bayer Sager Music-United Lion Music/BMI
New Hidden Valley Music/ASCAP - B. Bacharach-C.B. Sager-B. Conti
Producers: B. Bacharach-C.B. Sager-D. Foster

Songstress should obtain instant recognition at radio via her recent chart-topping duet with Michael Jackson, "I Just Can't Stop Loving You."

**JOE COCKER** - Unchain My Heart (4:31) - Capitol (P-B-44072) - Teepee Music/ASCAP - B. Sharp-E. James - Producer: C. Midnight

Top-notch bluesy rocker from the inimitable Mr. Cocker proves beyond a shadow of a doubt that Cocker is still an extremely major force in the recording industry.


First single issued off forthcoming "Hot August Night II" LP should generate immediate attention at A/C outlets, some Top 40 crossover should result...
ALBUM RELEASES

OUT OF THE BOX

BRUCE SPRINGSTEEN
Tunnel Of Love—Columbia OC 40999—Producers: B. Springsteen/J. Landau/C. Plotkin—Bar Coded

From the stark “Not Fade Away” sonics of “Ain’t Got You” to the full-on “Spare Parts,” Springsteen has confounded expectations yet again. This Tunnel is a stripped-down, essentially solo LP exploring the glories, fears, hopes, and terrors of everlasting love with a Nebraska-ish sense of raw, acoustic emotion.

SUPERTRAMP
Free As A Bird—A&M SP 5181—Producers: Rick Davies/Supertramp—Bar Coded

Britishers were big with keyboard flavored, exotic rock arrangements in the 70’s and early 80’s. Now minus Roger Hodgson, Rick Davies takes over all writing and singing chores and provides plenty of light, appealing moments to carry the record. Highlights: “It’s Alright,” “Where I Stand,” and “I’m Beggin’ You.”

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HEAVY D AND THE BOYZ
Living Large—MCA MCA-5986—Producer: Teddy Riley—Bar Coded

Funky, hoppin’ paean to the virtues of being overweight and wearing Nikes. Raps are funny, and should score well at retail behind the strength of “Mr. Big Stuff.”

NEW AND DEVELOPING

THE WOODENTOPS—Hyno-Beat—Upside UP 60012-1—Producer: Rollo

Bar Coded

One of Britain’s most brilliant young bands captured live in a scintillating set at L.A.’s Palace in November 1986. Essential, hyperkinetic, driven, challenging folk/rock with a deadly focus.

MARLON JACKSON—Baby Tonight—Capitol CLT-46942—Producer: M. Jackson—Bar Coded

Light, likeable funk/pop, big on beat with in-your-face vocals and full, snappy keyboard backing. “Baby Tonight” sure to polish dance floors, with “Lovely Eyes” capturing the mellow side.

DEPECHE MODE—Music For The Masses—Sire 25614-1—Producers: Depeche Mode/David Bascombe—Bar Coded

Like The Smiths on Quaaludes, Depeche Mode slows life down and searches for meaning amidst the dark side. Includes the single “Strangelove.”

SIMON E—Never Never Land—Reprise 25619-1—Producer P. Thornally—Bar Coded

Interesting keyboard-based attack works well, meshing Phil Thornalley’s full, pregnant production with E’s dry, somber vocals. Overall treatment is melancholic, but intriguing.

OUT OF THE BOX

STING
...Nothing Like The Sun—A&M SP 6402—Producers: Neil Dorfman/ Sting—Bar Coded

Brilliant, innovative British bassist/vocalist returns with a double LP similar in tone to his Blue Turtles album. Stellar support from top-flight jazz and rock musicians provide Sting the musical canvas upon which to paint his musings on life, love, world politics, religion, etc... Expansive, weighty, ambitious throughout.

TOMMY SHAW
Ambition—Atlantic 81798-1—Producers: T. Thomas/T. Shaw—Bar Coded

Aptly titled first LP for Atlantic, full of soaring atmospheric rockers that hark back but expand upon Shaw’s background in Styx. His expressive tenor is still clear and strong, powering such cuts as the single “No Such Thing,” “The Weight Of The World,” and the ballad “Ever Since The World Began” to startling heights.

NEW AND DEVELOPING

MSG
Perfect Timing—Capitol CLT-46985—Producer: Andy Johns—Bar Coded

Melodic hard rock in the Whitesnake vein should follow in big pseudo-metal shoes. Sweeping, sing-along choruses are the rule here—check out “Gimme Your Love,” “Don’t Stop Me Now,” and the frenetic “No Time For Losers.” Ex-UFO axeman Michael Schenker handles the rough, biting guitar duties, while powerful vocals come courtesy of Robin McAuley.

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FEATURE PICKS

NORMAN NARDINI—Love Dog—CBS Associated BFZ 40435—Producers: Rick Derringer—Bar Coded

No-frills rock-n-blues with a zany streak evident in cuts like “Love Dog,” a possible novelty AOR hit. Smoking slide work throughout.

THE RADIATORS—Law Of The Fish—Epic 40888—Producer: Rodney Mills—Bar Coded

Long-time New Orleans club favorites step out smartly with their goodfoot message of swamp rock boilled in grooving bayou vocals, candelent guitar work, and best of all, righteous, hoaky songs to carry the demons home.

VICTORIA WILLIAMS—Happy Come Home—Geffen GHS 24140—Producers: A. Fier/S. Soles—Bar Coded

Intriguing, picturesque songs (13 of ’em) from the warbling songbird of the burgeoning L.A. noo-folk scene. The best here rivals her husband Peter Case’s output: check out “Merry Go Round” and “TC.”

BERT ROBINSON—No More Cold Nights—Capitol CLX-46921—Producers: Various—Bar Coded

Massive, expressive, romantic vocals from the stylish Robinson. Works beautifully on slower cuts like “Heart Of Gold” but can smoke, too, like “Won’t You Be My Lady.”

Cash Box October 17, 1987

9
Rob Yardumian

**Warner Brothers: Country Music's 1987 Super Label!**

After the label showed a near-sweep of Cash Box's Country Music Awards in this issue, we decided to investigate the reason, or reasons, for the phenomenal success of Warner Brothers. Jim Ed Norman, executive vice president of Warner Brothers, Nashville, was kind enough to take time from his busy schedule to grant Cash Box an interview and, during that time, we found an attitude of positivity and passion for co-workers which has to be the main road to success. Tangent pathways join this main road to add more of the same, and the traffic is all flowing in the right direction...from Nashville to the homes and hearts of country music fans all over the world.

When asked to explain Warner Brothers' current position as "King of the Hill", Jim Ed Norman said, "It's like someone once said...Those who are successful are too busy being successful to stop and explain their success. Of course, the exceptional talents and across-the-board success of our recording artists is an obvious and essential ingredient in our organization."

Cash Box, most assuredly, agreed.

Just imagine having the following artists signed to your label: Randy Travis; Hank Williams, Jr. (Warner Brothers/Curb); Dolly Parton; Linda Ronstadt; Emmylou Harris; Crystal Gayle; Gary Morris; Highway 101; Dwight Yoakam (Warner Brothers/Reprise); Nitty Gritty Dirt Band; Michael Martin Murphey, and a host of new and developing artists!

However, in an attempt to explore more than the obvious, Cash Box asked Jim Ed to expand further on the Warner Brothers philosophy of the music business. "We want to see every Warner Brothers employee live up to their full potential. Not only the artists, but staff employees as well. We challenge each one to become part of the family, and empower them to use their individual talents."

Committee decision-making has, through the years, received a bad name. However, there has to be committee dialogue with the person responsible for the decision. At Warner Brothers, in Nashville, there is a requirement concerning the decisions..."passion" is important. In the past three or four years, we have made a lot of personnel changes in our company. We are determined to be a part of the next generation of Country Music! Each individual, here, is encouraged to get excited about his/her job.

As the new staff came together, they began working as a team, at once. Everyone, here, has some part in the success of each artist and the label as a whole. The artists are supported by individual concern and excitement. Every artist is supported by the whole company. This brings us into line with the great Nashville labels through the years.

We're proud to be a part of the 'new tradition'. By that, I mean the new tradition here at Warner Brothers. That tradition means being here, paying the price, and being committed to the great aesthetic tradition which is Country Music!"

*Aesthetic is defined as, "the laws and principles determining the beautiful in nature, art, taste, etc."*

From our point of view, Warner Brothers has done a beautiful job, and they surely are sitting pretty as a result.

Joe Henderson

**TALENT ON STAGE**

**Whitney Houston**

**THE FORUM, LOS ANGELES**—To say that the anticipation that filled the air prior to Whitney Houston's recent sold-out performance at Los Angeles' Forum was extremely evident is an understatement, to say the least. The audience was thoroughly prepared for a show that would live up to the excitement that surrounded it. Whitney's biggest hits. All went quiet as Whitney took the stage: "There she is!!!" cried a young girl next to me; "She's so beautiful!" crooned a young male to his friends; "We Love You!" screamed a pack of adoring fans. Okay, I was prepped up and ready for the show - "Show me what you can do, Whitney," I thought to myself.

From the moment she picked up that microphone and sang her first note she proved to me something I suppose I already knew. Whitney can sing! I don't just mean sing, either - I mean sing! Whether belting out a heart-wrenching ballad, reviving one of her mother's (Clissy Houston) gospel tunes, or delivering one of her dance-oriented pop hits, she demonstrated her ability to capture a song and bring it out for all it is worth. Each song she performed was delivered with emotion, power, and best of all - genuine, heartfelt!
LOS ANGELES - New Jersey-based rocker Glen Burtnick has just released his second LP, *Heroes And Zeroses* (A&M). So what's the big deal, you ask? Well, it's not every day that a sophomore artist gets the opportunity to write, play, and produce his own product - and even fewer could have pulled off the project with the aplomb and confidence Burtnick exhibits on this disc.

Burtnick's first LP, 1986's *Talking In Code*, was a promising start, but as the affable musician explained, it all fell apart into an unfortunate artist/producer alliance that did not quite work out. "In that case, I was put together with a producer who had a formula which has worked, but he was trying to fit me into that formula. What I learned out of the whole situation was 'next time, I've got to do it myself.'"

So he did. With the blessing of A&M, Burtnick went into a 24-track studio with his friend and co-producer David Prater to lay down tracks for the new album. He knew what he wanted: a raw, tough-sounding, guitar and drums record that would define his hard-edged sound, not the slick production values of *Talking In Code*. "We ended up doing exactly what we set out to do. The first album was synthesizers and drum machines, and this album was guitars and drums. I decided that there was too much of that in the first record so I had to find the right musicians to play on the record. Not just the ones who would play well, but guys who wouldn't give it that slick sound. So it still rocks. I learned so much from doing that first album."

What he learned paid off well. The album's first single, "Follow You," proved to be Burtnick's first bona fide hit. The single has a buoyant, optimistic sound which is echoed throughout the LP, belying the often discouraging lyrics. "I think the easy way out is to write negative lyrics these days, because that's a cool stance," remarked the brown-haired musician,strumming on his self-designed, psychedelic Kramer guitar. "I think it's real nice when a song can lift you up - it's not easy to do. Whenever I write a song that has a hopeful feel, I'm pretty proud."

The dichotomy on *Heroes And Zeroses* between the uptempo, inspiring music and the darker realism of Burtnick's lyrical focus is intentional and stems from the rocker's natural tendency toward paradox. "I know that back always I'll always use to like movies that had sad endings. I thought that was a better barometer of the way things are. I liked to walk out feeling depressed - I always would feel like I got my money's worth. Now I feel different. There's a lot of desperation in the world, and I think it does make for good art. There's an exciting level to that frustration."

Burtnick's exposure level has leaped dramatically with the success of this album, as he just finished opening gigs for David Bowie's stadium dates in Florida. He knows that his name now is to justify the risk that A&M took letting him self-produce by promoting himself silly. "I would love to work with other people, but right now I'm running for President, shaking hands and kissing babies. It's important to me that I get to meet people and see how they react to my album."

Throughout her seemingly short set she treated the audience to renditions of "How Will I Know," "Didn't We Almost Have It All," "I Wanna Dance With Somebody (Who Loves Me)," and "Saving All My Love For You" among many others. After her set was completed, the noise generated from the capacity crowd brought Houston back to the stage to perform a single encore, a powerful reading of her hit "The Greatest Love Of All."

If nothing else, Whitney Houston proved that she is by no means solely a product of the record industry - but rather a talent that will assuredly remain for eons to come.

Tom De Savia

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**EAST COASTINGS**

**NEW FACES TO WATCH**

**Glen Burtnick**

By Rob Yardumian

**SHARP DEE DEE** - Dee Dee Ramone makes his long-awaited debut as punk rep

**HEAPS OF STUFF** - Jerry Garcia, on the heels of his bass playing on Broadway. Jerry Garcia: *Acoustic and Electric* is the name of the show, the Lunt-Fontanne Theatre is the location, and Oct. 15-31 are the dates. That means that for a single odd weekend in New York (Oct. 15-18), Tom Waits and Jerry Garcia are both going to be on Broadway. Fancy that. (And pay the fancy $30 ticket price for all seats at each show)....Yellowman, one of the ugliest legends around, brings his influential reggae toasting to S.O.B.'s, Oct. 14 & 15, toasting tunes from his latest album, "Yellow Like Cheese" (Rs Records). Sort of toast on cheese, like a reversed sanwich. ..Lonnie Jordan, one of the burningest of bluesmen, glides into the Lono Star on those same dates, he in support of "Wound Up Tight" (Alligator)...Restless Reed's has signed onto the bands in Boston - The Bags, whom Restless g.m. Julie Kryslur calls the illegitimate offspring of Husker Du and Alice Cooper" (remind me to have them over for dinner). ..The Jamaican Duck Dancers, whose Steve Westfield says, "We want to spread the word: rock 'n roll is stupid." ..Kevin Lane, who spread the word: Stevie U2 put on a typically fine performance at Madison Square Garden a week or two back, despite Bono's arm being in a sling, though I find this schtick of schlippearing a pair of girls with an anti-apartheid or Amnesty International banner out of the audience to parade their sheet on stage for a song a bit ridiculous. ..You, girls going to U2 concerts are now having itselfes with social-ly-concious banners (the place looked like Shea Stadium on Banner Day) in the off chance that Bono'll pick them (like wearing chicken suits to Let's Make A Deal). Almost as obnoxious as that new Beatles-rip-off video...Little Steven, out on the road in support of "No More Party's" (isn't there a misplaced apostrophe there?), headlines on Long Island, Oct. 16, at Oyster Bay's...Steve U2 the night I caught them and not only was he wearing a schnotta on his head, but was wearing a hat over the schnotta...Bigness (my good name that), a three-piece band peddling a two-song tape, will be at the Bitter End, Oct. 23...According to a press release, the first person to receive a copy of Marlon Jackson's new album, "Baby Tonight," was Marlon Bran-

CHARIO - Coochie-coochie.

**OUNCES OF STUFF** - The Cars drive their "Door To Door" tour to Madison Square Garden (Oct. 29) and the Meadowlawn's Byrne Arena (Oct. 30). Elliot Easton was just seen barnstorming with a group of people at the downtown Tower Records and the other day and having them pick out a g.m. for their Longhorn CD for him. After much discussion, he left with "Rock 'n Roll Gumbo" (Dancing Cat)..."Fourplay" is the name of an interesting sound tour that is set to start barnstorming the country (good word, barnstorming, especially in this case). Four bands - The Northern Pikes, Will & The Kil, Hurrah! and Royal Court of China - are touring en masse, beginning Oct. 16 in Storrs, Conn., ending Nov. 18 in L.A., and hitting the roof Oct. 18. A whole bunch of Virgin artists are on the soundtrack album (by Virgin, of course) of Hiding Out, Jon Cryer's new film, due the end of next month...Throw a hat...The National Endowment for the Arts has finally recognized a Hawaiian slack key guitarist with a National Heritage Fellowship. Raymond Kane's the Hawaiian slack key guitarist so honored...Name-dropping: Went to a lunch at the "21" Club for Linnell and then the next day went to a lunch at B. Smith's for Dionne Warwick. That's a lot of pop divas with which to have consecutive lunches. Liza, according to Liza, is going to do a concert at the BB Kings in May and that's that. ..This is so much more than just another Michael Musto column...Ex-Tom & Jerry member, Art Garfunkel, has just finished his new CBS album and is considering a trip to the U.S. to promote it (let's play-Belgium, Oct. 16 & 17).

Lee Jeske

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**Cash Box** October 17, 1987
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CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<tr>
<th>#</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>BAD</td>
<td>47</td>
</tr>
<tr>
<td>2</td>
<td>JF J ARE YOUR WOMAN</td>
<td>67</td>
</tr>
<tr>
<td>3</td>
<td>Stephonie Mills</td>
<td>58</td>
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<tr>
<td>4</td>
<td>BIGGER AND DEFFER</td>
<td>45</td>
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<td>5</td>
<td>JAY-Z F/W/BOOTY</td>
<td>66</td>
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<td>6</td>
<td>HEARSAY</td>
<td>34</td>
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<td>7</td>
<td>Alexander Calloway</td>
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<td>8</td>
<td>JUST GETS BETTER</td>
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<tr>
<td>1</td>
<td>Whispers</td>
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<td>Eric B. &amp; Rakim</td>
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<td>3</td>
<td>Whitney</td>
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<td>4</td>
<td>T.G. (Geordie Sel)</td>
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<td>5</td>
<td>HOT, COOL &amp; VIOUCI</td>
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<td>6</td>
<td>Doria Don</td>
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<td>7</td>
<td>RAPTURE</td>
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<td>8</td>
<td>U.S. Knight</td>
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<td>9</td>
<td>DUTONES</td>
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<td>10</td>
<td>CRUSHIN*</td>
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<td>11</td>
<td>Fob Boy</td>
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<td>12</td>
<td>MARVIN SEASE</td>
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<td>RHIME PAYS</td>
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<td>14</td>
<td>LET ME TOUCH YOU</td>
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<td>15</td>
<td>ALL IN THE NAME OF LOVE</td>
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<td>16</td>
<td>SMOOTH S**/JUN**</td>
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<td>17</td>
<td>THE ISLEY BROTHERS</td>
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<td>BY FOUR</td>
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<td>19</td>
<td>SIGN &quot;O&quot; THE TIMES*</td>
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<td>PETTA</td>
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<td>21</td>
<td>TRINITY</td>
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<td>22</td>
<td>REGINA BELLE</td>
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<td>23</td>
<td>KEEP YOUR EYE ON ME</td>
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<td>SEXAPPEAL</td>
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<td>25</td>
<td>STRAWBERRY MOON</td>
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<td>26</td>
<td>SHIRLEY MURDICK*</td>
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<td>27</td>
<td>GLEN JONES</td>
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<td>28</td>
<td>WORD UP*</td>
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<td>29</td>
<td>JAMPACKED</td>
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<td>30</td>
<td>DISORDERIES</td>
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<td>31</td>
<td>KLYMAXX</td>
<td>52</td>
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<td>32</td>
<td>BARRING MINDED</td>
<td>63</td>
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<tr>
<td>33</td>
<td>LIVING ALL ALONE</td>
<td>67</td>
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<tr>
<td>34</td>
<td>VICTORY*</td>
<td>62</td>
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<tr>
<td>35</td>
<td>START OVER</td>
<td>69</td>
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<tr>
<td>36</td>
<td>TELLIN’IT LIKE IT</td>
<td>71</td>
</tr>
<tr>
<td>37</td>
<td>LICENSED TO ILL*</td>
<td>70</td>
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NEW CHOICE

New Choice released their first "12" single in early 1983, entitled Love Is So Confusing. It did very well across California and better than Rums by The Timex Social Club in Denver, Colorado. This brought forth a highly successful tour and now they debut album entered At Last produced by Khayree through King Jay/RCA Records. Their first single already released from the forthcoming album is Cold Stupid and is doing exceptionally well after its August 1987 release. It continues to move upward on radio stations around the country as well as the national charts. It has attracted more than one type of music lover and radio stations to the single because of its unique concept of a highly mixed vocal tune with a creatively attached rap song. This single has put them in the same league with Salt & Pepa and Expose, a considerable feat for a "brand new" group.

The thing that sets New Choice apart from other female vocal groups is their unique capabilities to satisfy three very strong music markets, R&B and Rap all in one album, without having dropped every musical style into a blender and spreading it thickly on wax. Their producer Khayree has given a dimension to New Choice's debut album in which there is a corner of exceptional sounds to satisfy everyone. They are currently touring with LL Cool J and Whodini.

COMMUNITY ACTIVE-Rick Stewer, program director of WCXX in Columbus, Ohio told us about the stations 3rd anniversary community awards presentation. The event will be held October 15 at the Martin Luther King Jr. Center. This year’s theme is: Communication Within The Black Community, special guests for the affair are Richard G. Haicher, mayor of Gary, Indiana and Warner Bros. recording artist (Columbia Natives) Teen Dream.

MAJOR MOVE - Industry veteran Charles Wallert, a well known and respected writer, producer and overall top flight record person is reportedly in line for a top position with one or more of the major labels. We will keep you posted!

HOT GO-GO-Maxx Kidd, president of T.T.E.D. Records, a Washington, D.C. based independent label spoke very excitedly about his hot new release on Faye Marshall entitled T.L.C. She hails from the San Francisco bay area. The song was written and produced by Harvey Scales (who produced the hit on Jesse James) and Gerald Robinson. He also mentioned another in the great line of Go-Go music on Snug-Go. The forthcoming album live from Washington continues in the tradition of the world famous Howard Theater.

INDUSTRY ACTIVITY-Look for Hank Talbert to land at Capitol. Ty Bell is kicking the lower ends of the back sides of radio stations in my old town Cincinnati. They will soon move to The Swifton Shopping Center from Eurlinger, Ky. Things are getting real interesting in the Queen City.

BOB LONG
### CASH BOX TOP 12" DANCE SINGLES

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<tr>
<td><strong>1</strong></td>
<td>FULL CIRCLE</td>
<td><strong>2</strong></td>
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<td><strong>2</strong></td>
<td>LOST IN EMOTION</td>
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<td>9</td>
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<td><strong>3</strong></td>
<td>SECRET AFFAIR</td>
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<td><strong>4</strong></td>
<td>PARTY YOUR BODY</td>
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<td><strong>5</strong></td>
<td>CASANOVA</td>
<td>1</td>
<td>13</td>
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<td><strong>6</strong></td>
<td>POUR IT ON</td>
<td>9</td>
<td>8</td>
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<tr>
<td><strong>7</strong></td>
<td>I HEARD A RUMOUR</td>
<td>7</td>
<td>9</td>
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<td><strong>8</strong></td>
<td>TRUE FAITH (REMIX)</td>
<td><strong>NEW</strong></td>
<td><strong>ORDER</strong></td>
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<tr>
<td><strong>9</strong></td>
<td>JUST THAT TYPE OF GIRL</td>
<td>15</td>
<td>6</td>
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<td><strong>10</strong></td>
<td>CATCH ME I'M FALLING PRETTY POISON</td>
<td>10</td>
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<td><strong>11</strong></td>
<td>LET ME BE THE ONE</td>
<td>18</td>
<td>6</td>
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<tr>
<td><strong>12</strong></td>
<td>DON'T YOU WANT ME JOSY WAREY (MCA 23765)</td>
<td>27</td>
<td>4</td>
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<td><strong>13</strong></td>
<td>DREAMIN WIL TO POWER (Epic X95 06320)</td>
<td>4</td>
<td>16</td>
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<td><strong>14</strong></td>
<td>THE REAL THING JELLYBEAN/SETH DANZE (CHRYSALIS 4943171)</td>
<td>24</td>
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<tr>
<td><strong>15</strong></td>
<td>CAUSING A COMMOTION MADONNA (Sire/WB)</td>
<td>30</td>
<td>4</td>
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<td><strong>16</strong></td>
<td>(YOU'RE PUTTIN') A RUSH ON ME STEPHANIE MILLS (MCA 237740)</td>
<td>8</td>
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<tr>
<td><strong>17</strong></td>
<td>I LOVE YOU BABE BABFACE (Solo/Capitol V-71156)</td>
<td>17</td>
<td>8</td>
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<tr>
<td><strong>18</strong></td>
<td>MY LOVE IS GUARANTEED SYBRINX PLATINUM WP 50037</td>
<td>30</td>
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<tr>
<td><strong>19</strong></td>
<td>WHO'S THAT GIRL MACDONNA (Sire/Winer Bros. D. -20692)</td>
<td>12</td>
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<tr>
<td><strong>20</strong></td>
<td>MISFIT COURTESY KILLED THE CAT M. (Capitol/Virgin 888 152-1)</td>
<td>20</td>
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<td><strong>21</strong></td>
<td>WIPERWAX JAY BOYS (Tin Pan Apple/Polycap 885-960-1)</td>
<td>16</td>
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<td><strong>22</strong></td>
<td>U GOT THE LOOK PRINCE (Parloster/Pitera/Winer Bros. D. -20737)</td>
<td>19</td>
<td>8</td>
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<tr>
<td><strong>23</strong></td>
<td>(BABY TELL ME) CAN YOU DANCE SHANICE WILSON (A&amp;M SP-12235)</td>
<td>39</td>
<td>2</td>
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<tr>
<td><strong>24</strong></td>
<td>SILENT MORNING NOEL (4th &amp; B'way 439)</td>
<td>14</td>
<td>11</td>
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<tr>
<td><strong>25</strong></td>
<td>AND YOU ME TONIGHT DEJA (Virgin 0-97855)</td>
<td>41</td>
<td>10</td>
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</tbody>
</table>

**26** LEAVE MY MONKEY ALONE WARREN ZEVON (Virgin/Atlantic D-9677) | 26 | 7 |

**27** LOOKING FOR A LOVER TAURUS BOYD (Cash/Cash/Hawks 4V 4317) | 35 | 7 |

**28** GOOD INTENTIONS EVA CHERRY (Capitol V-15308) | 28 | 7 |

**29** WHO FOUND WHO JELLYBEAN (Chrysalis 4V 40399) | 21 | 14 |

**30** TELL IT TO MY HEART TAYLOR DANE (ARISTA AD-9611) | 42 | 10 |

**31** INFUL PITE WYLE (Virgin/Atlantic D-9677) | 31 | 7 |

**32** BAD MICHAEL JACKSON (Epic D 40600) | **DEBUT** |

**33** WHEN SMOKY SINGS ABC (Mercury/PolyGram 888 726-1) | 13 | 9 |

**34** VICTIM OF LOVE ERISE (Sire/Winer Bros. D. -207490) | 25 | 7 |

**35** STRANGELOVE (REMIX) DEPECHE MODE (Sire/Winer Bros. D. -20966) | 23 | 14 |

**36** LOVERS LANE GEORGI (Motown 459249) | **DEBUT** |

**37** JUMP START NATE COLE (Manhattan/EMI 56803) | 22 | 11 |

**38** BREAKOUT SWINGS OUT SISTER (Mercury 888 332-1) (P&J capo) | **DEBUT** |

**39** DO IT PROPERLY 2 PUERO RICANS A BLACKMAN A DOMINICAN (Grooveline 5001) | 37 | 7 |

**40** DINER WITH GHERSIN DEW DONNA SUMMER (Geffen D-20635/WH) | **DEBUT** |

**41** MUSIC OUT BOUNDS STACEY Q. (Atlantic D-88469) | **DEBUT** |

**42** YOU'RE NO GOOD KELLY CHARLES (Next Plateau NPB006) | **DEBUT** |

**43** OPERA HOUSE JACK E. MAKOSSA (Mindfull/Criminal) | **DEBUT** |

**44** CRAZY LOVE NANCY MARTINEZ (Atlantic D-86779) | 38 | 9 |

**45** FAKE ALEXANDER Q NEAL (Taboo/Epic 429-05786) | 29 | 16 |

**46** FUNKY NASSAU BLACK SHAKA (Virgin/Atlantic D-9677) | 32 | 7 |

**47** PUT THE NEEDLE TO THE RECORD CRIMINAL ELEMENT (Criminal CIR-1-014) | 34 | 7 |

**48** MAKE IT FUNKY ICE-T (Sire/Winer Bros. D. -207110) | 45 | 13 |

**49** LOVE/HATE PEBBLES (MCA 23780) | 43 | 4 |

**50** TINA CHERRY GEORGI (Motown 4586 MG) | 33 | 15 |

### NEW 12" RELEASES

| **MICHAEL JACKSON** (Epic 49 07462) | Bad (Dance Extended Mix) (8:24) | Mijac Music, Admin by Warner-Tamerlane Publishing Corp (BMI) (Michael Jackson) (Producer: Quincy Jones) |

**BOBBY WOMACK** (MCA 23795) | Living In A Box (Paradise Mix) (6:35) | (WB Music Corp/Claymore Music Ltd.) (ASCAP) (M. Veree-S. Pigott) (Producers: Bobby Womack-Frank Hamilton 3rd) |


**PRINCESS AND STAR BREEZE** (MCA 23778) | It's Gonna Be Lonely (12" Mix) (7:20) | (Controversy Music) (ASCAP) (Prince) (Producer: Fenderella) |

**FIRST CIRCLE** (EMI-America V-19264) | Can't Find A Love (Club Mix) (5:26) | (One To One Music) (ASCAP) (G. Everette-A. Lee) (Producer: Randy Muller) |


**ST. PAUL** (MCA 23757) | Rich Man (Club Mix) (7:40) | (Petersong/Oliver Leiber Music) (ASCAP) (St. Paul-Oliver Leiber) (Producers: St. Paul-Ricky P) |

**CHAD** (RCA 6611-1-RDAB) | Luvs Passion And You (Extended Version) (5:23) | (I'm Owe U A Tune Music/Bush Burnin'Music Inc.) (ASCAP) (Chad) (Producers: Chad-Howard King) |


### MOST ACTIVE

**Jody Watley—Don't You Want Me—MCA**

### CLUB PICK

**Jack E. Makossa—Opera House—Minimal/Criminal**

Alan Perada
Club: Palace
Location: Hollywood, Ca.

Comments: "Real house music that really has everybody hopping."

### RETAILER'S PICK

I Want To Be Your Man—Roger-Reprise
Music Master
Manager: Yvonne Mason
Location: Chicago, Il.

Comments: "Smooth Funky Disco Beat."
Sixth JazzTimes Convention Ready For Blast-Off

NEW YORK - "Jazz and the Media: Past, Present and Future," is the name of this year's JazzTimes Convention, the sixth pow-wow put together by Ira Sabin's Washington, D.C.-based magazine (which used to be called Radio Free Jazz and used to hold its conventions in the nation's capital). It will run from October 14-17 at New York City's Roosevelt Hotel.

When Sabin put the first Convention together, in 1979, he struck a chord. Jazz was about to begin one of its periodic charges up the recognition ladder (a charge that seems to be continuing eight years later) and Sabin realized that there was a need to get everybody together and have them hash things out. The first Convention was good for hashing things out and, as Conventions tend to be, it was good for raising a beer or crying in a beer, depending on your standpoint. One thing that it did do was to get a lot of faces in one place. Artists could spit in the eyes of record executives, record executives could spit in the eyes of radio programmers, and everybody could spit in the eyes of the press. At the end of that first weekend, there was a lot of hugging going on, and a serious feeling of "now maybe we can get together and do something." A lot of suspicious people met each other on equal ground and came away somewhat less suspicious, somewhat more cognizant of the fact that everybody dealing with jazz is in the same boat. We're all trying to get this music a fairer slice of that proverbial pie. This is very clear at every JazzTimes Convention.

It is a rare weekend when jazz gets together and talks, when verbal jam sessions ensue between the movers and shakers, and the moves and shakees. For that reason, the JazzTimes Convention deserves all the attention it can get. We at Cash Box salute Ira Sabin and his efforts.

"Jazz and the Media: Past, Present and Future" is the name of this year's JazzTimes Convention (there is still time to register, by calling 800-832-2838), and the complete schedule, up-to-date at press time, is as follows:

WEDNESDAY, OCTOBER 14
9:00 a.m.-5:00 p.m. - Registration, Terrace Room. Performances by the Mike Crotty/Deilar O'Neill Quintet and the James Morrison Quintet featuring Dick Oatts, Gary Dial, Jay Anderson and Joey Baron.
1:00 p.m. - Opening Session, Oval Room. Introduction and open forum with Ira Sabin and members of the Steering Committee, describing the purpose and theme of the Convention and opening the floor to questions.
1:15 p.m.-3:00 p.m. Concerts. Terrace Room, Lobby. Leni Stern Quartet featuring Wayne Krantz, Jeff Herschfield and Harvie Swartz.
3:00 p.m. Ad Agencies Look at Jazz. Oval Room. Hal Davis, former Grey Advertising executive & president, Jazz Club of Sarasota, moderator; Elliot Lawrence, music

(continued on page 18)
WYNTON MARSALIS
"MARSALIS STANDARD TIME—VOL. 1"
The seven-time Grammy winner infuses classic standards with a vital new spirit. Featuring “Caravan,” “Foggy Day,” “April In Paris” and “Autumn Leaves.”

STEVE GADD
"THE GADD GANG"
Superstar drummer Steve Gadd leads Cornell Dupree on guitar, Eddie Gomez on bass and Richard Tee on keyboards on this talent-packed debut album.

GROVER WASHINGTON, JR.
"STRAWBERRY MOON"
Grover Washington, Jr. continues to dazzle with his spellbinding performances on saxophone. His new single, “The Look Of Love,” even features vocals by Jean Carne.

MAKOTO OZONE
"NOW YOU KNOW"
On his new album, critically-acclaimed pianist, Makoto Ozone, expands his usual jazz trio to include guitar and flute. The result is a joyful new sound.
ELEANOR
"JUNGLE WAVE"
On her debut album, Eleanor combines soulful vocals and ancient Eastern instruments to create exotic new musical expressions.

JEAN-LUC PONTY
"THE GIFT OF TIME"
A pioneer of the electric violin, Jean-Luc Ponty continues to break dawn musical barriers with breathtaking skill.

NANCY WILSON
"FORBIDDEN LOVER"
From the title track on, "Forbidden Lover" is sensual, seductive, sophisticated and stylish. The vocal signature of Nancy Wilson leaves an indelible mark on every song.

HARRISON/BLANCHARD
"CRYSTAL STAIR"
The critically-acclaimed duo of Donald Harrison on sax and Terence Blanchard on trumpet are in perfect step with jazz tradition. Featuring "God Bless The Child."

CARLOS SANTANA
"BLUES FOR SALVADOR"
The signature guitar style of Carlos Santana is strong and true as he covers the musical spectrum on his brilliant new album.

BRANFORD MARSALIS
"RENAISSANCE"
Jazz tradition is borne and reborn in the extraordinary music of saxophonist Branford Marsalis. Guest players include Herbie Hancock and Tony Williams.

JANE IRA BLOOM
"MODERN DRAMA"
Using daring electronic techniques to enhance her distinctive style, Jane Ira Bloom emerges as a modern master of the soprano sax.

HARRY CONNICK, JR.
"HARRY CONNICK, JR."
Crisp, clean piano technique on standards and original compositions highlights the self-titled debut album of this New Orleans-based keyboard sensation.

STU GARDNER
"TOTAL HAPPINESS—MUSIC FROM THE BILL COSBY SHOW VOL. II"
Tune in to this all-star event. Featuring Branford Marsalis, Grover Washington, Jr., Herbie Hancock, Cissy Houston, Dave Valentin, Roy Ayers and other special guests.

COLUMBIA JAZZ.
FRESH FOR FALL.
ON COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.

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† Appears courtesy of GRP Records.
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JAZZ SPOTLIGHT

(continued from page 15)
director, N.W. Ayer; Russell Boothe, media supervisor, Grey Advertising; Chris McHale, music production, DDB Needham Worldwide.

5:00 p.m. Joe Williams On Jazz. Oval Room. Reminiscing with the Convention's Guest of Honor, Dan Morgenstein, director, Rutgers Institute of Jazz Studies, moderator.


SATURDAY, OCTOBER 17
9:00 a.m.-5:00 p.m. Registration. Terrace Room Foyer.

10:00 a.m.-6:00 p.m. Record Fair. Terrace Room.

10:00 a.m. The Forces Behind the Continuing Growth of Jazz. Oval Room. A discussion of the health of the jazz scene of tomorrow. John Conyers, Congressman, moderator; George Wein, president, Festival Productions; Bruce Lundvall, president, EMI-Manhattan/Blue Note; David Baker, president, National Jazz Service Organization; Lee Lockett, president, American Federation of Jazz Societies; Bill McFarlin, executive director, National Association of Jazz Educators.

12:00 noon. New Age and Fusion in the Media. Oval Room. Roger Lifs, president, Peer Pressure Promotion, moderator; Lee Abrams, new age radio consultant, Burkhart/Abrams/Douglas/Elliot & Assoc.; John Sebastian, WBMS (Washington); Kitty Kinnon, WRDU (Raleigh, N.C.); Andy Denemark, NBC Radio Entertainment; Ted Higashioka, MCA Jazz; Greg Kee, jazz editor, JazzTimes; John Little, Gotlib Racing and Mark Egman, executives.

1:15 p.m.-5:00 p.m. Exhibits. Terrace Room.


5:00 p.m. Closing Session: Expanding a Positive Image for Jazz in the Media. Oval Room. Summing up.

FRIDAY, OCTOBER 16
9:00 a.m.-5:00 p.m. Registration. Terrace Room Foyer.

10:00 a.m. Increasing Media Coverage for Jazz with a Jazz Series. Oval Room. Frank Malffitano, Syracuse Jazz Fest Productions, moderator; Brad Simon, Brad Simon Org.; Don Lucoff, MCA Jazz; Scott Southard, Scott Southard Talent Booking Agency; Martin Ashby, telemarketing manager, Pittsburgh Symphony Society; Dennis Sankovich, regional director, Syracuse Symphony Society; James Entertainment, executive producer, The Jazz Show with David Sandbeck, director of programming, NBC Radio Entertainment; Al Ham, president, Music of Your Life; Jeff Gehringer, operations manager, KKKO; Jim Wilke, producer/host, Jazz After Hours.

6:30 p.m. Jazz Films. Oval Room. Films from the collection of David Cherfoot, featuring Joe Williams.

THE YEAR IN JAZZ: DRIVING THE MUSIC TO DISC-TRACTION

Lee Jeske

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

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

Jazz fans who have been holding out, who have put their CD-player purchases on hold for another year, were not able to enjoy the new releases by Carmen McRae, McCoy Tyner, Phil Woods and Blakey; were not able to secure such reissues as Duke Ellington's “And His Mother Called Him Bill" (and 15 other CD-only reissues from RCA/Bluebird) and Sonny Clark's "Sonny's Crib" (and several dozen other CD-only reissues from Blue Note); were not able to begin assembling "The Complete Dinah Washington on Mercury;" were not able to secure the full amount of music recorded for the new albums by Art Farmer, Hilton Ruiz, George Adams/Don Pullen and Sonny Rollins; were not able to hear some few hours of remarkable previously-unreleased Duke Ellington sessions (from the new LMR catalogue); were not able to pick up the first dozen or so reissues from the CTI catalogue (which CBS made available on CD only); kable vocal performances — Lester Young singing "It Takes Two to Tango." To name just a teeny-weeny portion of what's only available on those little silvery discs. In fact, we're now getting material — a goodly hunk of PolyGram's Dinah Washington sets, for example — that has gone right from the '70s Era to the CD Era, without ever turning up on LP.

Other CD news since the last JazzTimes Convention includes the introduction of Columbia Jazz Masterpieces, the first jazz CD transfers from Columbia's massive catalogue (also being made available on LP and cassette); the inimitable sound of King Oliver in digital stereo, thanks to a remarkable process developed by Australian Robert Parker, and thanks to Mobile Fidelity Sound Labs, which is making the "Jazz Classics in Digital Stereo" CDs (recorded for England's BBC) available stateside; and the introduction of mid-line CDs.

The flood of multi-boxed album sets continued, and this extended into the CD business as well. PolyGram issued "The Complete Keynote Collection" on 21 LPs late last year, and this year followed it up with ten CD sets called "The Essential Keynote Collection." They also put out "The Complete Sarah Vaughan on Mercury Vol. 4," in multiple CD and LP sets, and started the CD-only Dinah Washington program. Atlantic Jazz issued "Atlantic Jazz," a collection of the jazz on the label, on multiple LPs and CDs. RCA issued the 22-LP "Complete Riverside Recordings of Thelonious Monk," reissued the five-LP "Riverside History of Classic Jazz," and issued, on CD, the 12-disc "Complete Riverside Recordings of..."
While the artists, the sounds, and the styles are all different, every Denon jazz release has one thing in common. Individuality. You hear exactly what the artist intended. And with Denon digital recording, you hear it with astounding force and clarity. No wonder more and more of today’s jazz artists are recording on Denon. As they should be.
Gazell was forced to distribute the records of the Swedish/Danish Storyville label stateside.

And a number of artists who have major labels have been discovered on major labels: like Tim Berne and Jane Ira Bloom on Columbia, Steve Lacy on RCA, and the World Saxophone Quartet on Nonesuch.

As to trends, the Village Voice and the New York Times both pointed to a minor label markswoman for Great Performances and aired Celebrating Jazz: Master of Thelonious Sphere Monk and Miles Ahead. The Music of Miles Davis; jazz videos were released at a healthy rate (including Trumpet Kings and The Coltrane Legacy, two fine videos culled from David Chertok's film collection).

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


In the record biz: RCA, as promised, began issuing new jazz albums under the Novus banner, along with the reissues under the Bluebird name.

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

Fantasy’s already enormous catalogue was reissued further when it acquired Pablo Records from Norman Granz.

Nesuhi Ereğen returned to the recording studios for the first time in years, producing the new MQJ record (their first for Atlantic in ages) and overseeing Atlantic's overdue CD reissue program.

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

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

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

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

and he was reduced to having station Bill Evans... Columbia put out Frank Sinatra, The Voice, The Columbia Years: 1953-59 on LP and CD sets, and the Smithsonian updated its seven-LP "Smithsonian Collection of Classic Jazz." And, to prove that the LP wasn't dead, Fantasy not only put out 20 Original Jazz Classics LPs, but pressed them on red vinyl.

Other news flashes from the past 12 months in jazz:

Ornette Coleman reconvened the Ornette Coleman Quartet that came east from California 28 years ago and set the jazz world on its ear. Coleman, Don Cherry, Charlie Haden and Billy Higgins not only recorded together (for Caravan of Dreams, a new Texas label that seems to have invigorated the sometimes quiet recording career of Ornette), but began live performances for the first time in 25 years. "It did because so many people think I'm playing different music with Prime Time," said Ornette.

Dexter Gordon returned from his ill-health-induced retirement with a bang. He not only starred in Round Midnight, Bertrand Tavernier's intelligent film about the expatriate jazz life, but was nominated for the Best Actor Oscar for his efforts. He also returned to active concertizing — performing with the New York Philharmonic and, touring Europe (and KKKO pick up his rent bill to stall the eviction, and to having himself portrayed on national television in his sick bed, while being told to "smile for the camera." A disgraceful end to a vital (and, until that heart attack, exceptionally active) jazz career.

Pastorius, the once hottest electric bassist in jazz, died in Florida as the result of a barroom beating. Pastorius, 35, had been substance-abusing his health and career away for several years — actually living on the streets of New York for awhile, sweeping up playgrounds and doing other odd jobs — when the incident that led to his death occurred.

The Pastorius and Herman stories were rude awakenings — we tended to think such pathetic ends to brilliant careers went out in the '40s, or '50s, or '60s. They, clearly, did not. And when the Kennedy Center Honors for this year — the nation's highest official artistic awards — were announced, were birthday boys Dizzy Gillespie or Benny Carter on the list? No. Terry Como and Sammy Davis, Jr. were on the list.

The jazz world also lost Buddy Rich, Turk Murphy, Howard McGhee, Dick Wellstood, Bob Parent, Freddie Green, Eddie Durham, Maxine Sullivan, Wilbur Little, Victor Feldman, Eddie "Lockjaw" Davis, and Sonny Stitt. The story of Stubby, Alfred Lion and Bola Setu during the past 12 months — irreplaceable losses, all.

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

ON JAZZ

T

RANE - "I believe that the man was just a genius to begin with, with a gift from God. And when you're so endowed - and there are not that many in the world, you always know that you can take your art, your gift, your skill, to greater heights. And then when you reach those great heights, there are even higher dimensions to explore and to discover. He knew this, innately knew this."

So says Alice Coltrane about her husband, John Coltrane, who died 20 years ago. He was, some would argue, jazz's last great innovator.

"It's true, it's true," says Alice. "He was exploratory and he was inventive. He just kept going to present you with something, he wasn't just making a change - he was going to do this, just throw on this. He gave us something; he gave us new ideas and new discoveries, new innovations, new creativity all the time. Who does this? Maybe other musicians in the business you always think of, but this guy was new, always thinking of new things, they maybe have greater monetary concerns. He didn't have to change, he didn't have to elevate anything, who are the same as they were back in the 50's and 60's. In 1960, the music just hasn't changed for the better."

Alice Coltrane has toured Japan and Europe this year as part of the John Coltrane Legacy - herself, two other Coltrane alumni, bassist Reggie Workman and drummer Rashied Ali; and her and John's two sons, saxophonists Ravi and Oran Coltrane (a third son, John Coltrane Jr., died in a car accident in 1982). Ravi and Ravi are still musical novices.

"When the boys were just coming, one boy after another," says Alice, "he would say, 'Everywhere I turn, I see myself. Over here I see myself, over there I see myself.' So I knew that he would see himself again in these boys in so many ways: it's the sound of the music, it's the way they play the music, their appearance as they play, how they look, how they walk."

About John Coltrane's death, Alice Coltrane says: "I believe that God gave him sufficient time to do what he had to do. I really believe that he completed his mission, his music - I know that. So I don't feel like 'Oh, did he really die? But it was such a life that was contributing so much to the world, it's a shame.'"

"I know that he was young in years, only 41, but he went to the heights that he was supposed to - higher and further and faster, a part of his part. And it will be appointed to those who are going to go beyond that step."

CONCORD TO JAPAN - The Second Annual Concord Jazz Festival in Japan will get going on Oc-
tober 19, bringing a large slab of Concord Jazz's roster to Tokyo, Osaka, Kyoto, Nagoya and several other Japanese cities. Picking up their bags for the two-week tour are George Shearing, the Phil Woods Quintet and a particularly impressive edition of The Concord Jazz All-Stars (Ernestine Anderson, Scott Hamilton, Red Holloway, Warren Vache, Dan Barrett, Ed Bickert, Dave McKenna, Steve Wallace and Jimmie Smith).

CASH BOX JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>□ = Available on Compact Disc</th>
<th>□ = Platinum (RIAA Certified)</th>
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<td>PAT METHENY GROUP</td>
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<td>THROBBING GUSH (MCA 40266)</td>
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<td>2 STRAWBERRY MOON</td>
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<td>GREGORY HANNAH &amp; THE MIGHTY RUBES</td>
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<td>3 COLLABORATION</td>
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<td>GEORGE BENSON &amp; RAL KLUGH</td>
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<td>4 STORIES WITHOUT WORDS</td>
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<td>5 MARISAL STANDARD TIME</td>
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<td>DAVID SANBORN (Warner)</td>
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<td>13 MICHAEL BRECKER</td>
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<td>15 LIFE FLIGHT</td>
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<td>THE GREAT HUSBAND</td>
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<td>16 THE HAMMER</td>
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<td>SIRENS (Verve/Polystar 381741-1)</td>
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<td>18 SONGS TO THE CITY</td>
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<td>RANLEY LEWIS (Columbia FC 4677)</td>
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<td>19 BRAZILIAN ROMANCE</td>
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<td>VICTOR MERCADO (CBS Masterworks FM 42519)</td>
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<td>20 DIANE SCHUUR &amp; THE COUNT BASE ORCHESTRA</td>
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<td>GRP (GRP 1039)</td>
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<td>21 THE OTHER SIDE OF ROUND MIDNIGHT</td>
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<tr>
<td>FEATURING DIXIE GORDON</td>
<td>(Flying Note BL 81250)</td>
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JAZZ FEATURE PICKS

NET MAN - Charnett Moffett - Blue Note BLJ 46993 - Producer: Kenny Kirkland
Bassist prodigy (son of drummer Charles Moffett) in a fascinating debut - from straight-ahead to melodic and fresh bass/synthesizer experiments.
DIANNE REEVES - Blue Note BLJ 46990 - Producer: George Duke
Major label debut for a talented vocalist who straddles the line between jazz and R&B, though big-name jazz guests should help bring it jazz attention.
RENAISSANCE - Branford Marsalis - Columbia FC 40711 - Producer: Delfeayo Marsalas
The saxophonist sounds tougher and more original with each album, and this quartet album (with Tony Williams in the drum seat) is a career-best.
THE GIFT OF TIME - Jean-Luc Ponty - Columbia FC 40983 - Producer: Jean-Luc Ponty
The fusion violinist's Columbia debut is a highly-rhythmic, heavily-synthesized album with an attractive, somewhat minimalist sound.
THE FEELING OF STRINGS - Keith Jarrett - ECM 831 396 - Producer: Manfred Eicher
Always cooking up new things to do, the pianist here turns in a pretty, expressive double album of improvisations on the clavichord.
THE ART OF THE SAXOPHONE - Bennie Wallace - Denon CD 33CY-1648 - Producer: Bennie Wallace
The hard-driving, canyon-toned tenor saxophonist going bell-to-bell individually with Harold Ashby, Oliver Lake, Tabackin and Jerry Bergonzi.
JAZEN - John Kaia Neptun - Denon CD 33CY-1570 - Producer: John Kaia Neptun
A captivating, compelling mixture of jazz, new age and traditional Japanese folk music (Nep- tune plays the shakuhachi).
WILD CHILDREN - Doors keyboardist Ray Manzarek stopped by the Roxy in L.A. to check out Wild Child, a Doors re-creation act. Wild Child is conducting a nationwide tour in support of MCA Home Video's The Doors: Live At The Hollywood Bowl video. Shown after the Roxy show are Manzarek, Wild Child singer David Brock, and Doors manager Danny Sugerman.

JAMAICA SHUFFLE - The Jamaica Boys, from left, guitarist Mark Stevens, bassist Marcus Miller, and drummer Lenny White work on some steps with Hollywood Shuffle director Robert Townsend, who is directing their first video, "(It's That) Lovin' Feeling."

INDEPENDENT - RCA artist Marc Jordan (R) is shown chatting withMeter Antis, the director of Jordan's first video from his Talking Through Pictures L.P. The cut is entitled "This Independence," with the video combining performance clips with news and movie footage.

ROY ORBISON & FRIENDS - Pictured here during the recent filming of Cinemax Sessions: Roy Orbison & Friends are (Left to Right): Ray Orbison; Elvis Costello; Bruce Springsteen; T-Bone Burnett; and Glen D. Hardin on piano.

ROY ORBISON & FRIENDS - On Wednesday, September 30 at Los Angeles' historic Ambassador Hotel, the cream of rock music's royalty gathered to pay tribute to one of the most influential rock and rollers around today, legendary rock and roll hall of famer Mr. Roy Orbison. The show, filmed entirely in black-and-white, is titled Cinemax Sessions: Roy Orbison & Friends and is scheduled to debut on the pay cable network sometime in early 1988.

The event, held in the Ambassador's Coconut Grove, featured the legendary Orbison performing his classic songs while backed by a fairly competent array of musicians: Elvis Costello and Tom Waits contributed some impressive keyboard and guitar work; Jackson Browne, J.D. Souther, Steven Soles, Bonnie Raitt, Jennifer Warnes and K.D. Lang provided background vocal duties; T-Bone Burnett, who also served as Musical Director of the event, joined sporadically on guitar; and the evenings surprise, the unannounced addition of Mr. Bruce Springsteen, who throughout the evening provided fiery guitar work and some tight harmonies. Each of these stellar musicians appeared more than satisfied providing accompaniment to the legendary Orbison - each offering consistent top quality performances. Especially noteworthy was the angelic trio of Raitt, Warnes and Lang who accompanied Orbison's vocals stylishly and adoringly.


The audience was overly-enthused throughout, appearing completely enthralled with Orbison's amazing talents and captivated by the timeless compositions performed during the evening. The intimate setting of the show provided an added excitement to the once-in-a-lifetime event (and some fun for the Fire Marshall, but that's another story!). Celebs spotted in the capacity crowd included rocker Billy Idol, composer Leonard Cohen and country singer/actor Kris Kristofferson.

Roy Orbison & Friends is the latest in the series of the successful Cinemax Sessions. Let's roll the credits: Tony Mitchell served as director of the program; Stephanie Bennett, executive producer and producer; Albert Spivak, associate producer; Tom Adelman, production manager; and T-Bone Burnett, musical director.

Tom DeSavia
ARETHA FRANKLIN
30 Greatest Hits – Atlantic (81668-2) – Executive Producer: Ahmet Ertegun
Atlantic has just issued a double compact disc collection featuring 30 of the queen of soul, Aretha Franklin's greatest hits. Everything you could possibly want is on this compilation: “Respect,” “Do Right Woman, Do Right Man,” “The House That Jack Built,” “I Say A Little Prayer,” “See Saw,” “Chain Of Fools,” “Think,” “You Make Me Feel Like A Natural Woman,” etc., etc. “20 Greatest Hits” also features incredible readings of such classics as “Eleanor Rigby,” “Bridge Over Troubled Water,” “The Weight” and “Spanish Harlem.” This compact disc features all original analog recordings, painstakingly and carefully transferred over to digital technology - the results are brilliant! But check this one out for yourself, a must for any Aretha fan...

KAZUMI WATANABE
The Spice Of Life – Gramavision (18 076-2) – Producers: Kazumi Watanabe-Akira Yada
Jazz Messiah Watanabe has just released his latest project “The Spice Of Life” on the Gramavision label - and it's a stunner. Watanabe is joined on this outing by accomplished musicians Bill Bruford (on drums and percussion) and (bass player extraordinaire) Jeff Berlin. The nine tracks included on “The Spice Of Life” comprise a wide variety of styles encompassing the abilities of these three stellar musicians. Best tracks include “Na Starovia,” “Melanchio,” “[F.K.,” “Rage In,” “Lim-Poo” and “Hiper K.” Whether familiar with Watanabe’s work or not, one cannot but help enjoy this recording - give this trio a listen, you'll be pleasantly surprised. “The Spice Of Life” was digitally mastered and delivers extraordinary sound quality.

BARRY WHITE – The Right Night & Barry White – A&M (CD-5154) – Producer: Barry White
SHANICE WILSON – Discovery – A&M (CD-5128) – Producer: Bryan Loren
TERENCE TRENT D’ARBY – Introducing The Hardline According To Terence Trent D’Arby – Columbia (CK 40964) – Producers: M. Watanabe-Trent D’Arby
STING – ...Nothing Like The Sun – A&M (CD-6402) – Producers: Neil Dorfsman-Sting
ANGELA WINKBUSH – Sharp – Mercury/PG (888-831-2) – Producer: Angela L. Winkbush

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ANGELA WINKBUSH – Sharp – Mercury/PG (888-831-2) – Producer: Angela L. Winkbush

BENNIE WALLACE – The Art Of The Saxophone – Denon (33CY-1648) – Producer: Bennie Wallace
JOHN KAIZAN NEPTUNE – Jazzen – Denon (33CY-1570) – Producer: John Kaizen Neptune
BRUCE SPRINGSTEEN – Tunnel Of Love – Columbia (CK 40999) – Producer: Bruce Springsteen-John Landau-Chuck Plotkin
X – More Fun In The New World – Elektra (60283-2) – Producer: Ray Manzato
M.S.G. – McALLEY-SCHENKER GROUP – Perfect Timing – Capitol (46995) – Producer: Andy Johns
SADAO WATANABE – Birds Of Passage – Elektra (60748-2) – Producers: Sadao Watanabe-Akira Yada
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<thead>
<tr>
<th>No.</th>
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<th>Label</th>
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<td>Alvin &amp; The Chipmunks</td>
<td>The Chipmunk Christmas</td>
<td>RCA</td>
<td>1958-11-25</td>
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<td>2</td>
<td>Bobby Darin</td>
<td>More of the Same</td>
<td>Capitol</td>
<td>1959-03</td>
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<td>Bobby Vee</td>
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<td>ABC-Dunhill</td>
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<td>4</td>
<td>The Drifters</td>
<td>Up in the Old Church</td>
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<td>Mr. Lucky</td>
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<td>7</td>
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<td>My One and Only</td>
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**Notes:**
- The charts are for the week ending October 12, 1961.
- The peak position refers to the highest chart position achieved by the single.
- **DEBUT** indicates the week the single debuted on the charts.

**Additional Information:**
- The charts are based on sales and airplay data.
- The singles are listed in their original format, including the artist's name and the album.
THE ROXY, HOLLYWOOD - So the buzz on the street was that he is the next big thing. Well, after this North American debut showcase at the Roxy on September 30, it appears that, for once, the buzz is dead on target.

This bradded, electric wonder boy is a galvanic performer of breathtaking virtuosity; his supple, intoxicating voice raised goose bumps with spine-tingling runs of soulful color. His will be the new, true soul voice of the 90's.

Backed by his eight-piece band The Bojangles, D'Arby cooed and huffed and shouted and pleaded and screamed and charmed his way through an 80-minute set consisting of material from the debut Columbia LP Introducing The Hardline According To Terrence Trent D'Arby, plus some assorted cover tunes. Although the band needs time to mature together, D'Arby is easily capable of carrying the entire evening on his slender shoulders.

He is an unlikely being who is bursting onto the state American B/C music scene at the perfect time: how long has it been since we've seen a truly soulful black singer, young enough to capture the teen demon while still carbonating older hormones as well? He writes his own material, blending elements from rock, funk and classic soul to create an unique and necessary sound. James Brown, Sam Cooke, Otis Redding, Wilson Pickett, even Sly Stone, they are all here - and it works.

The album is a stunner, and the show reworked the songs in a slightly looser vein, starting with the gospel/rock "If You All Get To Heaven." His inspired cover of James Brown's 1971 chart hit "Soul Power" also rocked, although D'Arby's dance steps are still somewhat jagged and unsteady, as if the Devil just blessed him and he can't quite believe his luck.

The night's true show-stopping moment came just before the album's first single, "If You Let Me Stay." D'Arby stepped up close with just a white spot for backing, and let loose with three minutes of staggering, blinding a cappella improvisation, weaving finally into the fatally gorgeous "The First Cut Is The Deepest," perhaps a paean to Rod Stewart, seated in a back corner. Exquisite.

Encore consisted of a friendly, guitar-backed "Wonderful World," an upbeat, rocking "Funky Broadway," and, ripping off his shirt to the delight of the female portion of the industry-packed Raucous, a raucous rendition of "Under My Thumb" to close out the set.

All in all, quite an evening. After all, it's not everyday one gets to watch the future unfurl right before one's eyes.

Rob Yardumian

SONIC YOUTH / FIREHOSE

SCREAM, LOS ANGELES - "Who's here tonight, the pope?" remarked our cabbie as he dropped us off in front of the Scream last Saturday night. With a line wrapping around the large city block, it was obvious that some dignitary must be present. Upon entering the Scream's main room, it did appear for a moment that a "religious" service of some odd sort was about to take place. On one wall, pictures were being projected by a merry gang of pranksters; while on another, swirling colors of light blended to form psychedelic images. "Am I ready for this?" I thought. As it turned out there was nothing one could have done to prepare for the inevitable result of these two intense groups.

I'm speaking, of course, of Sonic Youth and their SST labelmates FIREHOSE.

This was to be Sonic Youth's only L.A. appearance of their U.S. fall tour. At first impression the NYC quartet achieved nothing but throatchoking, but then Comprising of Lee Ranaldo and Thurston Moore on guitars (at least they looked like guitars), Kim Gordon on bass, and Steve Shelley on drums, Sonic Youth took the stage. Suddenly the group erupted, bathed in the audience in Crabgrass, mainly on material from the recently released LP "Sister" and the 1986 album "EVOL," the band showed why they are considered by many to be one of the most powerful live acts around. They worked their way through such fever-pitched tunes as "White Cross," "Screaming Sanity," "Tuff Gnarly," and crowd favorite "Expressway to Ye Skull" (a.k.a. "SST," "The Crucifixion of Sean Penn," etc.). Midway through the set Ranaldo paused to adjust his axe, while Moore sarcastically remarked on the importance of being in tune (as if it really mattered). One of the highlights of the show was when Moore put aside his guitar to deliver his Joey Ramone inspired vocals. The band would play four Ramones' covers throughout the evening while, coincidentally, Joey and his "brothers" played crossover.

The set ended with a haunting version of "Pacific Coast Highway" featuring the sometimes threatening, sometimes passionate and alluring vocals of Kim Gordon. The band then tore through its encore, starting with "Hot Wine My Heart" and concluding with "Beat on the Brat," which is featured on the B-side of an upcoming 12-inch. Sonic Youth's "wall of sound," even as psychotic and industrial as it sometimes became, could be described as cathartic. The aural baptism of fire tonight's crowd was part of, can be delivered by only a handful of bands today. One of these bands, FIREHOSE, opened the evening's shrud-athon.

Playing material from their debut album "Ragin', Full-On" and the soon to be released "IN" LP, the dudes from San Pedro turned in an exhilarating set of music. The trio, led by bassman extraordinare Mike Watt and his 68 Telecaster, burned with their own intricate mixture of hardcore abandon and jazz sensibilities. Joined on stage by drummer George Hurley and guitarist Ed (ROMOHIO) Crawford, Watt appeared at times to be "pushing the envelope" to the point of self-destruction. It would be at this moment of apocalyptic frenzy that the band would suddenly stop, leaving the audience reeling from the full-throttle roar of moments before.

FIREHOSE ended the set on a high note (of course) with a rousing version of Blue Oyster Cult's "The Rock and the Black.

Alright, so neither of these bands will be cracking the Top 40 anytime soon. Instead they are committed to a more lofty goal; that is, continuing in the underground tradition of playing what one feels. Keep on playing that sweet soul music.

Kevin Coogan

TRAVELIN' - Global Pacific artist Paul Moore Jr. has released a Bay Area gig in support of his new LP Travelin'. Watt wishes backstage included (L-R): Jon Birge, director of sales P&D, CBS Records; VikkiSpiers, Global Pacific co-founder and board member; Howard Saeger, Global Pacific co-founder and president; and Horn.

The Call

THE ROXY, HOLLYWOOD - The spiritual fervor of The Call's unwavering assault burned brightly through the dense murk of a hot late summer evening at the Roxy on September 29.

The Call is touring in support of their fifth LP, Into the Woods (Elektra), a consistently brilliant, cohesive, and committed effort of slightly more commercial appeal. The 90-minute, fifteen song set was comprised mostly of material from the new record, with a few choice extras along the way.

The intensity was evident from the onset, with a blistering version of "I Don't Wanna," a song that vocalist/bassist/lyricist Michael Been rates among his best. The heartfelt lyrics of disenchantment and longing ripped through the still air, as the quartet's gripping sense of groove-energy locked the crowd in place.

The LP's first single, "In The River," was also placed early. Featuring a rare dual vocal from drummer John Densmore and an unnaturally laying on album radio. The vigor, the hook, the loose but unflinching nerve ends of in-your-face integrity, all come together in five minutes of sheer rock sonics.

Instead of laying back after this masterpiece, the band launched into the ardent "I Still Believe," from 1986's Reconciled. Six years of back-breaking touring and recording schedules have placed this band into sold-out clubs like the Roxy, but as Been sang "for people like us/in places like this/I still believe," rolling his eyes toward the ceiling, it was obvious that he was speaking not just to the masses, rather than the chosen few. Arena dates should be on this band's agenda.

Later in the set came explosive, charged renditions of other sublime moments: "Even Now," its droning, dirge-like beat becoming hypnotic, then shattering into a hard, driving break, "Everywhere I Go," extended to allow guitarist Tom Ferrier the room to explore; and "It Could Have Been Me," from the latest album, an anti-war, anti-politic anthem indicative of Been's more thoughtful, expressive lyrical focus of late.

The metaphorical "Believe It Came Down" served well as an encore, pounding the message home with authority. Been was, as usual, the focal point here, his good-natured stage antics belying the gut-level intensity of the performance. He seems two different stage "personas" at once: a little boy playing, suddenly a committed disciple of this band's urgent, weighty purpose.
# CASH BOX Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

## MARKET AT A GLANCE

**MOST ADDED**

Out Of A Possible 110 Stations

<table>
<thead>
<tr>
<th>Stations Reported This Week</th>
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<tr>
<td>I Do You</td>
</tr>
<tr>
<td>Jets--MCA</td>
</tr>
<tr>
<td>24 Adds</td>
</tr>
<tr>
<td>We'll Be Together</td>
</tr>
<tr>
<td>Sting--A&amp;M</td>
</tr>
<tr>
<td>16 Adds</td>
</tr>
<tr>
<td>Shake Your Love</td>
</tr>
<tr>
<td>Debbie Gibson--Atlantic</td>
</tr>
<tr>
<td>14 Adds</td>
</tr>
<tr>
<td>Don’t You Want Me</td>
</tr>
<tr>
<td>Jody Watley--MCA 13 Adds</td>
</tr>
</tbody>
</table>

**#1 SINGLES**

- Lisa Lisa/Whitesnake
- Whitesnake

## RETAIL

**Here I Go Again**
Whitesnake--Geffen

**U Got The Look**
Prince--Paisley Park/WB

**Bad**
Michael Jackson--Epic

**Carrie**
Europe--Epic

**Causing A Commotion**
Madonna--Sire/WB

## REQUESTS

**Mony Mony**
Billy Idol--Chrysalis

**Bad**
Michael Jackson--Epic

**U Got The Look**
Prince--Paisley Park/WB

**Lost In Emotion**
Lisa Lisa & Cult Jam--Columbia

**Here I Go Again**
Whitesnake--Geffen

## TEST RECORDS

### NORTHEAST

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

**WMQS in Easton has the remedy.**

**WPKJ in New York first to add this exciting new tune.**

**Michael’s newest hit material on WAVA in Washington D.C.**

### SOUTHEAST

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

**A newly released live version of the old classic playing on WOXI in Atlanta.**

**WBBO in Augusta airing this single produced by Todd Rundgren.**

**Instantly popular song on WGH in Norfolk.**

### SOUTHWEST

- **JOE COCKER**--Unchain My Heart--Capital
- **MADAME X**--Just that type of Girl--Atlantic
- **LA MAFIA**--Fire In Your Eyes--CBS Int'l

**Mr. Cocker back on the airwaves at WRNO in New Orleans.**

**Getting good crossover action at KITY in San Antonio.**

**KBFM serving McAllen/Brownsville has a burning new vision.**

### MIDWEST

- **ERIC KARmEN**--Hungry Eyes--RCA
- **BEAU COUP**--Sweet Rachel–Amherst
- **IN VITRO**--I Choose You--EMI-Manhattan

**WMMS in Cleveland delivering cut from the Dirty Dancin’ Soundtrack.**

**Sure to get alot of exposure on WDTX in Detroit.**

**Inventive new tune can be heard on WMMS in Cleveland.**

### WEST

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

**KUBE in Seattle remaining on the cutting edge with this one.**

**KSFM spacing up their playlist with allitlde British soul.**

**Theme from Baby Boom soundtrack playing on KMEL in San Francisco.**

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**Cash Box** October 17, 1987

![Image](https://example.com/cash-box-cover-image.png)
### Radio Pop Scoreboard

**Record** | **Rank** | **Title** | **Lst. Tit. Wk. Wks.** | **Popularity Factor 12-17 18-24 25-34 +34** | **Station %** | **Req. Sales Rank** | **Current LP This Wk. Ttl. Wks.**
---|---|---|---|---|---|---|---
1 | LISA LISA AND CULT JAM-Lost In Emotion-Columbia | 2 12 | X X X | 85% | 1 1 | Y | 20 24
2 | WHITENASNE-Here I Go Again-Geffen | 1 16 | X X X | 81% | 2 2 | Y | 3 27
3 | EUROPE-Carrie-Epic | 3 11 | X/F X/F X/F | 83% | 9 5 | Y | 27 40
4 | PRINCE-U Got The Look-Paisley Park/WB | 5 13 | X X X | 85% | 4 3 | Y | 35 27
5 | MICHAEL JACKSON-Bad-Columbia | 9 5 | X X X | 83% | 3 4 | 1 4
6 | HEART-Who Will You Run To-Capitol | 6 10 | X X X | 90% | 26 9 | Y | 14 20
7 | MADONNA-Causing A Commotion-Sire/WB | 7 6 | X X X | 92% | 13 6 | Y | 19 11
8 | LEVERT-Casanova Atlantic | 8 9 | X X X | 83% | 11 7 | 25 10
9 | BANANARAMA-I Heard A Rumour-Mercury/PG | 4 15 | X X X | 78% | 10 | 50 3
10 | TIFFANY-I Think We're Alone Now-MCA | 16 7 | X X X | 89% | 1 8 | 103 Debut

11 | EXPOSE-let Me Be The One-Arista | 12 10 | X X X | 84% | 11 | Y | 44 34
12 | FLEETWOOD MAC-Where's Little Lies Warn Bros. | 14 8 | X X X | 86% | 20 | Y | 17 25
13 | BILLY IDOL-Mony-Chrysalis | 17 7 | X X X | 91% | 2 12 | 63 2
14 | JOHN COUGAR MELLENCAMP-Paper In My -Merc/PG10 | 10 10 | X X X | 78% | 19 13 | 9 6
15 | SWING OUT SISTER-Breakout-Mercury/P | 20 9 | X X X | 87% | 25 15 | 56 8
16 | WHITNEY HOUSTON-Didn't We Almost...I-Arista | 13 12 | X X X | 71% | 17 | Y | 5 18
17 | SMECKY ROBINSON-One Heartbeat-Motown | 11 14 | X/F X/F X/F X/F | 65% | 18 | 33 25
18 | NATALIE COLE-Jump Start-Manhattan | 18 12 | X/F X X | 61% | 22 | 86 10
19 | THE CARS-You Are The Girl-Elektro | 21 8 | X X X | 73% | 19 | Y | 18 6
20 | BRUCE SPRINGSTEEN-Brilliant Disguise-Columbia | 26 3 | X X X | 94% | 28 16 | Just Out

21 | REO SPEEDWAGON-In My Dreams-Epic | 25 14 | X X X | 78% | 8 21 | Y | 85 33
22 | PET SHOP BOYS-It's A Sin-EMI America | 27 7 | X X X | 75% | 23 | Y | 45 4
23 | U2-Where The Streets Have No Name-Island | 31 6 | X X X | 76% | 15 20 | Y | 7 29
24 | KENNY G.-Don't Make Me Wait For Love-Arista | 28 8 | X X X | 71% | 25 | 16 37
25 | MICHAEL JACKSONI Just Can't Stop Loving You-Columbia | 15 11 | X X X | 53% | 28 | 5 4
26 | CUTTING CREW-I've Been In Love Before-Virgin | 32 17 | X X X | 81% | 27 | 124 31
27 | B. MEDLEY J. WARNES-(We Had) The Time...-RCA | 37 5 | X X X | 80% | 15 32 | 6 4
28 | LOS LOBOS-La Bamba-Slash/WB | 22 16 | X X X | 46% | 32 | Y | 4 14
29 | BELINDA CARLISLE-Heaven Is A Place On Earth-MCA | 35 4 | X X X | 87% | 26 | Just Out
30 | ABC-When Smokey Sings-Mercury/P | 19 16 | X X X | 47% | 30 | 37 9

31 | RICHARD MARX-Should've Known Better-Manhattan | 39 3 | X X X | 82% | 29 | Y | 45 17
32 | MADONNA-Who's That Girl-Sire/WB | 24 15 | X X X | 43% | 36 | Y | 19 11
33 | GRATEFUL DEAD-Dead From Gris-Arista | 23 12 | X X X | 39% | 37 | Y | 13 13
34 | DAN HILL-Cant We Try-Columbia | 29 19 | X/F X/F X/F X/F | 38% | 36 | 95 7
35 | HUEY LEWIS-Do Its All For My Baby-Chrysalis | 30 13 | X X X | 41% | 39 | 99 57
36 | POISON-I Won't Forget You-Enigma/Capitol | 42 7 | X X X | 64% | 14 31 | 61 61
37 | MICK JAGGER-Lets Work-Columbia | 40 5 | X X X | 56% | 33 | 30 3
38 | THE OTHER ONES-Holiday-Virgin | 41 11 | X X X | 53% | 35 | – –
39 | MR. MISTER-Something Real...-RCA | 33 9 | X X X | 47% | 34 | 59 4
40 | BRYAN ADAMS-Victim Of Love-A&M | 34 9 | X X X | 38% | 40 | Y 67 27

### ON DECK

**Record** | **Rank** | **Title** | **Lst. Tit. Wk. Wks.** | **Popularity Factor 12-17 18-24 25-34 +34** | **Station %** | **Req. Sales Rank** | **Day Parts**
---|---|---|---|---|---|---|---
41 | GLORIA ESTEFAN/M.S.M.-Betcha Say That-Epic | 44 7 | X X X | 49% | 41 | – –
42 | LOS LOBOS-Come On, Let's Go-Slash/WB | 47 6 | X X X X | 51% | 42 | all
43 | STING-We'll Be Together-A&M | 59 2 | X X X X | 74% | 43 | all
44 | SQUEEZE-Hourglass-A&M | 49 5 | X X X | 52% | 45 | – –
45 | WA WA NEE-Sugar Free-Epic | 50 6 | X X | 48% | 44 | – –
46 | TIMOTHY B. SCHMIT-Boys Night Out-MCA | 51 5 | X X X | 54% | 47 | – –
47 | R.E.M.-The One I Love-IRS | 58 5 | X X X | 46% | 46 | 23 46
48 | MICHAEL BOLTON-That's What Love Is...Col | 54 8 | X X X | 39% | – –
49 | DEBBIE GIBSON-Shake Your Love-Atlantic | 69 2 | X X X | 46% | 49 | – –
50 | STARSHIP-Beat Patrol-RCA | 66 4 | X X X | 41% | 48 | – –
51 | PRETTY POISON-(Catch Me) I'm Falling-Virgin | 75 3 | X X X | 37% | – –
52 | WENDY & LISA-Waterfall-Columbia | 65 5 | X X X | 33% | – –
53 | YES-Love Will Find A Way-A&M | 72 3 | X X X X | 44% | 50 | all
54 | ANITA BAKER-No One In The World-Elektro | 70 4 | X X X | 34% | 3p-mid
55 | JODY WATLEY-Don't You Want Me-MCA | 74 2 | X X X | 40% | – –
56 | STEVIE WONDER-Skeletons-Motown | Debut | X X X X | 38% | – –
57 | JETS-I Do You-MCA | Debut | X X X | 37% | – –
58 | AEROSMITH-(Dude) Looks Like A Lady-Geffen | 79 3 | X X X | 33% | – –
59 | HOOTERS-Satellite-Columbia | 80 3 | X X X | 31% | – –
60 | GLEN BURTnick-Follow You-A&M | 81 3 | X X X | 26% | – –
The release of Angela Winbush’s solo album Sharp heralds the very special debut of one of the world’s very few quintuple threats. The petite St. Louis native—songwriter, producer, arranger, performer and instrumentalist showcases each of those God given abilities on her sensational album. Angela, formerly one half of the hit duo Rene & Angela displayed her enormous talents on the hit (writing & producing) Smooth Sailing by The Isley Bros. Ms. Winbush unbridles her voice with sincere emotion and musicality on her hit single Angel.
## BLACK CONTEMPORARY RADIO

### BLACK CONTEMPORARY SCOREBOARD

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<th>Title</th>
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<th>Wks</th>
<th>Req Rank</th>
<th>Rotat</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current LP This Wk</th>
<th>Ttl Wks</th>
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<td>Michael Jackson-Bad Epic</td>
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<td>Y</td>
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<td>Glen Jones-We've Only Just Begun-Jive/RCA</td>
<td>3</td>
<td>11</td>
<td>3</td>
<td>H</td>
<td>5</td>
<td>Y</td>
<td>Y</td>
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<td>Whitney Houston-Didn't We Almost...Arista</td>
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<td>Sherrick-Just Call-Gall-Wbros.</td>
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<td>Jody Watley-Don't You Want Me-MCA</td>
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<td>Y</td>
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<td>Four X-4-Come Over-Capitol</td>
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<td>Donna Summer-Dinner With Gershwin-Geffen</td>
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<td>Ray Parker Jr.-Sleep Alone-Geffen</td>
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### DEJA-YOU AND ME TONIGHT-VIRGIN

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<td>I Ain't Ever Satisfied</td>
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<td>Gary Morris-Finishing Touches-Warner Brothers</td>
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_Cash Box_ October 17, 1987
Willie Nelson: A Country Legend

The Country Music Hall of Fame and Museum, the nation’s foremost institution dedicated to presenting the legacy of American musical arts, will hold over a multimedia exhibit documenting the life and career of singer/songwriter/actor Willie Nelson (CBS Records) until spring of 1988.

“Willie Nelson Exhibit,” presented by Wrangler Brand, was scheduled to be on display through September of 1987. But, because of the exhibit’s popularity, directors of the museum have decided to extend the display schedule.

During a five-part show, visitors have the opportunity to see Nelson’s life and career from his Texas youth through his emergence as one of America’s favorite folk heroes.

Most of the items in the exhibit are borrowed from Nelson’s personal collection, and include clips from his many films, a set of his favorite golf clubs, and the Steuben glass bowl, presented by Nelson on behalf of the Country Music Association, to President Jimmy Carter during a 1979 White House dinner. There are candid photographs of the Nelson family, a guitar which he still uses to compose songs, and the original manuscript for “Hello Walls,” one of Willie’s first songwriting successes.

Visitors can pose for photos with “Fast Eddie,” Nelson’s look-alike mannequin. Since the display opened nearly two years ago, almost one million people have visited it.

Also, “Kenny Rogers’ America,” a collection of 35 photographs taken by the popular music star, while touring the United States, will be held over until spring of 1988. The collection, sponsored by Eastman Kodak, is housed in a new wing of the museum, and is the first in a series of country music-related art exhibits planned for the institution.

CASH BOX COUNTRY ALBUMS

**OCTOBER 17, 1987**

**Title, Artist, Label, Number, Distributor**

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<td><strong>ALWAYS AND FOREVER</strong></td>
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<td>RANDY TRAVIS (Warner Bros. 25588-1)</td>
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<td>WARREN WILLIAMS, JR. (Warner Bros./L-8000)</td>
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<td><strong>HILLBILLY DELUXE</strong></td>
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<td>DWIGHT YOAKAM (Reprise/ Warner Bros. 25617-1)</td>
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<td>GEORGE STRAIT (MCA 5193)</td>
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<td><strong>WILD EYED DREAM</strong></td>
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<td>THE STAINED BROTHERS (MCA/Curb 79568-1)</td>
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<td>DONNIE MILLER (RCA 5357-1)</td>
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<td><strong>I PREPPY THE MOONLIGHT</strong></td>
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<td><strong>THE WAY BACK HOME</strong></td>
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RONNIE ROGERS—Tough Times Don’t Last-MTM, ST-71065

Here’s another album which contains all songs written by the artist, Ronnie Rogers. Ronnie has an appealing, soft vocal quality. Even when he shows strong emotion, it’s sorta like it’s between you and him only. Rogers writes ultimately positive songs, and we think the album is intelligently titled. "Hang In With Your Foot" is country blues at its finest. Lots of moods and messages, and plenty of enjoyment are included on this product!

ALBUM REVIEW

ALABAMA—Just Us—RCA, 6495-1-R

I have said it before, and I’ll say it again, “No one can express the true feelings of a song like the writer!” This album contains only songs written, or co-written, by members of Alabama. Their current single, “Far Top,” is here, but there is so much more! “I Saw The Time” is inspirational, moving, powerful, and true. “Face To Face” is that great Alabama sound we all know. In short, Randy and the boys are truly at their best at being “just them.” Great in every aspect!
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<thead>
<tr>
<th>No.</th>
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<th>Artist</th>
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<tr>
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<td>CRAZY OVER YOU</td>
<td>Foster &amp; Lloyd</td>
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<td>LITTLE WAYS</td>
<td>Dwight Yoakam</td>
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<td>3</td>
<td>FISHIN' IN THE DARK</td>
<td>The Nitty Gritty Dirt Band</td>
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<td>LOVE ME LIKE YOU USED TO</td>
<td>Tanya Tucker</td>
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<td>RIGHT FROM THE START</td>
<td>Earl Thomas Conley</td>
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<td>AM I BLUE</td>
<td>George Strait</td>
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<td>7</td>
<td>SHINE, SHINE, SHINE</td>
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<td>MAYBE YOUR BABY'S GOT THE BLUES</td>
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<td>I WON'T NEED YOU ANYMORE</td>
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<td>THE HAND THAT ROCKS THE CRADLE</td>
<td>Glen Campbell</td>
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Dennis Robbins...The Talent Is Obvious...The Time Is Right!

Dennis Robbins is a young and talented country musician and vocalist, who originally hails from Hazelwood, North Carolina. Recently, he may have heard his release of "Two Of A Kind" playing on your local country radio station. Checking our reports from stations around the nation, it has been played quite a lot.

Jimmy Bowen, of MCA Records, has decided to give Dennis a new, fresh start with the label. Dennis has two more songs already recorded and waiting for release. Bowen calls Dennis "a hip redneck," and that may be the perfect description of this straight-shooting young man. As Dennis told me, "Them old boys who chew Beechnut tobacco are the ones I'm after, anyway!" He was referring to his pure country style in relation to his listening audience.

"I was with The Rockets in Detroit for six years. We played straight-ahead rock and roll! I learned a 'feet' while playing rock and roll, which I think has contributed to the country music I grew up with. While I was with the group, we toured with Seger, REO Speedwagon, ZZ Top, and others. I learned a lot, but got so that the hour on stage was the only time that meant anything to me. So, I quit and went back home to my roots, started writing and trying to dis-cover how much there really is involved in music.

I got signed to MCA by doing a showcase for Jimmy (Bowen) and the staff. They had heard some of my demo tapes, and they set up a showcase. Luckily, they decided to give me a chance on their label. When we get the total response and feedback from this single, we'll decide where we go next. We hope to release three singles, if all goes well."

Dennis Robbins is quite a songwriter, too. I was fortunate that he brought his guitar along when his publicist, Pam Lewis, brought him to the office. He played some songs which he had written and they all "knocked me out!"

I enjoyed the songs, of course, but I also enjoyed the unique "slide" guitar playing of this talented Tarheel. He plays the guitar with a small medicine bottle on one of his fretting fingers, and the slide creates a country magic when blended with his country vocal. In my humble opinion, Dennis Robbins has a unique slot in the recording picture, today. He belongs right between Hank Williams, Sr. and Hank, Jr. I hope I'm right! We need someone in that spot, and it couldn't be filled by anyone better than Dennis Robbins!

Joe Henderson

COUNTRY

OUT OF THE BOX

RONNIE MILSAP (RCA, 5259-7-R-A) Where Do The Nights Go (4:00) (Lodge Hall, Chappell, RMB Songs-ASCAP) (M. Reid, R. M. Bourke) (Producers: R. Milisap, R. Galbraith, K. Lehning)

Lay back, listen, and think of the first time you really fell in love. Milsap puts the Midas Touch on another record. Now, all he has to do is watch it turn to gold. The song is a beauty, both melody and lyrics, with a quietly effective production. There's simply no way to resist this one...another Milsap masterpiece

FEATURE PICKS

JERRY CLOWER (MCA, $45,17402) Top Gum (2:58) (Eagles Path-ASCAP) (S. H. Dill, B. D. Holmes) (Producer: S. Miller)

Guess who has joined the rap scene? None other than "the mouth of the South," Jerry Clower! Yes, you read it right. We laughed out buns off at this cleverly written song, which is full of Clower comedy. We wanted to give Jerry a special feature for the outstanding performance of "Top Gum." Watch out, Fat Boys, 'cause Clower (along with Marcel Ledbetter) is joining the competition of rapping. And, when it comes to talking, Jerry Clower is a proven superstar! You listeners are going to get a real kick out of this product. The idea of putting Jerry on a rap record was brilliant on someone's part.


Alright! Let's all "get down" with Crystal Gayle on this number. You're gonna love this strong beat, super song. If it's true that "only love can save her now," our review panel just came to her rescue in a big way. We loved it. There's a lot of fine "fill" pickin' and, of course, Crystal's vocal is tops on this fitting change-of-pace product.

ASCAP AND MCA LOVE REBA. ASCAP member Reba McEntire, the CMA Entertainer of the Year, was recently honored with a reception at ASCAP's Nashville offices, co-hosted by ASCAP and MCA Records. The party featured a preview of McEntire's just-released MCA album and video, "The Last One To Know." Pictured (l. to r.): Reba; MCA producer Jimmy Bowen; and ASCAP Southern executive director Connie Bradley.

FOSTER AND LLOYD PERFORM ON "NEW COUNTRY". RCA duet, Foster and Lloyd, perform their hit single --- "Crazy Over You" before a live audience during the Nashville Network's New Country taping. Rodney Foster and Bill Lloyd were recently on tour with Roy Orbison, and will be hitting the road again, soon. If they come to your area of the country, don't miss this talented new duo. Photo by Alan Mayor.

GEORGIA HALL OF FAME HONOREES. Members of the BMI staff joined in celebrating the new inductees in the Georgia Music Hall of Fame. The announcement was made during the ninth annual Hall of Fame Banquet from the Georgia World Congress Center in Atlanta. Pictured (l. to r.) standing: Jerry Reed (new inductee); Priscilla Reed (Mrs. Jerry Reed); Bill Lowery; Mrs. Felton Jarrett (Mary), who picked up the honors for her late husband as an inductee; Patsy Bradley, BMI; Roger Swine; BMI; Bill Anderson, host for the awards; (seated) Joe Moscheo, BMI; inductee Bob Richardson (music producer and engineer); and Harry Warner, BMI.

Cash Box October 17, 1987
ROB CROSBY (Southern Tracks, ST-1088) Heart On The Run (3:22) (Lowery, Courtland, Beatty & Wills-BMI) (R. Crosby, J. Brannen) (Producers: J. Brannen, C. M. Spriggs, R. Crosby)

Here comes another excellent new talent! Rob Crosby has one of those raspy, appealing country voices. Crosby is a writer/artist, and he certainly knows how to present his product. The product is excellent, too. Rob puts perfectly placed emphasis on the vocals as the melody builds in strength, then falls back to the gentleness of a summer breeze. Excellent intitual release!

INDIE SPOTLIGHT

INDIE FEATURE PICKS

SECRETS (Comstock, COM 1853-A) Fire In Your Eyes (3:02) (White Cat-ASCAP) (S. Sieverding, S. Manuel) (Producer: P. Parker)

The Secrets shouldn’t remain secrets too long. This is one pleasing performance of a mid-tempo aggrandizement. Harmonies are well-blended and placed into the production. Lead vocal is up-front where it should be. Whole product is well done.

LYNNE TYNDALL (Evergreen, EV 1060 A) Lovin’ The Blue (3:20) (Tri-Spectra-ASCAP) (Val-Birdie) (Producer: P. McMaken)

This is pretty Lynne’s first release on Evergreen, and we hope for many more. Lynne seems to feel the mood of the song very well. The soft and gentle vocal performance is matched perfectly with the mellow instrumental arrangement. Should do very well for Lynne and Evergreen.

SCOTT HOYT (Twicky, 1987-1A) Southern Belle (3:21) (Scott Hoyt-BMI) (S. Hoyt) (Producer: S. Hoyt)

Scott Hoyt did everything but print the label on this record, and we aren’t sure about that. But, you will admit he did fine jobs on everything. It’s a happy and positive vocal presentation of the same kind of song. It has the early-Alabama feel, which should find lots of listening ears out there.

DARK HORSE CONSENSUS

ADAM BAKER—Standing Invitation—Avista, AV-8704

We told you this one was worth waiting for, and the reporting stations are backing us up. The smooth singing Adam Baker was the Dark Horse Consensus this week in a close race. Some of the stations giving Adam the nod were: WFMW, WAGI, WATZ, KNOC, WOZI and WSDS.

NEW PLAYERS

TIM MALCHAK...

Man On

The Move!

Tim Malchak is a man on the move. He is consistently moving up the charts with each and every record he releases. Currently, Malchak records on the Alpine label, and is the only artist on the well respected Indie. Tim is looking to the near future when he discusses the possibility of a major label deal. His recent performances and chart success has virtually assured him of a shot on a major, soon.

"Sure, I want a major label contract," says Tim, "as long as I'm not in direct competition with another artist on the same label. I want priority.

Business-wise, we feel that we are prepared to give product to a major label at once, and that a major would have a hard time turning us down." 'Colorado Moon' went to #28 in Cash Box, and 'Restless Angel' should do well for us, too."

Tim wrote and recorded both of those songs. They have been at the top of the Indie records on our Cash Box charts. Tim Malchak has been fortunate to be working with the fine people at Alpine. "Johnny Rutenschroer and I co-produce the records. It's been a good working relationship. We have basically the same production ideas. We hear the same things, and I'm fairly free to put my own creative ideas into the production."

We formed the label to use as a catalyst to get to a major label. We have proven that I can compete with the majors, and we hope to get faster results, when I get a major contract."

Tim Malchak is working on his second album. At the time of this interview, he had only two more sides to cut. "We think we are close enough that it might be the first album we release for a major. It is a better representation of me as an artist. The first album, 'Colorado Moon', contained some things I had done a few years ago."

Tim has been touring extensively. He has been, or will be, on the road with such artists as Ricky Van Shelton, Exile, and Vince Gill. His own road schedule has dramatically increased since the 'Restless Angel' release.

Yes, Tim Malchak is on the move. He is confident, talented, and very business-minded. He is producing a good product, and it's paying off for Tim in big ways. We wish him the best of luck on his way to the top.

Joe Henderson

Cash Box October 17, 1987
## COUNTRY MUSIC 1987

**Past Cash Box Award Winners**

**(Singles)**

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Randy Travis (Warner Brothers)

PUBLISHING COMPANY
Opryland Music Group

NEW RECORD COMPANY
16th Avenue Records

INDEPENDENT RECORD COMPANY
Step One Records

COMPOSER/PERFORMER
Hank Williams, Jr. (Warner Brothers/Curb)

COMPOSER
Don Schlitz

FEMALE BREAKOUT
K. T. Oslin (RCA)

MALE BREAKOUT
Lyle Lovett (MCA/Curb)

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"Have I Got Some Blues For You" Charley Pride
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Telephone: (615) 255-3009
COUNTRY SINGLES

SINGLE OF THE YEAR
Forever And Ever, Amen—Randy Travis
(Warner Brothers)

MALE VOCALIST
1. George Strait (MCA)
2. Randy Travis (Warner Brothers)
3. T. Graham Brown (Capitol)
4. Steve Wariner (MCA)
5. Dan Seals (EMI America)
6. Hank Williams, Jr. (Warner Brothers/Curb)
7. Don Williams (Capitol)
8. Ronnie Milsap (RCA)
9. Lee Greenwood (MCA)
10. John Conlee (Columbia)

FEMALE VOCALIST
1. Reba McEntire (MCA)
2. Tanya Tucker (Capitol)
3. Holly Dunn (MTM)
4. Kathy Mattea (Mercury/Polygram)
5. Judy Rodman (MTM)
6. Barbara Mandrell (EMI America)
7. Crystal Gayle (Warner Brothers)
8. Rosanne Cash (Columbia)
9. Marie Osmond (Capitol/Curb)
10. Janie Frickie (Columbia)

VOCAL DUET
1. The Judds (RCA/Curb)
2. Marie Osmond/Paul Davis (Capitol/Curb)
3. Bellamy Brothers (MCA/Curb)
4. Kenny Rogers/Ronnie Milsap (RCA)
5. (Tie) Earl Thomas Conley/June Pointer (RCA)
   Crystal Gayle/Gary Morris (Warner Brothers)

VOCAL GROUP
1. Restless Heart (RCA)
2. Highway 101 (Warner Brothers)
3. The Gatlin Brothers (Columbia)
4. Nitty Gritty Dirt Band (Warner Brothers)
5. The Forester Sisters (Warner Brothers)
REBA McENTIRE
Entertainer of the Year
Album of the Year
Female Vocalist of the Year
Music Video of the Year

GEORGE STRAIT
Entertainer of the Year
Single of the Year
Album of the Year
Male Vocalist of the Year

RANDY TRAVIS
Entertainer of the Year
Single of the Year
Album of the Year
Male Vocalist of the Year
Music Video of the Year

THE O'KANES
Song of the Year, "Can't Stop My Heart From Loving You"
Single of the Year
Horizon Award
Music Video of the Year

DOUGLAS SCHLITZ
Song of the Year, "Forever and Ever Amen" and "On The Other Hand"

EMMYLOU HARRIS
Album of the Year
Female Vocalist of the Year

EARL THOMAS CONLEY
Vocal Duo of the Year

GARY MORRIS
Vocal Duo of the Year

T. GRAHAM BROWN
Horizon Award

OUR COUNTRY FAVORITES
WE CONGRATULATE OUR MEMBERS WHO ARE
1987 CMA NOMINEES

ASCAP
American Society of Composers, Authors & Publishers
COUNTRY SINGLES

SINGLES LABEL
- MCA
- Warner Brothers
- RCA
- Capitol
- Columbia

NEW FEMALE VOCALIST
Holly Dunn (MTM)

NEW MALE VOCALIST
Ricky Van Shelton (Columbia)

NEW VOCAL DUET
Foster and Lloyd (RCA)

NEW VOCAL GROUP
Highway 101 (Warner Brothers)

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"a great year for the Boardo"
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Cash Box  October 17, 1987
Opryland
Music Group

Publisher of the Year
Acuff-Rose

Male Vocalist of the Year
Charley Pride

Independent Record of the Year
"Have I Got Some Blues for You"—Charley Pride

New Record Company of the Year
16th Avenue Records

Special Achievement Award

We would like to thank all those responsible for an outstanding year.
### ALBUM OF THE YEAR

Storms Of Life—Randy Travis (Warner Brothers)

---

#### MALE VOCALIST

1. Randy Travis (Warner Brothers)
2. Hank Williams, Jr. (Warner Brothers)
3. Dwight Yoakam (Warner Brothers/Reprise)
4. George Strait (MCA)
5. George Jones (Epic)

#### FEMALE VOCALIST

1. Reba McEntire (MCA)
2. Crystal Gayle (Warner Brothers)
3. Janie Frickie (Columbia)
4. Kathy Mattea (Mercury/Polygram)
5. Anne Murray (Capitol)

---

### THANKS, COUNTRY RADIO, FOR A GREAT YEAR!

LYNNE TYNDALL

KEVIN PEARCE

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IT HAS BEEN A GREAT YEAR FOR THE NEW SOUND IN COUNTRY MUSIC!!
COUNTRY ALBUMS

ALBUM LABEL
Warner Brothers
MCA
RCA
Epic
Columbia

VOCAL GROUP
1. Alabama (RCA)
2. Restless Heart (RCA)
3. Dolly Parton, Linda Ronstadt, Emmylou Harris (Warner Brothers)
4. The O'Kanes (Columbia)
5. Nitty Gritty Dirt Band (Warner Brothers)

NEW VOCAL GROUP
Dolly Parton, Linda Ronstadt, Emmylou Harris (Warner Brothers)

VOCAL DUET
The Judds (RCA/Curb)

HEADED FOR THE CHARTS . . .

MASON DIXON
CASH BOX’S INDEPENDENT VOCAL GROUP OF THE YEAR!

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DAN MITCHELL
SHARON CORBITT
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(615) 333-2775

MICHAEL BUTLER
“LONG TO FEEL THAT WAY AGAIN”

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SONNY BOY and THE REAL McCOY
“LINE DRIVER”
on the way...
KAY ANDERSON
“STACKIN’ ONE UP AGAINST THE OTHER”
Just released...
DAVID GREENWALT
“I’LL TRY ONE MORE TIME”
Soon to be released for Christmas...
MARY ANN ROSE
“CANDY CANE, THE CANDY MAN”

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1511 Southeast Stephens•Roseburg, OR. 97470
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Cash Box October 17, 1987
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from her debut album
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NEW VOCAL DUET
The O'Kanes (Columbia)

NEW MALE VOCALIST
Ricky Van Shelton (Columbia)

NEW FEMALE VOCALIST
Holly Dunn (MTM)

THANKS CASH BOX RADIO,
For Your Help With
"START WITH THE TALKING"
And A Great 1987!

CASH BOX AWARDS
COUNTRY ALBUMS

BRENTON MOODY &
THE MOODY BROTHERS

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740 N. LaBrea Ave.
Hollywood, California 90038

Jerry Duncan Promotions
Box 110791 • Nashville, TN 37222 • 615-331-4967

Cash Box • October 17, 1987
MALE VOCALIST
1. Charley Pride (16th Avenue)
2. A. J. Masters (Bermuda Dunes)
3. Tim Malchak (Alpine)

FEMALE VOCALIST
1. Liz Boardo (Master)
2. Cheryl Handy (RCM)
3. Toni Price (Prairie Dust)

VOCAL GROUP
1. Mason Dixon (Premier One)
2. Shurfire (Air)
3. Alibi (Comstock)

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COUNTRY INDIES
INDEPENDENT LABEL
Step One Records
INDEPENDENT RECORD OF THE YEAR
Have I Got Some Blues For You – Charley Pride (16th Avenue)
TOP COUNTRY SINGLES

1. Forever And Ever, Amen – Randy Travis (Warner Brothers)
2. Hell And High Water – T. Graham Brown (Capitol)
3. Ocean Front Property – George Strait (MCA)
4. Born To Boogie – Hank Williams, Jr. (Warner Brothers/Curb)
5. You’re Still New To Me – Marie Osmond/Paul Davis (Capitol/Curb)
6. It Ain’t Cool To Be Crazy About You – George Strait (MCA)
7. All My Ex’s Live In Texas – George Strait (MCA)
8. Diggin’ Up Bones – Randy Travis (Warner Brothers)
10. Too Much Is Not Enough – Bellamy Brothers/(Forester Sisters) (MCA/Curb)
11. To Know Him Is To Love Him – Dolly Parton, Linda Ronstadt, Emmylou Harris (Warner Brothers)
12. The Weekend – Steve Wariner (MCA)
13. One Promise Too Late – Reba McEntire (MCA)
14. Cry Myself To Sleep – The Judds (RCA/Curb)
15. Why Does It Have To Be Wrong Or Right – Restless Heart (RCA)
16. It Takes A Little Rain – The Oak Ridge Boys (MCA)
17. Snap Your Fingers – Ronnie Milsap (RCA)
18. Rose In Paradise – Waylon Jennings (MCA)
19. Love Someone Like Me – Holly Dunn (MTM)
20. Kids Of The Baby Boom – Bellamy Brothers (MCA/Curb)
21. Make No Mistake, She’s Mine – Kenny Rogers/Ronnie Milsap (RCA)
22. Mind Your Own Business – Hank Williams, Jr. (Warner Brothers/Curb)
23. Old Bridges Burn Slow – Billy Joe Royal (Atlantic America)
24. No Place Like Home – Randy Travis (Warner Brothers)
25. I Know Where I’m Going – The Judds (RCA/Curb)
27. The Right Left Hand – George Jones (Epic)
28. Small Town Girl – Steve Wariner (MCA)
29. Straight To The Heart – Crystal Gayle (Warner Brothers)
30. Forever – Statler Brothers (Mercury/Polygram)
31. You Still Move Me – Dan Seals (EMI America)
32. ‘Til I’m Too Old To Die Young – Moe Bandy (MCA/Curb)
33. Fallin’ For You For Years – Conway Twitty (Warner Brothers)
34. I Can’t Win For Losing You – Earl Thomas Conley (RCA)
35. Three Time Loser – Dan Seals (EMI America)
36. Julia – Conway Twitty (MCA)
37. How Do I Turn You On – Ronnie Milsap (RCA)
38. Have I Got Some Blues For You – Charley Pride (16th Avenue)
39. Whiskey, If You Were A Woman – Highway 101 (Warner Brothers)
40. Touch Me When We’re Dancing – Alabama (RCA)
41. Domestic Life – John Conlee (Columbia)
42. I’ll Never Be In Love Again – Don Williams (Capitol)
43. Daddy’s Hands – Holly Dunn (MTM)
44. Love’s Gonna Get Ya – Ricky Skaggs (Epic)
45. I’ll Still Be Loving You – Restless Heart (RCA)
46. I’ll Come Back As Another Woman – Tanya Tucker (Capitol)
47. I Will Be There – Dan Seals (EMI America)
48. Half Past Forever – T. G. Sheppard (Columbia)
49. No One Mends A Broken Heart Like You – Barbara Mandrell (MCA)
50. The Hand That Rocks The Cradle – Glen Campbell/(Steve Wariner) (MCA)

ERNIE BIVENS 3rd
MELBA MONTGOMERY
ROSEANNA ROGERS
ANDY KING

TRACY WILSON
LEE DILLARD
KENNY WILSON JEFFREY LEE

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LIL BILL RECORDS
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Thank you,
Debra Wingo and Maria Smoot

In celebration of our first year on THE ROW, we want to thank our friends at Cash Box, CBS, MTM, Thorn 2, and Warner brothers. Also, special thanks to Joanne Gardner and Larry McFaden.
For excellence in hair and make-up for film, video, and print, as well as your family hair care...choose THE MIRROR.

Thank you,
Debra Wingo and Maria Smoot

Cash Box October 17, 1987
TOP COUNTRY ALBUMS

1. Storms Of Life – Randy Travis (Warner Brothers)
2. Ocean Front Property – George Strait (MCA)
3. Wine Colored Roses – George Jones (Epic)
4. Heartland – The Judds (RCA/Curb)
5. Wheels – Restless Heart (RCA)
6. Guitars, Cadillacs, Etc. – Dwight Yoakam (Warner Brothers/Reprise)
7. Trio – Dolly Parton, Linda Ronstadt, Emmylou Harris (Warner Brothers)
8. The Touch – Alabama (RCA)
9. What Am I Gonna Do About You – Reba McEntire (MCA)
10. Too Many Times – Earl Thomas Conley (RCA)
11. Hillbilly Deluxe – Dwight Yoakam (Warner Brothers/Reprise)
12. Always And Forever – Randy Travis (Warner Brothers)
13. Hank Live – Hank Williams, Jr. (Warner Brothers/Curb)
14. Guitar Town – Steve Earle (MCA)
15. I Tell It Like It Used To Be – T. Graham Brown (Capitol)
16. Montana Cafe – Hank Williams, Jr. (Warner Brothers/Curb)
17. George Strait #7 – George Strait (MCA)
18. Greatest Hits – Reba McEntire (MCA)
19. Sweethearts Of The Rodeo – Sweethearts of the Rodeo (Columbia)
20. Plain Brown Wrapper – Gary Morris (Warner Brothers)
21. Love's Gonna Get Ya – Ricky Skaggs (Epic)
22. Born To Boogie – Hank Williams, Jr. (Warner Brothers/Curb)
23. Straight To The Heart – Crystal Gayle (Warner Brothers)
24. Black And White – Janie Fricke (Columbia)
25. On The Front Line – Dan Seals (EMI America)
26. O'Kanes – The O'Kanes (Columbia)
27. Twenty Year Of Dirt – Nitty Gritty Dirt Band (Warner Brothers)
29. Rockin' With The Rhythm – The Judds (RCA/Curb)
30. (Tie) They Don't Make Them Like They Used To – Kenny Rogers (RCA)

Walk The Way The Wind Blows – Kathy Mattea (Mercury/Polygram)
32. Out Goin' Cattin' – Sawyer Brown (Capitol/Curb)
33. Harmony – Anne Murray (Capitol)
34. Take The Long Way Home – John Schneider (MCA)
35. (Tie) Highway 101 – Highway 101 (Warner Brothers)

Love Will Find It's Way – Lee Greenwood (MCA)

Exit 0 – Steve Earle (MCA)
38. Wild Eyed Dreams – Ricky Van Shelton (Columbia)
39. Greatest Hits – Exile (Epic)
40. King's Record Shop – Rosanne Cash (Columbia)
41. Four For The Show – Statler Brothers (Mercury/Polygram)
42. Lyle Lovett – Lyle Lovett (MCA/Curb)
43. I Only Wanted You – Marie Osmond (Capitol/Curb)
44. Fallin' For You For Years – Conway Twitty (Warner Brothers)
45. 80's Ladies – K. T. Oslin (RCA)
46. Partners – Willie Nelson (Columbia)
47. Surely You Joust – Ray Stevens (MCA)
48. (Tie) Lost In The 50's Tonight – Ronnie Milsap (RCA)

Asleep At The Wheel – Asleep At The Wheel (Epic)
Rabbitt Trax – Eddie Rabbitt (RCA)

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BMG Int’l Launches Greek Affiliate

NEW YORK - BMG Music International has opened a new affiliated company in Greece - BMG Ariola S.A. Milotos Karadas has been named general manager.

"We have maintained an excellent base [in Greece] through Minos Matsas & Son S.A., our long-standing licensee, which will continue to handle sales and distribution," said Rudi Gasser, BMG Music International president and CEO. "The new affiliate shows our confidence in the overall future of the company and the importance of the market. BMG Ariola S.A. is the next step in our goal to have an affiliate in all EEC countries as well as strengthen our international organization."

Milotos Karadas served for 10 years at CBS Greece. He previously worked in the A&R, marketing and promotion departments. He spent his last three years as marketing director for the company. Reporting to Mr. Karadas will be Bayanoydis Papadopoulos, general product manager, responsible for all marketing and Xenofon Rarakos, promotion manager.

England’s Top Ten

Melody Maker Chart

Top Ten Singles
1. Pump Up The Volume - Marrs - 4AD
2. Never Gonna Give You Up - Rick Astley - RCA
3. Bad - Michael Jackson - Epic
4. Causin’ A Commotion - Madonna - Sire
5. Horse Nation - House Master Boys - Magnetic Dance
6. Wipeout - The Fat Boys & The Beach Boys - Urban
7. I Need Love - LL Cool J - Def Jam
8. Heart And Soul - TPau - Siren
9. It’s Over - Level 42 - Polydor
10. Hey Matthew - Karel Fialka - MCA

Top Ten Albums
1. Bad - Michael Jackson - Epic
2. Actually - Pet Shop Boys - EMI
3. A Momentary Lapse Of Reason - Pink Floyd - EMI
4. Dancing With Strangers - Chris Rea - Magnet
5. Changing Faces - The Very Best Of Godley & Creme - Polydor
6. Wonderful Life - Black - A&M
7. The Joshua Tree - U2 - Island
8. Between The Lines - Five Star - Tent
9. Hysteria - Def Leppard - Vertigo
10. Substance - New Order - Factory
C.E.M.A.  
Bows New CD Packaging

LOS ANGELES - Dennis White, president of Capitol/EMI-Manhattan/Angel, has announced plans for his company to introduce new "pilfer-proof" compact disc packaging, replacing the standard cardboard long boxes. The new format will be unveiled on the CD version of Bob Seger’s *Lone Bullet* LP, to be released November 3.

R.I.A.A. (continued from page 6)  

Also in the gold album tally for September were "Sammy Hagar," "The Lost Boys Soundtrack," Hank Williams Jr.’s "Born to Boogie," The Outfield’s "Bangin’," Anne Murray’s "Something to Talk About," the Hooters’ "One Way Home," Bad Company’s "10 From 6," Tesla’s "Mechanical Resonance," Smokey Robinson’s "One Heartbeat" and Michael Franks’ "The Art of Tea."

Michael Jackson’s "I Can’t Stop Loving You," earned a rare gold single, and gold music videos were minted for the Cure’s "Staring at the Sea-The Images and Genesis’s "Mama Tour."

NARM (continued from page 6)  

experienced similar growth spurts for CD sales. Indies had CD’s at 30%, up from 31%; racks showed 8% from 1984’s 4.2%; and one stops showed a jump from 7.2% to 23%.

Total volume of sales in LP’s dropped considerably in all member categories. Retailers showed a loss from 1984’s 39.3% to this year’s 22%; one stops dropped from 42% to 21%; racks from 20% to 12%; and indies fell 11%, from 35% to 26%.

Retailers accounted for 66% of the total sales volume of the NARM members surveyed, with rack jobbers at 25%, one stops at 5% and indies at 4%. The average retail transaction involved a consumer purchasing 2.26 units for a cost of $21.32. For rack jobbers, the average number of retail locations served was 1,432.

TICKETTAPE

NEW YORK - N.V. Philips plans to issue 15 million shares of PolyGram N.V. next month, with about 10.5 million shares to be issued in the U.S. Philips, however, will keep a controlling interest in the company...The Music Makers: An ASCAP Celebration of American Music at Wolf Trap, a gala all-star concert (Tony Bennett, Henry Mancini, Judy Collins, Sammy Cahn, Marvin Hamlish, the Oak Ridge Boys, to name a very few), will be aired Oct. 16 over more PBS stations, the first program in Great Performances’ 15th season...BMI, the N.Y. Chapter of NARAS, and the NYU Music Business and Technology School have begun their co-sponsored seminar series, "Making American Music - From Creative Inspiration to Commercial Success."

TAKING THE CUP - WEA’s prized “President’s Cup” for excellence in marketing of black music went to the Chicago office. Branch manager Al Abrams is shown collecting the award on behalf of his staff, flanked on his right by Ornetta Barber, vice president/black music marketing, and on his left by Henry Dros, WEA president.

Frontier Booking Buys Bandwagon Entertainment

LOS ANGELES - New York-based Frontier Booking International (F.B.I.) has announced the purchase of heavy metal booking agency Bandwagon Entertainment. The merging of the companies creates the nation’s largest "new metal" agency. The announcement was made by F.B.I. president Ian Copeland, who also stated that former Bandwagon owner Andy Somers has been named vice president of F.B.I., effective immediately.

Commenting on the pooling, Copeland said "Andy Somers has been booking metal concerts for two years already, and is clearly a leader in this field. By F.B.I. and Bandwagon joining forces, we become an unstoppable combination operating on the same wavelength, taking metal into the future as no other agency can."

Bands represented by these agencies include F.B.I.‘s The Mission, The Smiths, Siouxie and the Banshees, The Jesus and Mary Chain, and Oingo Boingo, and Bandwagon’s Megadeth, King Diamond, Flotsam and Jetsam, and Circle Jerks.

F.B.I. was instrumental in breaking many new acts in the American post-punk market of the late 70’s and early 80’s, including The Police, Simple Minds, R.E.M., and Squeeze. Somers decided to join with Copeland’s company because of their reputation within the industry for dedication to the artist. "I chose to accept the offer from F.B.I. because I knew they would care about the groups. Without question, this is the best place for my bands. F.B.I. represents the weight and power of the bigger agencies, but is still a place where the acts won't get lost.”

F.B.I. has already enjoyed a certain amount of success with new metal acts like Suicidal Tendencies and Bad Brains, and plans to take the genre to a higher level of acceptance.

Private Music Teams With Neiman-Marcus

NEW YORK - Private Music, the new age label founded in 1984 by Peter Baumann, has just begun a major marketing program in conjunction with the Neiman-Marcus department store chain, known for its snazzy gifts and unique Christmas catalogue. Beginning this month, Neiman-Marcus will offer a Private Music Gift Selection in all of its 22 stores, as well as in its national catalogue. The gift set will come in two formats - a four-cassette package retailing for $45, and a two-CD pack retailing for $35. The packaging enclosing the albums is a hardcover case with a Neiman-Marcus slipcover.

Private Music is not new to unique marketing venues, having already had their product available in Charivari clothing stores, Rizzoli bookstores, and such high-tech accessory shops as New York’s D.F. Sanders and Sointu.
We received a letter from AMOA proxy Dick Hawkins regarding the association’s newly appointed Jukebox Promotion Committee (Cash Box, 9/19/87) which was formed to promote and market the jukebox through National Jukebox Month (commencing in October of 1988) and other avenues. Dick is seeking the support of the trade papers and all levels of the coin-op industry in this effort. When Cash Box contacted him this past week he advised that the possibility of a “jukebox week” is an option that is also under consideration. He said that AMOA is looking for Congressional sanction to further enhance the program; however, this would involve securing more than 200 signatures from the House of Representatives. But, rest assured, the association has the wheels in motion. Wouldn’t it be nice to have National Jukebox Month (or week) written into the Congressional Record? At any rate, Dick is on the move with this project and AMOA is going all out (a meeting with the manufacturers is on the agenda) to make it happen...As for the upcoming AMOA Exposition, Dick sees it as “the best we’ve had in a long time.” During his term of office he’s been attending state association conventions across the country and in every instance has observed upbeat attitudes and much enthusiasm for this year’s Expo.

Just learned that Nolan Bushnell is working very closely with the Bally Midway Pinball team in game consulting. On October 1, Atlas Dist. in Chicago launched a sales incentive program promoting on Rock-Ola jukeboxes – and appropriately tagged “Rock-Ola Is Choice.” Here’s how it works: with every Rock-Ola model purchased, the op customer receives a choice of seven different promotional items ranging from $500 off on the purchase of any (or kit), free kit installations, a cadre of badges for the AMOA convention, lease/purchase arrangements, a filler of 45 records for a jukebox – and, if none of the above are appealing, Atlas says, “make us an offer of your own and we’ll consider it.” The project got off the ground real quick and is expected to render a big boost in music sales.

Needless to say, “Double Dragon” is still the top priority item on Taito America’s production schedule – “to satisfy the phenomenal demand for this piece” – as noted by sales manager Rick Rochetti! However, they’re working on another game for introduction at AMOA Expo and also have more conversion kits in the offing. As Rick pointed out, “we will definitely continue to bring outstanding kits to the marked.” And this is where our conversation ended – pending what you and I will see when we visit the Taito America exhibit at Expo.

Said a quick hello to Seeburg executive veep Joe Pankus whose only on-the-record comment was – “Seeburg has some ‘surprises’ in store for AMOA Expo!”

Let me tell ya, it’s tough, tough, tough, to break the secrecy barrier that confronts the trade press at this time of the year, with respect to new equipment being prepared for debut at the AMOA convention. Sometimes we’ll get a hint or two...sometimes we’ll get a complete revelation with the attachment “off-the-record.” It gets a little frustrating...but what the heck...it’s all part of the scenario that provides the incentive for each and every one of us to get out to Chicago’s Hyatt Regency and participate in this major trade event!

Bally’s new “Xenophobe” video game is heavily back-ordered at American Vending Sales in Wood Dale, IL. Earnings are high – and consistent – the situation being demand exceeding supply, according to sales manager John Neville. He also reports that Romstar’s “Top Speed” (their first dedicated upright game) is “a terrific piece.” The initial trailer load was sold out immediately! AVS is looking forward to the new “Time Soldier” kit from Romstar. As for music equipment, at this point in time the distrub is enjoying record sales with their Rowe machines. The Rowe cd/combo unit, for example, is doing big business and bringing in quantity orders ranging well beyond the usual two or three per customer mark – with one op buying a big bunch the week we spoke with John. The secret to success with the cd/combo, he added, is the elimination of the coins in favor of the dollar bills and the recommended pricing of 4 plays for a dollar, which helps sweeten the operator’s earnings pot!

Talked with Data East’s Jeff Walker just prior to his departure for the Jamma Show in Japan – where “we’ll be looking at products,” he told us. When he gets back, it’ll almost be time for AMOA Expo. Data East will be exhibiting “The Real Ghostbusters” 3-player upright they recently debuted; along with “TKO Boxing,” a kit for the Nintendo VS. System and, of course, their “Laser War” pinball machine, which is currently in domestic shipment. We get the feeling they’re something over under wraps until showroom.

As we were gathering news for this week’s column a number of tradestrs were getting packed and ready for the trip to JAMMA in Japan. Hope to have some feedback a little later – so keep tuned.
In October of 1988 the jukebox will celebrate its 100th birthday and AMOA, through its Jukebox Promotion Committee, is launching an industrywide commemorative effort as a tribute to this grand entertainment machine that provided the foundation for many an operator’s business. The jukebox has been around for a long time and has managed to keep pace with public taste, both technologically and cosmetically. Even in today’s sophisticated society, the jukebox occupies a position of prominence as a source of ‘selective’ musical entertainment in the neighborhood tavern, the posh lounge, the restaurant, the pizza parlor – you name it. Wherever people gather – be it to socialize with friends or just sit at a bar alone to unwind a little after a day’s (or night’s) work – the jukebox has a special place. Live entertainment is fine, but when you want to hear a particular song performed by a particular artist your only option is the jukebox – and it’s there for you, to give you exactly what you want. Since learning of the Jukebox Promotion Committee’s plans, Cash Box has been rummaging through its files and while we couldn’t come up with something from 1888 we did find this photo of 1967-68 vintage. It’s the Seeburg “Phono Jet” 100-selection jukebox with stereo sound. This model is twenty years old and sleekly designed with illustrations of musicians playing their instruments along with a few dancers as well adorning the upper and middle frontal area of the machine. For all we know it might still be on location somewhere out there!

“Save Time, Save Money”

(Ed Note: Cash Box received the following notification from Konami, Inc., which was issued as an accommodation for operators and is being reprinted here for that purpose.)

All new Konami P.C.B.’s utilize a 56 pin edge connector, which is in compliance with the standard set by JAMMA (Japanse Amusement Machine Manufacturers Association). However, all Konami P.C.B.’s manufactured prior to Top Gunner (October, 1986) utilize a 36 pin edge connector. These games include: Super Cobra, Scramble, Pooyan, Locomotion, Circus Charlie, L’l Hustler, Juno First, Time Pilot, Gyross, Tutakham, Turtle, Super Basketball, Mega Zone, Pandora’s Palace, Time Pilot ’84, Track ’N Field, hypersports, Road Fighter, Yie-Ar Kung Fu, Kicker, Rush ’N Attack, Mike, Frogger, Amidar, Roc ’N Rope, the end, Jail Break and Nemesis.

Because of the large amount of video game cabinets that are wired for Konami’s old standard edge connector, Konami now offers 36 to 56 pin adaptor P.C.B.’s. This adaptor P.C.B. enable you to simply plug in a new 56 pin JAMMA P.C.B. (not only Konami’s) rather than rewiring.

Call your local authorized Konami distributor for further information.

WELCOME ABOARD! The first in a series of meetings between Nolan Bushnell and the Bally Midway Pinball division’s creative team, was held in Chicago on Friday, September 11, at the Museum of Science and Industry, as announced by Joe Dillon, executive vice president of Bally Midway Pinball. “We are very fortunate to have Nolan on our team,” commented Dillon. “He has a genuine affection for pinball and a history of involvement – he opens the door to creative thinking. I am confident that in working with Nolan, our design team will have a strong sense of purpose, an abundance of creative thinking and a sense of urgency,” he added. Much was accomplished at this opening session. Pictured in the accompanying photos are (photo 1, l-r) Dennis Nordman, Joe Dillon and Nolan Bushnell; (photo 2) Nolan, enjoying a coffee break with S. Lohse and J. Patla; and (photo 3, row 1) J. Papadiuk, J. Patla, Joe Dillon, S. Lohse, R. Merchant, J. Boydston; (row 2) Nolan Bushnell, G. Freres, P. McMahon, T. Ramunni and M. Bartlow; (row 3) D. Nordman, D. Langlois, H. Shere, G. Oglesby and W. Pemberton. As Dillon said, in his concluding comment, “Most of all, it’s fun to be with Nolan. Even our meeting place stimulate thinking – the Museum of Science and Industry provided the perfect setting for our kick-off session. There is none better that Nolan to lead a creative effort.”
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Cashbox Country Music Award Winners

1987

RANDY

Single of the Year: "Forever and Ever, Amen"
Entertainer of the Year
Male Vocalist, Album
Album of the Year: "Storms of Life"

TRAVIS

New Vocal Group, Albums

YOAKAM

Male Vocalist, Album

HANK WILLIAMS, JR.

Composer/Performer of the Year
Male Vocalist, Album

HIGHWAY 101

New Vocal Group, Singles

Top Album Label