Make The World A Better Place

On CBS Records, Cassettes and Compact Discs.

Frank M. Dileo/Management  Produced by Quincy Jones for Co-Produced by Michael Jackson for Recorded and mixed by Bruce Swedien.
EDITORIAL

Can It Be Only Five Years?

It was just five years ago (January 24, 1983) that the CD was officially introduced at the 17th annual Midem convention in Cannes, France.

Just five years ago when Polygram announced that they would introduce the CD March 1 in the U.K., France, and the Netherlands and introduce the U.S. to this new format in the third or fourth quarter.

The initial release consisted of two hundred titles from Polygram, 25 titles from CBS, 11 titles from Arato, ten from RCA and a few from Chrysalis and Virgin U.K.

Could this be only five years ago? From January to June of 1987 43 million CD’s were sold in the United States, 43 million. That’s out of a total of 330 million units of all formats, representing a total of 687.5 million dollars and showing a growth from the first six month of 1986 of 113%. These numbers are for a format that is just celebrating its fifth anniversary. Incredible, and remember, those figures are for the first six months of 1987 only, the full totals for the year are not yet available.

The big question in 1983 was CD packaging, clear plastic 6 1/2 X 6 3/8” as it was being introduced in Japan and Europe, or should the box be supplemented by a larger carrier pack designed to fit existing LP bins and prevent pilferage? Now the big question is just how big can this format get now that most of the manufacturing and supply problems have been solved.

If we sound a bit in awe, it’s only because we are, it’s just hard to realize that the CD is only 5 years old and that it’s 1987 domestic sales will be in the hundred million units and billion dollar range.

AMERICAN MUSIC AWARDS

Highlights on page 9

Pictured at the ceremony: Whitney Houston, Casey Houston and Gary Garland Houston.

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WINNER’S CIRCLE
MAN IN THE MIRROR
Michael Jackson
Epic

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
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<td>3</td>
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<td>5</td>
<td>&quot;Seasons Change&quot;</td>
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<td>6</td>
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<td>(Republic/Warner Bros. 7-28229)</td>
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<td>8</td>
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<td>(EMI/Monmouth B50107)</td>
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<td>9</td>
<td>&quot;Gott My Mind Set on You&quot;</td>
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EMI Announces New Music Executive Board

LOS ANGELES - Bhaskar Menon, Chairman & Chief Executive Officer, EMI Music Worldwide, has announced the formation of a new EMI Music Worldwide Executive Board.

The creation of this EMI Music Executive Board, which recently met for the first time in London, follows the completion in 1987 of the management reorganization of EMI Music.

Menon commented, "The sweeping changes we have made in the organization and the management of EMI Music companies during the last year have brought new vitality to our leadership structure - and this vitality, together with skill, experience and determination, is represented in each of the members of the new EMI Music Worldwide Executive Board."

EMI Music Worldwide Executive Board members are: Bhaskar Menon, Chairman & Chief Executive Officer; Peter Andry, President, International Classical Division; Richard Burkett, Managing Director, Manufacturing & Operations, Europe & International; Allen Harford, Office of the Chairman, Human Resources; Colin Hodgson, Office of the Chairman, Finance; Rupert Perry, Managing Director, EMI Records U.K. & Eire; Irwin Robinson, President, EMI Music Publishing Worldwide; Alexis Rotelli, Managing Director, EMI Music, Continental Europe; Joe Smith, President, Capitol Industries-EMI, Inc.; David Stockley, Managing Director, EMI Music International; and Don Zimmermann, President, International Marketing, EMI Music.

MCA Promotes Turner & Brill To VP Posts

LOS ANGELES - MCA Records has promoted both Frank Turner and Billy Brill to the positions of Vice President, Promotion, MCA Records effective immediately.

In making the announcement, MCA Senior Vice President of Promotion Steve Meyer said, "Both Billy and Frank have been part of the promotion team since Irving Azoff took control of MCA's destiny. Their contributions in relation to our success have been both innumerable and invaluable. The both have earned this well deserved recognition."

Promoted from MCA National Singles Promotion Director, Brill has been with the company for six years. Turner, a five year MCA veteran was most recently National Promotion Director for the company. Turner will continue to handle MCA's Atlantic office and Brill will remain at the company's Sun Valley, California location.

RCA/A&M/Arista Dist. Appoints Gallo, Kelly And Tatulli

LOS ANGELES - Richie Gallo, Jim Kelly and Lou Tatulli have been appointed Directors, Label Liaison, RCA/A&M/Arista Distribution, it was announced by Pete Jones, President, RCA/A&M/Arista Distribution, to whom they will report.

In their new positions, Gallo, Kelly and Tatulli will each be responsible for coordinating the interaction between the respective labels and the distribution company. Mr. Gallo has primary responsibilities for Arista; Mr. Kelly has duties as Jim Gallo and Mr. Tatulli will remain based in New York, Kelly will be relocating to Los Angeles.

Gallo comes to RCA/A&M/Arista after a nine-year stint at A&M. Gallo joined A&M as a local marketing representative, and spent the last six years there as Regional Sales Manager for the label's Northeast Region.

Kelly joined Distribution nine years ago, and most recently served as the division's New York Branch Manager. Among his other positions within the company, Kelly was Sales Manager for the company's Dallas branch and National Account Manager in Minneapolis.

In the 13 years he's been with the company, Tatulli has held a number of positions, including Director of National Sales Administration, and most recently, Director of National Single Sales.

The 1960s Enter The Rock And Roll Hall Of Fame

Lee Jeske

NEW YORK - It was like a 1960s old flashback, as the Rock and Roll Hall of Fame, in its third induction dinner, left the 1950s behind and inducted Bob Dylan, the Beatles, the Beach Boys, the Supremes, and the Drifters. The black-tie dinner at the Waldorf featured the usual awards-dinner trappings - speeches, film clip highlights, thank yous - and it also featured an unusual amount of controversy, as Paul McCartney and Diana Ross decided to skip the proceedings, and the Beach Boys' Mike Love decided to take them to ask for it, challenge Bruce Springsteen to a cutting contest with the Beach Boys and, in general, make a fool of himself.

Fast forward: the jam session. The tradition at the Rock and Roll Hall of Fame dinners is that, at the end of the evening, a jam session ensues. Paul Shaffer plays social director, guitars appear out of the woodwork, and everybody jams. And then, after about 45 minutes, Bill Graham thanks everybody and cuts the thing off at the ankles.

In the 45 minutes this time, we heard Bob Dylan and George Harrison essaying "Along Along the Watchtower," Dylan doing "Like a Rolling Stone," Billy Joel, Harrison, Mick Jagger and Bruce Springsteen doing "Saw Her Standing There," John Fogerty doing "Born on the Bayou" (he was going to do "Long Tall Sally," but when he saw that Little Richard had split, he said, "then I'll do one of my own songs"), the Beach Boys doing "Barbara Ann," Ben E. King doing "Stand By Me," Mary Wilson doing "Stop! In The Name of Love," that kind of thing.

Continued on page 13

Gullo Upped To VP

LOS ANGELES - David Steffen, A&M Sr. Vice President Sales and Distribution, announced the appointment of Chuck Gullo to the position of Vice President of Distributed Labels.

In his new position, Gullo will work with A&M's distributed labels, assisting them in the creation of marketing plans, and implementing those plans with their customers.

Gullo joined A&M in 1973 as Sales Manager of the Cleveland Branch and most recently served as Regional Sales Manager in Chicago. Prior to joining A&M, Gullo held posts at Cabbages Records in Buffalo, was Sales Manager for ABC Records in Cleveland and had his own management and production company in Cleveland.
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directly to
Radio & Retail
each and
every week.
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Our February 13th issue will highlight female artists on record and on tour; we'll review singles and albums in current release; we'll talk to the ladies who own or manage record labels and distribution companies - women who, through their courage, capability and creativity, are leaving bold signatures in indelible colors in the life-tapestry of the entire music industry.

We'll investigate the teen-singer phenomenon, and interview some of the country's top female recording artists from all music categories.

This year, Valentine's Day is more than sending chocolates and a few roses. This year, Valentine's Day is the Cash Box Sweetheart Issue.

Go ahead, tell somebody you love them.

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MA Award Show A Success

By Tom De Savia

LOS ANGELES - Top winners at year's American Music Awards included Randy Travis, Anita Baker, Michael Jackson and Whitney Houston. Travis walked away with four trophies, winning in each category he was nominated in; Anita Baker, Michael Jackson garnered two each; and Whitney Houston, the show's co-host, received honors in both the "Favorite Pop/Rock Female Vocalist" and "Favorite Pop/Rock Group" categories. This year's event featured a total of five hosts for the show: Whitney Houston, Barbra Streisand, Smokey Robinson, The Statler Brothers and Mick Fleetwood.

1988's show, the 15th annual cast of the awards, continued in tradition of winning staging and -notch performances. Gloria Estefan & Miami Sound Machine opened the evening with a rousing ditty featuring several of their hits; the evening continued with stellar performances by the likes of Lisa Lisa & Cult Jam, L.L. Cool J, and (via satellite from Australia) Icehouse. Eric Carmen and the duo of Bill Medley & Jennifer Warnes were featured in an elaborate salute to the hit film Dirty Dancing. In addition, hosts Houston, Mandrell, Robinson and The Bee Gees all offered exceptionally strong performances of their recent hits. Perhaps the evening's musical centerpiece, though, came from Houston - who, along with her mother Cissy Houston and brother Gary Garland Houston, performed a spirited gospel number which garnered the trio an instantaneous standing ovation.

The evening closed with The Beach Boys receiving the AMA's prestigious "Award Of Merit." Rocker David Lee Roth led the presentation which featured salutes from the likes of Quincy Jones, Glen Campbell and actor Henry Winkler. Following their acceptance of the award, The Beach Boys were joined on stage by a massive group of celebrities in performing their 1963 #1 hit "Surfin' USA."

The American Music Awards nominees were compiled from Cash Box's year-end charts. The following is a complete list of award winners:

Favorite Pop/Rock Female Vocalist: Whitney Houston (Arista)
Favorite Country Female Vocalist: Reba McEntire (MCA)
Favorite Soul/Rhythm & Blues Female Vocalist: Anita Baker (Elektra)
Favorite Country Album: Always & Forever - Randy Travis (Warner Bros.)
Favorite Pop/Rock Album: Graceland - Paul Simon (Warner Bros.)
Favorite Soul/Rhythm & Blues Album: Rapture - Anita Baker (Elektra)
Favorite Country Video: "Forever And Ever, Amen" - Randy Travis (Warner Bros.)
Favorite Pop/Rock Duo Or Group: Bon Jovi (Mercury/PG)
Favorite Soul/Rhythm & Blues Duo Or Group: Cameo (Atlantic Artists/PG)
Favorite Country Duo Or Group: Alabama (RCA)
Favorite Pop/Rock Single: "I Wanna Dance With Somebody (Who Loves Me)" - Whitney Houston (Arista)
Favorite Country Single: "Forever And Ever, Amen" - Randy Travis (Warner Bros.)
Favorite Soul/Rhythm & Blues Single: "Bad" - Michael Jackson (Epic)
Favorite (Combined) Pop/Rock/Soul/Rhythm & Blues Video: "When I Think Of You" - Janet Jackson (A&M)
Favorite Soul/Rhythm & Blues Male Vocalist: Luther Vandross (Epic)
Favorite Country Male Vocalist: Randy Travis (Warner Bros.)
Favorite Pop/Rock Male Vocalist: Paul Simon (Warner Bros.)
### Single Releases

**Michael Jackson** - *Out of the Box*
- Man In The Mirror (4:55) - Epic (34-07740)
- Yellow Brick Road Music/MCA Music Pub.-Aerostation Corp./ASCAP - S. Garrett-G. Ballard - Producers: Q. Jones-M. Jackson

Quincy and Michael have fashioned a simple but sincere track around this excellent song about hanging the world from the inside out. Michael's intimate vocal has a very present, dry sound, and draws the listener into the lyrical feel. The record builds momentum until the background vocals and Michael snap, crackle and pop the message across. Another mega-hit.

**White Lion** - *Out of the Box*
- Wait (3:13) - Atlantic (7-89126)
- Wavoom Music Inc./ASCAP - V. Bratta-M. Tramp - Producer: M. Wagener

Wait, hold on... it sounds like metal, it distorts like metal - but, lo and behold it's really music! This impressive single features guitarists Vito Bratta and Mike Tramp constructing an intelligent song replete with acoustic guitar intro, exploding into great vocal harmony stacks and soaring guitars. Plus it's a good song...

**James Taylor** - *Out of the Box*
- Never Die Young (3:56) - Columbia (38-07616)
- Country Road Music, Inc./BMI - J. Taylor - Producer: D. Grolnick

Taylor weaves his magical web of hope with all the delicateness we've come to expect. Taylor's lyrics are, as always, a dazzling string of pearls that mesmerize your heart while the musical feel covers you like a warm breeze. Some creative back chorus lines fill out the record. A great pick for soft rock and new age formats.

**John Cougar Mellencamp** - *Out of the Box*
- Check It Out (4:20) - Mercury (870 126-7 DP) - Riva Music Inc./ASCAP - J. Mellencamp - Producers: J. Mellencamp-D. Gehman

From the Mercury Album *Lonesome Jubilee*, John Cougar Mellencamp dwells on America, and his rough county-ish feel takes you into the heartland. Features a nice instrumental hook line that sounds like an otherworldly bagpipe and leads into the verses. Please "Check It Out." Should do well on AOR and CHR radio formats.

**Whitesnake** - *Out of the Box*
- Give Me All Your Love (2:58) - Geffen (7-28103DJ) - Whitesnake Music Overseas-Warner Bros. Music Corp./ASCAP - Coverdale-Sykes - Producers: M. Stone-K. Olsen

Follow-up single to their smash ballad "Is This Love," Whitesnake gets right to the point with a cur, metallic, rave-out that shows what this band is really about. Producers Stone and Olsen know how to create a huge live guitar sound and capture a rumbler kick. This is the meat and potatoes that Whitesnake fans wait.

**INXS** - *Out of the Box*
- Devil Inside (5:11) - Atlantic (7-89144)
- MCA Music Pub./ASCAP - A. Farriss-M. Hutchence - Producer: C. Thomas

Follow up to the Australian sextet's first American #1 hit "Need You Tonight." On this one Michael Hutchence and company use a Daytripper-like guitar sound and riff it under a sultry, breathy vocal to put the point across. From their album *Kick*; this one should do well on AOR and CHR formats alike.

**L.L. Cool J** - *Out of the Box*
- Going Back to Cali (3:45) - Def Jam (38 07679) - Def Jam Music Inc./ASCAP - R. Rubin-J.T. Smith - Producer: R. Rubin

This rap is lifted from the soundtrack for the film *Less Than Zero*. Writer/producers Rick Rubin and J.T. Smith manage to create the weird, hopeless feeling of paradise lost and found and lost again. The track fades with a horn solo that seems to say that all is not right in "Cali." Should do well on Black Contemporary.

**Teena Marie** - *Out of the Box*

Teena puts the Do-Wop back into it with this easy moving early sixties feeling song. Her vocals are as assured as ever, and this is a good vehicle for her soulful presence. She co-wrote, produced and arranged the cut.

**Feature Picks**

**Mick Jagger** - Say You Will (3:55) - Columbia (38-07703)
- Promopub B.V. (PRS)-Big Music Ltd-Adm. Arista Music/ASCAP - M. Jagger-D. Stewart - Producers: M. Jagger-D. Stewart

A well-conceived song for Jagger, who pulls back a little to do some real clean singing and emotive phrasing. Has more of a pop feel and should do well on CHR as well as AOR.

**Stacey Q** - Don't Make a Fool of Yourself (4:06) - Atlantic (7-89135)

A cool, measured dance song with Stacey Q at her funky best. A good entry for CHR, Black Contemporary and dance formats.
ALBUM RELEASES

OUT OF THE BOX

DAVID LEE ROTH
Scraper - Warner Bros. (25671-1)
Producer: D.L. Roth - Bar Coded
Rock 'n' roll 'til the cows come home... Roth has easily established
himself as the tried 'n' true king of rock. Scraper showcases the
indomitable Mr. Roth doing what he does best... The album's advance
single, "Just Like Paradise," is already dominating AOR nationwide
and is steadily moving up the Top 40 radio singles chart.

JAMES TAYLOR
Never Die Young - Columbia (EC 408851) - Producers: D. Grolnick - Bar Coded
Taylor returns after a nearly three year vinyl absence with this excep-
tional outing. Never Die Young reveals a brave, experimental and ultimately
winning collection of modern Taylor classics. Best cuts include: the title
cut, "Sweet Potato Pie" and "T Bone." Watch for immediate attention
at both the radio and retail levels.

OUT OF THE BOX

TONY K.
Notes From The Lost Civilization - Atlantic (4177-M) - Producers: Miner-Tonio K. - Bar Coded
Toni K. is thoroughly underrated in popular music today. Pos-
tively, the release of Notes From The Lost Civilization should help alter
that. Mr. K. weaves some of the most
sensuous and intelligent pop num-
bers in recent memory. Check out
"Without Love," "The Executioner's Song," "Stay" and "City Life"... hell,
rock 'em all out! Don't miss this
bum!

OUT OF THE BOX

LISA HARTMAN
'Til My Heart Stops - Atlantic (81782-1) - Producer: B. Wray - Bar Coded
Singer/actress Hartman shines on this slickly-crafted collection of pop
gems. Vocalist should surprise skeptics everywhere with her genuine
talent and ability as a pop performer. Best cuts include "Tempt Me If You
Want To," "I Can't Get You Out Of My System," "Til My Heart Stops
Beating" and "I Don't Need Love."

OUT OF THE BOX

TOM SPRINGFIELD
Rock Of Life - RCA (6620-1-R) - Producers: Kren-R. Springfield - Bar Coded
Springfield resurfaces after a lengthy absence with a collection of pop tunes
guaranteed to set Top 40 outlets ablaze. Listen for "Honeymoon In Beirut,"
"Reason To Believe" and the title cut.

OPHET - Cycle Of The Moon - Atlantic (81822-1) - Producers: S. Proffer-Bishop - Bar Coded
Quality rock/pop (with the emphasis on rock) debut from Prophet possess-
ing tremendous crossover potential. Watch for instant AOR attention with
the long Top 40 follow-up (ala Bon Jovi, Whitesnake, etc.)

OUT OF THE BOX

Hitchcock captivates with his unique, but hardly accessible, brand of
rock. Hopefully Globe Of Frogs will take Hitchcock beyond his estab-
lished Alternative/College base.

DALIGN CROSS - Diesel And Dust - Columbia (BFC 40967) - Producers: Livesey-Midnight Oil - Bar Coded
Australian hitmakers should make more than a slight impact on American
fans with their latest release... "Beds Are Burning," "Artic World" and "Sell
Your Soul" are among the LP's standout tracks.

A. GUNS - L.A. Guns - Vertigo/PG (834 144-1) - Producer: J. Faraci - Bar Coded
Metal outfit is already creating quite a stir at both radio and retail. Debut
LP should push band into the forefront of the national rock scene. With titles
like "Sex Action" and "Hollywood Tease" how can they lose?

TAMI SHOW - Tami Show - Chrysalis (834 144-1) - Producer: J. Faraci - Bar Coded
Impressive debut effort from Chicago-based pop/rock band should turn
more than a few heads. Lead vocalist Claire and Cathy Massey captivate with
their unique and sensual vocals.

LITA FORD - Lita - Dreamland/RCA (4397-1-R) - Producers: M. Chapman - Bar Coded
High priestess of metal should garner a new breed of fans with the release
of Lita. Ford presents a rockin' vocal style and tremendous ability as a
guitarist. First single up is "Kiss Me Deadly."

WAX U.K. - American English - RCA (4370-1-R) - Producer: C. Neil - Bar Coded
The team of Andrew Gold and Graham Gouldman return on their second
LP as the duo "Wax." First single, "Bridge To Your Heart," is currently obtain-
ing generous attention via MTV.

STACY LATTISAW - Personal Attention - Motown (6247-ML) - Producers: Various - Bar Coded
Vocalist Lattisaw offers what is probably the finest outing of her career. The
talented songstress stands out best on such tracks as "Changes," "Let Me Take
You Down," and the LP's first single "Every Drop Of Your Love."

FEATURE PICKS

THE CHRISTIANS - The Christians - Island (90852-1) - Producer: L. Hammond - Bar Coded
The POGUES - If I Should Fall From Grace With God - Island (90872-1) -
ducer S. Lillywhite - Bar Coded
DOWNMARK - Just Like That - Motown (6251ML) - Producers:
ducer P. Fox - Bar Coded

RECORDS TO WATCH

MIKE OLDFIELD - Islands - Virgin (90645-1) - Producers: M. Oldfield & Various - Bar Coded
MARK PLACE - Third One From The Sun - Columbia (BFC 40661) - Producers:
DARRYL DUNCAN - Heaven - Motown (6237ML) - Producers: D. Duncan - Bar Coded

Le Box, February 6, 1988

11
RADIO MOGULS, ROCKERS & LABEL EXECUTIVES PARTY AT SPAGO - It was a night of frivolous partying, Hollywood style, last Thursday (21) at the ever-so-chic restaurant Spago. The event: a bash celebrating Pollack Media Group’s Susan A. Ryan & Daggett, Big Management Conference, currently being held here in Los Angeles.

Host Jeff Pollack, known affectionately by many as “Media Guru,” is president and founder of the organization. The Pollack Media Group consults a variety of independent radio stations (all formats) in the United States, England, France, Australia and New Zealand, offering (according to a press release) “an objective opinion and sounding board in all aspects of the stations sound - including imaging, promotion, advertising and marketing, production, research and positioning.”

Celebs spotted at the packed (we mean crowded) eatery included Robbie Robertson, Roy Orbison, a batch of Bangles (sans Susanna Hoffs) and Giorgio’s REO Speedwagon’s Kevin Cronin, Eurhythmics Dave Stewart and Ms. Lita Ford.

In addition, party-goers were treated to ringside seats for the unveiling of David Lee Roth’s multi-dimensional “mountain” billboard (supporting his brand new Skycraper LP) which stands atop Sunset Blvd.’s Tower record store. Roth scaled down the side of the store to the crowd of thousands - all the while his new album was playing through monitors and a couple of Roth beauties go-go dancers supporting his perch on the “mountain’s” side. A short while later, the ever-flamboyant Mr. R. put on an appearance at Jeff Pollack’s Spago bash across the street.

Afterwards, those in attendance were invited down the street to the Sunset Theatre to catch live performances by The Radiators and Keith Emerson.

by-pass surgery. McDougall, an industry veteran, is an executive at BMI. Here’s to you, Allan...

THE BITCH IS BACK - It’s the stuff dreams are made of... MCA recording artist Elton John will be featuring a duet with none other than Minnie Mouse in an upcoming Disney Television special, Totally Minnie, set to air on NBC on March 18.

On the special, Elton will join Minnie for a rousing duet of “(What’s So Funny ‘Bout) Peace, Love and Understanding.”

Eakes explained the original suggestion when presented with fronting an all-girl band: “I was a little skeptical. I’ve always worked with male groups. I thought that was the only way to go. I’ve always worked with male groups. I thought that was the only way to go. I’ve always worked with male groups. I thought that was the only way to go. I’ve always worked with male groups. I thought that was the only way to go. I’ve always worked with male groups. I thought that was the only way to go. I’ve always worked with male groups. I thought that was the only way to go. I’ve always worked with male groups. I thought that was the only way to go. I’ve always worked with male groups.

Shortly after the formation of the group, famed musician/composer Giorgio Moroder was brought on as the band’s producer; he added in completing the goal of transforming the four musicians into a top-notch musical unit. “The band got together and did a few showcases,” Eakes recalled. “We did one for Giorgio and he really liked what he saw and liked the potential of the band so he helped us on a production deal with us.” In addition to production duties, Moroder contributed a bevy of original songs to the project.

Epic then signed the band, resulting in their debut LP: simply titled Big Trouble. The label has just released “When The Love Is Good” as the second single from the LP; the album’s first single, “Crazy World,” made an impressive showing late last year on Cash Box’s Top 100 singles chart.

Eakes, a former Miss Georgia, has been singing professionally since her high school days in Macon, GA. Formerly, she tried her hand at a career in music, and by 19 was touring the east coast with various regional bands. She was set to join Bob Seger’s touring band as a back-up singer when she auditioned for and joined Big Trouble.

Keyboardist and vocalist Ryan, an L.A. native, played with several local bands over the years. Prior to joining Big Trouble, she served as a back-up vocalist on Grammy-winning jazz vocalist Bobby McFerrin’s U.S. tour.

San Francisco native Farey was contributing her bass talents to several Bay Area bands and became increasingly involved in a burgeoning modeling career before joining Big Trouble.

Drummer/percussionist Zarow, a former pre-med student who started a degree in medical technology, played with several groups (one including a tour of the Orient) before auditioning and joining the ranks of Big Trouble.

“Once we got together [people] realized that the band had a lot of potential as a legitimate music artist. I’ve done nothing but sing all my life and that was really the only thing that I ever wanted to do.” She concluded, “I think we have a good three or four hits on this record. I’m really excited about the future.”

POINT WEST

COVER STORY

Big Trouble

By Tom De Savia

LOS ANGELES - The story of how Epic recording artists Big Trouble formed is like a page out of the book of modern Hollywood. Four girls were chosen, following an open audition of more than 500 musicians, to be a part of an exciting new band (which would evolve into Big Trouble). The group is comprised of: Bobbi Eakes, lead vocals; Rebecca Ryan, keyboards and vocals; Julia Farey, bass; and Suzy Zerdin, percussion. Recently, Eakes spoke to Cash Box, discussing the band.

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FEATURE SPOTLIGHT

Supertramp

By Julius Robinson

LOS ANGELES - It’s been seventeen years since the making of their first LP Supertramp, and with the release of Supertramp’s latest album Free As A Bird (A&M), there is a renewal of freshness and energy for the band. In spirit and song, Supertramp in the seventies and eighties had been a two-headed creature, with founder Rick Davies ever-eclectic, bluesy sense in dialogue with Roger Hodgson’s pop-progressive musings. It worked, but one sensed the artistic diversity that catalyzed and fused their visions into such masterpiece albums as Crime of the Century and Breakfast in America might someday split them apart. Such is often the natural evolution of individually prolific and diverse creative partners, and like the split of Lennon and McCartney, there was a period of inevitable comparison of their individual work and their col-
NEW FACES TO WATCH

Tom Caufield

By Joe Levy

I n just one of your pretty
age kind of guys,” Tom Caufield
when asked to describe himself,
was always interested in
music and liked to
express something that
she believed was genuine and
crude. I was a big
rock fan. I really felt like rock
was of necessity. It’s really all
rock and roll to me in my element.
I’m kind of an outsider in other
genres.

For a victory for sincerity, average
was everywhere, because Caufield’s
albums, Long Distance Callings
(index), is one of the most amaz-
ing pop–rock albums of the last
months. An Ohio boy who was
grown up in Bowling Green State
when he got an invitation
to join the band, was PolyGram
distributed label, Atlantic, and
trusted a hooky song from
got the passion most
stream bands put on the shelf
they can get the demographics
at. At the same time, one of the
tings about Long Distance Call-
ngs is an AOR ready punch. This isn’t
of those jangly little
guitar songs that played
hipsters sit around drinking
black coffee and congratulat-
each other on their good taste.
It’s subcultures colliding,
trying just up into the mainstream.
Sort tourney meets Marshal Cren-
ny, or something like that.

Quickly agrees to “I figur making
naive, high-minded,
music, good
garbage, just like the devil,
with to do that? And also, I’m not
ready to make music that’s hiply
chanted. I want to stay outside of
camps, ya know, mainstream
SG, because I figure that’ll keep
sincere. And I really don’t like
to think that rock has gotten into if
like the Smiths you gotta hate
donna. ’Cause I like them both.
I like the Swans, and I like the
At Puppets, and the Walking
ses, and I even like the new
hail Jackson song. I just really see
the merit in a lot of rock, and I don’t
like to see it split into camps like that.
Rock really means a lot to me, and
I don’t want to see it die; I want to do
something to keep it alive.”

So what Caufield did was make a
record full of guitar rock, James
Brown styled funk (“Precious Town”) and excellent country-
flavored rock (“Another Time, Another Place”). If anything, it’s a little
too diverse, a problem Caufield is more than ready to talk about: “I had
feelings and I wanted put them into
musical forms that I thought were
going to convey them most effective-
ly. It was funny, because I didn’t really
want to care about consistency. In
the suburbs, this kind of global
guitars, I got up with all kinds of roots:
I was listening to music at the library,
and I was wearing Chicago blues,
and I was wearing pop on the radio,
and we were digging up Appalachian
records and bluegrass records. So I
was thinking about the concept of
roots and I was thinking there were a
to musical forms I could express
myself in. But something was 
it broke down and I’ve been trying to
figure it out. You lack the sense of
it coming from a single identity... I’m
not going to just run from that con-
cept. I’m still going to try to be kinda
electric, but next time I’m going to
make sure there’s more of a thread to
it.” Eclectic, populist, intellectual - if
the guy wasn’t so nice he’d make a
good rock critic. You get the feeling
he wants to be a star not for all the
fame and glory, but because then
he’d be sure he was making great
good rock’n’roll. That’s so cool.

GONZO-MANIA – Ted Nugent is back.
Forest animals beware.

NIGHT OF THE HUNTER – The
original Motor City Madman
himself, Mr. Ted Nugent, has
been mighty busy lately. He’s got an
album due in early February for an
Atlantic, he’s on the road with Kiss,
and he’s got plans to open a flesh
peddling restaurant in El Lay
known as Red Meat. For those un-
familiar with the Nug’s stated ob-
sessions, the guy is a carnivorous
gun toting hunting enthusiast who
claims dinner tastes best when you
kill it yourself. For those unfamiliar
with the Nug’s continuing comic
commentary on contemporary
society, two and a half years ago Ted
put up quite a money in a bid
to purchase the Muzak Corpora-
tion. He wanted to buy it and shut
it right down, putting it out of our
collective misery. Right on, Zuza
Wildman.

Sez Ted The Restaurantier of
his gastronomic entrepreneurialism,
“It’s a slap in the face to the
ridiculous notion of ‘spa cuisine
and the growing problem of
vegetarians in our culture.” Yup.
File this one next to Ted’s support of
the National Rifle Association.
Nugent’s new record will be called
If You Can’t Lock ‘Em, Lock ‘Em, and
features two songs, “She Drives Me
Crazy” and “Fatal Beauty,” dedi-
cated to Fatal Attraction star Glenn
Close. Sez Ted of Close: “She’s a
true kitten with a whip.” David Lee
Roth watchout, the original self-
dicontrolling hard rock maniac
is back, and he’s mad.

JIVE – Shanachie will be issuing
the soundtrack to the South African
musical Sarafina! The production
has been running to packed houses
at Lincoln Center’s Vivian
Beaumont Theater, and opens on
Broadway at the Court Theater this
week. Sarafina! centers around the
Soviet massacre of 1976, when the
South African military gunned
down schoolchildren protesting the
compulsory learning of Afrikaners,
the language of South Africa’s
white minority. The cast is made up
of high school aged kids, and the
music itself is mbenga, or
township-jive, played by a band of
South African musicians. The
popularity of Paul Simon’s
Graceland has ensured the release of
plenty of records of township-jive–
to which this soundtrack is a wel-
come addition – but the play itself is
rare opportunity to experience the
live performance of mbenga.

GRAMMY TIRADE – Let me get
this straight. There is a “Best New
Age Performance” category for the
Grammy Awards but there is no
“Best Rap Performance / Rec-
ording” category? I count five rap
albums on the Cash Box Top 100
bums chart, and no new age albums
in the Top 100 (unless you count Whitney Houston). What’s up?
Hmmmm, could the reason be that
rich white people buy that New Age
aural wallpaper stuff while black
kids buy rap? Naw, that’d be racist.
So I’ll shut up and do my own
explanation. mean, I guess I can understand that
Debbie Gibson and Public Enemy
didn’t get nominated for “Best New
Artist” (that catagory is a matter of
opinion), but ignoring an entir-
ively, growing music isn’t a matter of
taste. It’s strange and a little of-
fensive. Short of going out and
saying it, I mean.

ELVIS! ELVIS! ELVIS!

This past summer RCA brought out
a bunch of high class repackagings of
Elvis Presley material in time to
come to commemorate the tenth anniver-
sary of the King’s passing. RCA has
been bringing a new dignity to their
prestige catalog the way in which
they restored many of the original
Presley albums to mono
some three years ago, on the occas-
sion of Elvis’ fiftieth birthday. Now
the trend continues with Essential
Elvis – The First Movies, a 23-song,
digitally remastered, and mono
restored collection of tracks from
Love Me Tender, Loving You, and Jail
house Rock.

Critic Dave Marsh once argued that
to assemble the complete pic-
ture of Presley’s genius we have to
pay attention to the, um, high points of his movie soundtrack
work, the ones which consider the period of his greatest decline:
the time between March 24, 1958, when Elvis entered the Army,
and December 3, 1968, when the comeback TV special was broad-
cast. This deluxe package of songs from the first three Elvis films might
dont have the explosive quality to be a snoozer. Remember the thrill of
Side 4 of this summer’s The Com-
plete Sun Sessions? Seven or eight
takes of “You’re Right, I’m Left,
She’s Gone.” Gave me the feeling
that tapes of Elvis reading bedtime
stories to little Lisa Marie would be
the next rap, and here again, it tracks
to come out. Well, get ready for four
takes of “Loving You,” two of “Party,” and
new versions of “Treat
Me Nice,” and “Young And Beauti-
ful.” CD buyers get even more
rare and unreleased treats. Boy howdy!
Also get ready for digital re-master-
ings of “Love Me Tender,” “Hound
Alone From Hawaii, Elvis In Person,
and Elvis At Madison Square. Don’t
say I didn’t warn you.

Joe Levy
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<td>JUST BETCHA</td>
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<td>MILES</td>
<td>Miles (Joyo Island 95015)</td>
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<td>MILES IS SUCH A FUNNY GAME</td>
<td>Michael Cooper (Warner Bros. 1-25653)</td>
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THE BEAT

LEGENDS UNITE-A move that has to be one of the biggest in the history of music. The legendary Berry Gordy chairman of Motown Records has reached out and acquired the rights to the legendary Al Bell. Anyone who has ever listened to records on any where in the world has enjoyed the brilliant work of Berry Gordy's Motown magic from his humble beginnings in the infamous sound of Memphis from Al Bell's Stax Records.

It is simply mind boggling when you look at these two men and think of the many years of tough going to build up to this point. It is the opinion of the reporter, these two brilliant minds will create a major musical dynasty. Words could never explain my feelings when I learned of this move.

They convery, rap music has not and will not reach its full potential until kids in every market have daily exposure to this art form. The restrictions regarding rap music being apart of the radio has been lifted. However Jack and Bill combine a strong business acumen with street savvy to continue their success patterns. Their team of professionals have been able to garner massive exposure through clubs, stores, college stations, secondary stations and some major market exposure. Both were quick to stress the important role distribution plays in a record's success. You must make the product available to the consumers where it is being played.

A full service entertainment complex they operate Swadeheart Distributors a division of Rock Candy Productions which handles distribution of many labels through their company. Forthcoming releases include The B-Girls album entitled B-Girls Live And Kicking, a dedication album to the late Scott LaRoc, B-Boys At Work, a house music album entitled Put Your Meat To The Beat, a blues and jazz album by Sax Kari, as well as a love album for the quiet storm formats. Plans for a jazz and Gospel format are being formulated at this time. Currently they have a weekly cable television show entitled Rappers Around The World.

When you talk about an all encompassing entertainment business, you must mention Rock Candy Productions, B-Boy Records, Swadeheart Distributors, Jack Allen and Bill Kamarra. Considering the very aggressive profitable position their company has taken in the music business, it is understandable why the major labels have also taken a more aggressive attitude towards this musical art form that continues to expand rapidly outside the New York and eastern seaboard areas. Hats to the group of tenaciously determined professionals at Rock Candy Productions.
<table>
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<td>Terence Trent D'Arby</td>
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**CASH BOX Top 50 Black Contemporary Singles**

1. **THINKING OF YOU** (Columbia 38-07575) - Earth, Wind & Fire - 61
2. **MYSTERY** (EMI 850103) - Najee - 33
3. **LOVEY DOVEY** (Epic 34-07677) - Tony Terry - 65
4. **FATHER FIGURE** (Columbia 38-07682) - George Michael - 68
5. **BABY TONIGHT** (Capitol PB-44092) - Marlon Jackson - 52

Other notable entries include:

6. **COME AND GET THIS LOVE** (Atlantic 7-81162) - Street Fear - 57
7. **SEASONS CHANGE** (Motown 7-45042) - Exposé - 70
8. **I'M SO HAPPY** (Polydor 86713-7) - Walter Beasley - 51
9. **I WANT YOUR BODY** (Atlantic 7-81149) - Madame X - 63
10. **HEAVY ON MY MIND** (Warner Bros. 7-27974) - Club Nouveau - 73
11. **GET LUCKY** (Virgin 7-99398) - Well Red - 34

**YOU ARE WHO YOU LOVE** (EMI-Manhattan PB-50108) - Gavin Christopher - 77

**CHICK ON THE SIDE/PUSH IT** (Next Plateau 50071) - Sotl-N-Peppa - 76

**I WANT TO BE YOUR MAN** (Reprise 7-28229) - Roger - 36

**LOVE DON'T GIVE NO REASON** (Motown) - Smokey Robinson - 83

**OH GIRL** (RCA 5347-7-JAA) - Glenn Jones - 42

**SHE'S FLY** (Epic 49-07461) - Tony Terry - 40

**HE TURNED ME OUT** (RCA 6605-7-9AA) - Pointer Sisters - 87

**OOO LA LA LA** (Epic 34-07088) - Tina Marie - MARIE DEBUT

**I WANNA GET CLOSE TO YOU** (Geffen 7-28216-A) - Vannese Thomas - 46

**HOW LONG** (Polydor 877 126-7) - JerriWoo - 85

**LOY** (Warner Bros. 7-28318-A) - Teen Dream - 75

**DO THAT TO ME ONE MORE TIME** (CJ Rendition 75209) - Rena Scott - 81

**I GOTA FEELIN** (Profile 7169) - Sweet Tea - 80

**I PUT MY MONEY WHERE MY MOUTH IS** (Sound Recording 108/1OColo) - The Rose Brothers - 79

**I'VE BEEN A FOOL FOR YOU** (Session 7-9307) - Miles Jaye - DEBUT

**GOING BACK TO CALI** (Del Jurn 38-07679/Columbia) - J. COOOL J - DEBUT

**I DO** (Kalamia 1219) - Sundance (Featuring Kevin Stevenson) - DEBUT

**YOU BABE** (Striped Horse Spirit 7007) - De Baige - 82

**JENNIE** (RCA 6897-9-RA) - Chad - 86

**ONE MORE FOR THE LONLEY HEARTS CLUB** (RCA 6925-7-994) - David Ruffin & Eddie Kendricks - DEBUT

**TOUCH & GO** (Tommy Boy 7-28181-A) - Force MD's - 53

**PARTY REBELS** (Columbia 38-07360) - Centerfold - DEBUT

**THIS IS LOVE** (Portrait 37-07226) - Angela Clemmons - 78

**LOVE IS FOR SUCKERS (LIKE ME AND YOU)** - Full Force - 56

**JUST HAVIN' FUN** (A&M-AM-3007) - The Fit - DEBUT

**SKELETONS** (Motown 1007MF) - Stevie Wonder - 62

**BECAUSE OF YOU** (Debut 3FT(s) 1914) - Cover Girls - 63

**SYSTEM OF SURVIVAL** (Columbia 38-07308) - Earth, Wind & Fire - 66

**NOTHING VENTURED NOTHING GAINED** (Epic 34-07429) - Charlie Singleton & Modern Man - 69

**BABY I'M FOR REAL** (Warner Bros. 7-28150) - Sherrick - 71

**CRITICIZE** (Epic/CBS 254 07600) - Alexander O'Neal - 72

**LET'S START LOVE OVER** (Virgin, Virgin 7-9941) - Miles Jaye - 74

**KISS** (London/PolyGram 885-215-7) - Total Contrast - 84

**COME BACK TO ME** (Arista 1-9644) - Patrice Rushen - 88

**I COULDN'T BELIEVE IT** (RCA 5313-7-9AA) - David Ruffin & Eddie Kendricks - 89

**WHAT'S TOO MUCH** (Motown 1911MF) - Smokey Robinson - 90

**LETS TRY AGAIN** (Columbia 38-07645) - Surface - 91

**100 GAMES** (Solar 670013) - Shalamar - 92
CASH BOX TOP 12" DANCE SINGLES

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<td>THE WAY YOU MAKE ME FEEL</td>
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<td>WHAT HAVE I DONE TO DESERVE THIS</td>
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<td>I WANT HER</td>
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DANCE

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SUNDANCE/KEVIN STEVENSON (FATIMA PRI 1219)
I DO (12" Extended Version) (4:45) (Cambi Music) (BMI) (Kenny Ruffin-Sylvia Robinson) (Producer: George Kerr)

FORCE MD'S (TOMMY BOY TB 909)

EARTH, WIND & FIRE (COLUMBIA 44 07566)

GARRY GLENN/HEIL HUTCHINSON (MOTOWN 67856)
FEELS GOOD TO FEEL GOOD (12" Vocal Version) (4:08) (WB Music Corp/Silver Sun Music/DQ Music, Administered By WB Music Corp) (ASCAP) (Garry Glenn-Diane Quander) (Producer: Garry Glenn)

GEORGI (MOTOWN 67960)
BEDROCK (12" Club Mix Version) (6:04) (Georgio's Music/Stone Diamond Music Corp Administered By Stone Diamond Music Corp, (BMI) (Georgio) (Producer: Georgio)

ERIC B & RAKIM (4TH & BROADWAY BWAY 456)

MILES JAYE (ISLAND PR 2192)

WILL DOWNING (ISLAND PR 2172)

L. L. COOL J (DEF JAM 44 07563)

MEL'S MORGAN (CAPITOL V-15356)

MOST ACTIVE

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CLUB PICK

JODY WATLEY–Some Kind Of Lover–MCA

SUNNYWATSON–Some Kind Of Lover–MCA

STRONG ACTIVITY

PEBBLES–Girlfriend–MCA
SHANICE WILSON–No Half
STEPPIN’–A&M

TMA–Tears May Fall–Tommy Boy
COMPANY B–Perfect Lover–Atlantic

MICHAEL COOPER–To Prove My Love–WB

RETAILER’S PICK

Two Occasions–The Deele–Solo
V.I.P. Records
Manager: Kelvin Anderson
Location: Long Beach, Ca.
Comments:
“This Is Without A Doubt The Biggest Retailing Record For Us In The Last Few Days. It Should Cut This Talented Group To A Higher Plateau. The Music Industry!!”

Rocket It 2 U–The Jets–MCA
Barry Johnson
Club: Pegasus
Kansas City, Mo
Comments:
“Aimed Directly At The City Crowd. It Should Be A Big One For This Talented Family!”
SOMETHING'S OUT OF TUNE – Sony Corporation of America has begun something called the Sony Innovators Program which, the press release says, is to recognize “up-and-coming black artists in film, television and music.”

“We’re interested in joining with the entertainment industry in recognizing not only excellence but also innovative creative expression,” says Neil Vander Dussen, president of Sony Corporation of America. “It’s our wish that the Sony Innovators Program features artists who demonstrate unique qualities in their work — artists who aren’t afraid of trying new things and testing old limits. These performers will deserve to reach great heights in their careers. We just want to help them get their first taste of recognition.”

The way this works is three judges select groups of finalists from those nominated by record companies, and then a host of artists gets to choose who gets the honor. Does this make sense? Anyway, Herbie Hancock (who — coincidentally — record for the same label and whose albums have been rights-shaken away from new challenges), will be joining Kodo, the renowned Japanese percussion troupe, on March 8 at New York City’s Center in a piece called “Macrame.” Kodo will be on an 11-week tour, and this collaboration with Max Roach will be a once-in-a-lifetime affair.

EPIC, TOO – Last week I mentioned something about Epic’s Portrait imprint beginning to move in a jazz direction and right after deadline some of the details floated by my desk: Don Greshem, E/Ps head of A&R, will run the show. Andy Fuhrman, Epic’s A&R director, will oversee the “day-to-day operations” of the label, and the first signings include Ornette Coleman and Prime Time and David Murray. Those are two very hip signings. Very, very hip signings. And Portrait will also reissue historic material under the “Portrait Legends” logo. One more label in the pool, Splash.

BANFF, BANFF – Canada’s exceptional Banff Centre School of Fine Arts has pieced together another extraordinary faculty roster for its June 20-July 15 Jazz Workshop: Dave Holland (artistic head), John Abercrombie, Muhai Thuku, Richard Abrams, Abraham Adziah, Anthony Davis, Pat LaBarbera, Julian Priester, Marvin "Smitty" Smith, Don Thompson and Kenny Wheeler. For those interested — or for those who know somebody who might be interested — the latest АБитошнине датлвх in New York, February 7 and 12, as part of a 13-city audit tour. So phone up (403) 762-6180 if you want to know more about this.

The New Tango – Astor Piazzolla/Gary Burton – Atlantic 81823

Astor Piazzolla, the brilliant Argentine bandoneonist, composer and inventor of “cha tango” — and his quintet in a fine collaboration with vibraphonist Gary Burton. Piazzolla’s music has a cool surface and hot center, Burton’s music is just the opposite. This, Piazzolla’s “Suite for Vibraphone and New Tango Quintet,” is a scintillating blend.

Songs of Innocence – Zbigniew Namysłowski – Eastwind

A welcome American release from the talented Polish saxophonist, who is surprisingly melodic and subtle on this light, folksy disc.

Bright Ideas – Bruce Smith Jazz Ensemble – Sancia SJR 903

Bruce Smith, bright, heavy-rhythmic post-bop date from a solid percussionist and quinet.

Ullulation – Long Shot HTE 3-1

Producer: John Lee Krasnow

Jazz Feature Picks

Strong hard-bop date by a Messengers-like sextet, composed and produced by bandleader John Lee Krasnow and featuring ex-Messengers Valery Ponomarev.

Changing Rhythm – Scott辽宁

Demuth Group – Dark Stream DS 100

Producers: Paul Speer, Scott辽宁

Washington State-based, guitarist-led fusion group leaves the typical high-spirited stuff with a gritty, hard-rock edge.

Memories of You – Cecil Gregory

Sonus CG 1087

Producer: Cecil Gregory

Something completely different: par western swing, post jazz swing and par into the chamber music (real) from a unique gullitman.

No Baggage – Greg & Bev Smith

Intima SIE 7299

Producers: Howard Benson, Bill Bergman

Unusual husband-wife baritone (also alto and tenor and bassoon) team on North Texas State alumni — who for in a variety of jazz contexts.
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**CASH BOX TOP 100 ALBUMS**

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

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

- Platinum (BIAA Certified)
- Gold (BIAA Certified)

**THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
Hall Of Fame
(Continued from page 6)
And, to close it all, Mick Jagger
blasted through “Satisfaction” —
punching his hip, pointing at the sky,
jumping out his lip, in general doing
his Jaggerisms. Everyone knocked
his shoes into the audience, and Bruce
Springsteen even sang back-up
vocals. Also on the stage — playing,
singing, tapping tambourines — were
the E Street Band, Ringo Starr, Julian
Lennon, Dave Edmunds, Peter Wolf,
Mick Jones, Muhammad Ali (!), Arlo
Guthrie, Ramblin’ Jack Elliott, Elton
John, Neil Young, Nile Rodgers, a
whole mess of people. When Graham
intoned his, “See you next year,”
things were just starting to roll —
nothing looked like they had any
place better to go, nobody looked like
they wanted to stop singing. If the
room was only rented until a certain
hour — what, one o’clock? — the
room should be changed. Sure, rock ‘n
roll history was made up on that stage,
but a really galvanizing evening
could have shaped up.

In any case, Ahmet Ertegun and
Jann Wenner (Hall of Fame chairman
and executive vice-president, respect-
ively) served as amiable hosts, as always,
and everything was done with
dispatch. A model of the Hall of
Fame was shown — I.M. Pei (who was
in the house) designed it and it isn’t
going to just be going in Cleveland, it is
going to stand on a bluff overlooking
Cleveland, overwhelming Cleveland.
Pei has designed an eyecatcher,
and the Governor of Ohio and the Mayor of Cleveland were
learning. Look for doors to open in
‘91, or themabouts.

The march of awards went like
this:
Ertegun (subbing for Smokey
Robinson) inducted Berry Gordy in the
Non-Performer category. Gordy
(who came to the stage to the strains
of “Money,” which he made) made a gracious speech, ever-
ding it with, “God bless rock ‘n roll.”
Pete Seeger inducted Leadbelly (as
a Forefather).

Neil Young (subbing for Jack El-
liott, who rambled in too late) in-
ducted Woody Guthrie (as a
Forefather), and Arlo Guthrie ac-
cepted by saying, “I am fairly sure
that if my father had been alive today,
this is the one place he would not be.”
Jeff Beck (subbing for Chet Atkins)
inducted Les Paul (as a Forefather)
without saying very much, and Les
accepted without saying very much.

And then the big guns, the official
Hall of Fame inductees:
Billy Joel charmingly inducted the
Drifters.
Elton John charmingly inducted the
Beach Boys.

Little Richard (who was a charter
electee to the Hall, but who couldn’t
make it the year he was inducted due
to a car accident) inducted the
Supremes by talking — and talking and
talking — about Little Richard.
Bruce Springsteen intelligently in-
ducted Bob Dylan. Springsteen,
when he does these things, talks with
authority and insight, sort of like a
rock critic. He nailed Dylan’s spe-
cialness right to the wall: perfect.
And he even went in a jab at rock
critics, praising Dylan’s “undervalued”
recent work, saying that if it were done by a newcomer,
that newcomer would be tagged as
the “new Bob Dylan.”
And Mick Jagger very wittily in-
ducted the Beatles (the Beatles just
got in under the 25-year wire the Hall
goes by, the Stones are due till next
year).

And George Harrison, Ringo Starr,
Yoko Ono, Julian Lennon and Sean
Lennon came to the stage. Paul Mc-
Cartney stayed home, issuing a state-
ment that read, in part: “After 20
years, the Beatles still have some
business differences which I had
hoped would have been settled by
now. Unfortunately, they haven’t
been, so I would like to complete
a hypocrite waving and smiling with
them at a fake reunion.”

What that meant, nobody seemed to
know. It sort of put a damper on the
evening. “All Things Must Pass,”
made a Beatles once. “All You
Need Is Love,” wrote another.
Doesn’t matter. Paul stayed home.
“We love Paul,” said George Har-
son.

John would have been there, said
George.

John would have been there, said
Yoko.

And Diana Ross stayed home
(humor had it that Michael Jackson
was set to do the inducting if the head
Supreme made an appearance). Un-
like McCartney (and Little Richard
and Aretha Franklin in previous
years), Ross didn’t send a statement,
didn’t send somebody to thank every-
body for her, didn’t do anything.
Mary Wilson — happy with the
limelight — did the thank you.
(Continued on page 26)
Flying Fish Lands Two Grammy Nods

The pairing was as ingenious as any studio match-up in recent memory.

Indie Groove

Hello again. Boy, you take two days off and come back to four days’ work. My apologies to all the folks who wrote or called that I haven’t been able to touch bases with yet. Please keep those cards and letters coming.

Item. Gerry Granahan, president of Caprice Records since the label’s inception in the 60s, has re-established the company with headquarters in Lancaster, Pennsylvania. The venture brings rock and roll veteran Joey Welz into the Caprice organization as vice president/A&R, and also incorporates Welz’ own label, American Radio Records, as a subsidiary. Product currently being promoted includes a new version of the Comet’s classic “Rock Around The Clock.” Welz was a member of Bill Haley’s aggregation and has toured with such R&R legends as Fats Domino, Little Richard and Jerry Lee Lewis. Caprice has also signed “Paperboy,” a rock group from Iowa who want to be as big as Kansas; and Gilbert Espitia, who the label touts as being “an eighties version of Richie Valens and Buddy Holly.” Product is available on request by writing Caprice/American Radio Records, 621 Park City Center, Lancaster, PA 17601.

Item. Another rock re-make, this one on the Keep A Rockin’ label, features The Coastwatchers, a group comprised of ex-Little Richard sidemen, Larry Lennear (saxophone) and Charles Connor (drums), with vocals by the group’s leader, Robert Leslie, who also contributes guitar and keyboards giving out with Eddie Cochran’s “Teenage Cutie.” Get listening copies from 1972 Palmerston Place, #201, Hollywood, CA 90027, or call the label at (213) 662-5666.

Item. Singer/songwriter Chelsea, we are told, has released an album on Purple Panda Records entitled Rags To Riches which is currently available throughout Shelbyville, KY. Producer Jada stucker is handling promotion. Contact her at (502) 633-2090 if you’d like a listening copy.

Item. Louis and Clark will be exploring new territory when they open at the Club Lingerie in L.A. this Wednesday (January 27, 1987) . . . we’ll try to catch them before they trek further into L.A.’s uncharted wilderness of exposure rooms. Their album, Hollywood Capacity Maximum, stirred up some national trade attention. For a copy contact The Press Network (213) 664-3392.

Item. If you’ve been wondering if there is a viable way for medium-sized independent labels with some catalog to expand their marketing internationally without adding sixteen people to the payroll, or stepping off into an abyss without hope of success due to their lack of knowledge of the jargon, protocol, procedures and strategies necessary to effectively license, promote and administer product on the international level, check out the services offered by The Overseas Connection. This firm, owned by Peter Pasternak, former International Director at 20th Century Records and former International West Coast Director for Motown, might be the answer. According to Pasternak, he has found that there is a massive international market ready to gobble up 12” dance singles, quality jazz, heavy metal and legitimate blues product, among other musical categories. Pasternak is reachable by phone at (818) 905-0163, or by writing to The Overseas Connection, 4543 Willis Avenue, Sherman Oaks, CA 91423.

Item. The Record Plant’s mob unit has been in use recording hard rockers Racer X for the Shrapnel label during the group’s two-night gig at the Country Club in Reseda, CA. The project marks the initial team outing for co-producers Ron Bloom and Ricky Delena. The album is the third for the popular L.A. group.

Item. More news from Austin, TX. Jungle Records announces that they will unite with Beehive Records in the formation of a new label, Beehive/Jungle, for the purposes of recording and distributing a wider variety of music including funk, reggae, rap and African.

Item. Remember, next week The Independent Way salutes music industry sweethearts and, in March, takes you to the IAC meetings and other independent activities at the 30th Annual NARM Convention. We’ll also be saluting Musicland with an in-depth feature. Watch for it. And, as always, stay indie grove.

Phyllis J. Wickham,

THE INDEPENDENT WAY

Flying Fish Lands Two Grammy Nods

For the eleventh time in the last 13 years, Chicago-based Flying Fish Records has garnered prestigious Grammy nominations.

Not so surprising is the nomination of blues-harmonica legend James Cotton for his LP Take Me Back. This album is the consummate spirit of the rural south as it was experienced by sharecroppers and cotton-pickers, enriched by the presence of Chicago blues exponents Sam Lawhorn (guitar), Sam Lay (drums) and Bob Anderson (bass). The latter album is on the Blind Pig label, which is distributed nationally by Flying Fish.

Artists On Tour

Sleepy La Beef Goes Nationwide

WALTHAM, MA – Rockabilly/blues artist Sleepy La Beef brings his guitar and much admired rough-gruff and rough vocal style to the stage of the Palomino Club in North Hollywood, CA on January 28 as part of a national tour that will take the country rocker throughout the east coast, the south, southwest and the west coast, according to the artist’s management group, John Penny Enterprises.

Cucumber Jams at The Jam

NEW YORK, NY – On you huskies. Profile recording group Cucumber has set out on a winter tour of the northeast, starting with a stop at The Jam in Buffalo, NY this Friday (January 29), and continuing to North Hampton, MA; Albany; Portland and Cambridge, MA then heading back to NYC to gig at Siberia and take a five day rest before heading down to Swarthmore College in Pennsylvania and hitting the 9:30 Club in Washington, DC and the 8X10 Club in Baltimore. And that’s still not all. Cucumber then slices through four nights in New York and surrounding area before returning to Portland to round out their northeast tour on March 10. Keep the home fires burning; these are gonna be cold Cucumbers. Profile also reports that their debut album in now active on twenty radio stations, including WRAS, Atlanta. Hey, hold on guys, maybe a southern tour is in the offing.
Attendees at the NARM operations conference in Chapel Hill, NC were treated to a tour of Record Bar’s prototype retail outlet in the new Southcoast Mall. In addition to modular island displays, the store’s features include neon signs, under the counter type storage in its display cabinets, cassette cut-out bins, a peg-board style accessories wall, video customer control and, of course, the ultimate in scanning equipment at the check-out counter.
Nested amid the pines in the rolling hills of Durham, NC is one of the most efficient record distribution centers in the country. Located on a twenty-plus acre site, Record Bar Distributing Center pops up amid deserted sharecropper cabins and long unworked patches of farmland. As the chartered tour bus pulls up at the entrance and the NARM conference attendees spill out in the chilly afternoon air, no one suspects that they are about to spend two hours walking through a sophisticated, fully computerized operations center. No one, except perhaps those familiar with Record Bar president Barry Bergman and his retail chain, expected to find state of the art systems in the sleepy southern hills.

What a surprise.

Let's start with 57,000 square feet of main floor space, plus a return mezzanine over 24,000 square feet and a pick mezzanine extending over an additional 27,000 square feet. And then there is the lobby/reception and administration office accounting for another 15,000 square feet. Over 28,000 pick bins where product is a number not a name, and computer terminals control every phase of the distributing operation. It's hard to describe. You should have been there.
NEW RELEASES
JAZZ/BLUES

Flamenco Guitar Music of Ramon Montoya & Nino Ricardo
PACO PENA, soloist
Nimbus 5093

The flamenco style stems from two distinct traditions, the older style combining soloist and singer to form the "cante jondo" or flamenco song, and the modern virtuoso solo style which is typified by the present recording. Drawing on the work of Montoya and Ricardo, guitarist Paco Pena demonstrates flawless rhythm and extraordinary dexterity through thirteen short works by the two flamenco masters. Pena negotiates the most difficult passage-work with ease; particularly impressive are his arpeggio figures and those sections combining rhythmic accompaniment and a melody line. Nimbus Records prides itself on achieving a natural sound on its CD recordings, and this one is no exception. Tape hiss is virtually non-existent allowing all the nuances of the performance to come through. Also provided are extensive background notes on the composers, the soloist, and the flamenco tradition in general. The running time for this CD is 55:04. Highly recommended for guitar and flamenco enthusiasts.

Gary Starr

CASH BOX
YOUR BEST PROMOTIONAL TOOL.
READY TO WORK FOR YOU AT NARM, MARCH 11 - 14, 1988

NARM ISSUE ADVERTISING DEADLINE: MARCH 1, 1988
Reserve your advertising space now.

Richie Cole

LOS ANGELES, CA - Jazz alto saxophonist Richie Cole was the guest of honor at a cocktail reception held at the Milestone/Fantasy Records label party hosted by Milestone/Fantasy Records at LA's premier jazz club, the Vine Street Bar & Grill, prior to taking the stage at 9:15 p.m. to bring his "Alto Madness" to an appreciative first-night audience.

Cole's appeal goes beyond the bebop jazz phrasings at which he is so adept, to encompass myriad musical styles and moods. He stretches out on tunes like Tadd Dameron's "On A Misty Night," proving that his reputation as a master of the fingers, faster-than-the-eye school of sax solo is well earned. The technique is fun to watch and even more exciting to hear. Rather than the blurred confusion one often hears when lesser players attempt to accelerate, Cole's virtuosity allows the listener to single out every note, to ride with him on a roller coaster that plunges downhill at break-neck speed then zooms upward, slowing occasionally to take the listener around a fresh curve. They say "people are City" with silver spoons in their mouths. If such things are possible, then Richie Cole must have been born sucking on a reed.

In response to a request for a blues number, Cole provided a rich, turbulent, and gutsy version of "Kansas City" using his solo space to enlighten the listener as to his own influences. There is a lot of Coleman Hawkins and Sunny Stitt. Continuing glimpses of Charlie Parker. A respect for Coltrane. But there is never imitation, never more than a brief nod of the horn, so to speak, as if to indicate, "hey guys, I'm glad I got to hear you... I'm glad you were there... now, this is me." Then Cole will climb aboard that personal roller coaster again, using the familiar "Cloudburst" as track and trellis, climbing, dipping, soaring, sometimes flying inches above the rails, then touching down lightly, with a kind of satisfaction, as if he had successfully brought home the eggs after a perilous adventure with a Hobbit.

Dispite his individualism and quite remarkable knowledge and control over the blues is no pretentiousness here, none of the 'I know something you don't know' jazz that often raises its horn-rimmed head. Cole's playing reveals a respect for the melody as well as an inventiveness that searches over, under and around through the harmonics. His current LP is well-named, and should be just the corridor to lead Cole, and his Alto Madness concept, to a wider audience.

Phyllis J. Wickham
Carsh Box, February 14, 1988
NINTH ANNUAL ACE AWARDS — As award shows go, this one was poorly paced with conventional snooze segments and a couple of laughs here and there from such comedians as Bob Goldthwaite and Billy Crystal. Jennifer Holiday delivered an outstanding gospel number, which was the only live singing in the show. The problem with the ACE awards is that Cable has so many stations and programs which are selectively seen that most of the nominated shows had never been viewed, either by the awards presenters, audience or home viewers. I don’t care if they gave away ACE’s between acts of Oklahoma, it still would be a meaningless exercise for the general public.

The Emmy’s will be covering a lot of these categories anyway. Don’t get mad we love you in Cable. You are responsible for more innovative shows, comedy, sporting events — more risk taking than the major networks. I’m sure there must be more interesting way to get out the word. Let’s keep the ACE’s an industry function, for the time being anyway.

Topping the list of individuals receiving ACE’s were Barbara Babcock for Actress in a Dramatic Series (USA Network’s Alfred Hitchcock Presents.) Timothy Bottoms for Actor in a Dramatic Series (HBO’s The Hitchhiker.) Sir John Gielgud for Actor in a Movie or Miniseries (A&E Cable Network’s Time After Time.) Hal Holbrook for Informational or Documentary Host (SuperStation TBS’ Portrait of America.) Robin Williams for both Performance in a Comedy Special and Writing a Comedy Special (HBO’s On Location Robin Williams, an Evening at the Met.) Major program winners were Showtime’s Paul Simon’s GraceLand: The African Concert for Music Special; ESPN’s The America’s Cup — Challenge Down Under for Sports Event Coverage Series; The Learning Channel’s Ordinary People for Documentary Series. The Golden Ace, for outstanding overall achievement went to Russia: Live from the Inside on The Discovery Channel.

SPEAKING OF CABLE INNOVATIONS — HBO has announced the presentation of Waldheim, which will explore the allegation that the former United Nations Secretary and and current President of Austria was guilty of Nazi war crimes. The show will be in the form of a commission of inquiry with two legal teams presenting and challenging evidence before a panel of five internationally eminent judges. Colin Callender, HBO Showcase executive producer said, “Every effort is being made by HBO and Thames Television to ensure fairness and impartiality during the inquiry. The framing of charges, rules of evidence and all legal procedures will be determined by the judges and attorneys who make up the Commission. The nine days of hearing will run uninterrupted as a judicial proceeding, with the television cameras present only as observers.” The show is scheduled to debut in June, 1988.

FOX HILLS AND NFL QUICK RELEASE SUPER BOWL VIDEO — Fox Hills Video and NFL Film Video are planning to release season highlights for both NFC and AFC champions, plus footage from the Super Bowl, on February 15th. The Super Bowl itself will be played on Jan. 31. To deliver so quickly Fox Hill and NFL Films have placed all of their operations on around-the-clock schedules. Pre-order date for the 50 minute, $19.95 production is Feb. 1st.

MORRIS DAY GOES FISHING — Pictured (l to r), Morris Day is joined by friends Jimmy "Jam" Harris, Terry Lewis and Jerome Benton during the video shoot for Day’s new single "Fishnet." Day’s Warner Bros. album, Daydreaming will be out Feb. 22nd.

NCTV ANNOUNCES "MOST VIOLENT" AWARDS FOR 1987 — The National Coalition On Television Violence released it’s statistical "awards" for films with the most incidents of violence. The organization’s Jan. 25th announcement first applauds Empire of the Sun, The Last Emperor, and Full Metal Jacket as the most educational films, each dealing with violence realistically as a human tragedy without glorifying it. Films rated "unfit" include The Running Man with 146 acts of violence per hour, Fatal Beauty with 134, Death Wish 4 with 116 per hour, and RoboCop with 96. Masters of the Universe, a live action PG rated takeoff of the Maitel toy series, was rated the most violent film directed towards children with 137 acts of violence per hour. Arnold Schwartzenegger and Whoopi Goldberg were named most violent actor and actress of 1987.

EXECUTIVES ON THE MOVE IN VIDEO — Warner Home Video announced that Gordon Adam has been appointed Managing Director of Warner Home Video, Ltd., New Zealand. And Marla E. Levine has been appointed as an attorney, business affairs and legal, for the Video Division of Gulf & Western’s Paramount Pictures Corp. Ellen Svaco has been named Manager of Creative Services for New World Video.

Julius Robinson

CASH BOX TOP 40 COMPACT DISCS

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<th>THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.</th>
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<td>CREST OF A KNAVE</td>
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Cash Box February 6, 1988
The new album has a lot of latin edged feel. Hellwell explains, 

"it seems to have reared it's ugly head this latin business (smiling). It's a lot of fun. But i should mention that the singer south of the border in the album is a star and i was happy to take the opportunity to work with him."

He then goes on to talk about the album Free As A Bird is it's excellent production values. The band brought in Tom Lord-Alge who had produced at Peter Gabriel and Steve Winwood to help with some mixes. We work so slow... we'll go out and have a cup of coffee and he'd done a guitar take and i'd done a piano take and put it in the sound while he was on the road, he brought in special effects that we hadn't thought of. When you're working on a year on an album it's hard to see the big picture. It comes in and punches you in the head and kneels you in the balls and makes you wake up to the fact that this is a different sound. We liked it. It put life into the songs.

"Free As A Bird" uses the talents of the new medmen. "Mark Hart, who was with us on the last tour and proved to be a very valuable asset to the band, is on the album as a writer. He's a part of the band and plays the acoustic guitar on the song 'Where I Stand' and also sings several lines with Rick. It's nice to have another voice on the album when one man is doing most of the singing.

Supertramp will embark on a world tour beginning with Canada and end in the U.S. on January 30, 1988. Appearing live with the band will be keyboard player Marty Walsh, keyboard sax player Brad Cole, and percussion player Steve Reed. Supertramp has always had a large international following. In support of the new album, the band will have recently returned from their first trip to Brazil and the turnarounds impressive. "Our first concert was performed just after a hurricane hit that 70,000 seat stadium in Rio. Soundwise it was difficult, but we went over very well. A lot of people on the downtown, 137,000 people at a soccer stadium. As you can tell by the figures, we're quite popular in Brazil, and we played night after night, eventually played in Sao Paulo to 137,000 people at a soccer stadium.

"Brazil has been a very special place for us. Originally the mid to late seventies we played to a very young audience. With the success of Breakfast In America it expanded quite dramatically to a much older audience. With the success of Breakfast In America it expanded quite dramatically to a much older audience."

The departure of Roger Hodgson was an important turning point in the sound of the band. What were the reasons for the departure, and will Supertramp perform any of his songs anymore? "On stage, for the moment, we just do 'The Logical Song' and 'School', says Hellwell. "We don't do a lot of Roger's songs, because we can't do them justice. Some of them are so much his voice. Like 'Dreamer' for example.

"With Roger and Rick writing the numbers, and Supertramp making an album every couple of years or so, each writer had four songs every two years. Roger was so prolific, he had a library of 30-50 songs, or more, and he could have continued and done a solo album on the side, but since Breakfast in America we're looking for a little different sound. We liked it. It put life into the songs.

Supertramp's first album after Hodgson's departure was the darker Brother Where You Bound. "We had made a couple of live albums before making the last one with Roger, Famous Last Words which was another kind of live album. We just wanted to do something a little more serious. However on this tour we felt that the Brother Where You Bound piece would be too heavy, so we won't be doing it live. The new album is a lot lighter again, and that was something we were looking forward to."

Use of live films will remain an integral part of Supertramp's live show. "We view ourselves as eight (with medmen) musicians, not ego-superstars with the spotlight on them. The personalities are back a bit, so what you watch is the stage, lights and visuals which consist of a number of different films we've put together over the years. We update the films each tour so they are a little different. We'll still have the well known linear visual sequence for 'Rudy'. We have a new film for the new album cut "An Awful Thing To Waste", which is a song about wasting talent."

Concludes Hellwell, "The real test of a group is what you do with live. With help, you can make almost anything work in the studio. But live... that's different."

If Jack Can't Come To The Mountain... - "Then the mountain will come to Jack." Jack Bruce (c), that is. The former Cream bassist recently joined former Mountain guitarist Leslie West (fr) and Twisted Sister drummer Joe Franca (l) to lay down tracks for an album called Theme to be released this Spring by Passport.

Hall Of Fame (Continued from page 20)

Brazil Record Sales Hold Ground

Christopher Pickard

RIO DE JANEIRO - Despite Brazil's roller-coaster economy, 1987 turned out to be a better year for the record companies than they could have possibly expected, with sales rising 13% from 1986, which was a boom year.

According to figures recently released by the Association of Brazilian Record Producers, 55 million albums were sold in Brazil in 1987 and 7.5 million tapes. This is an increase of 13 million sold in 1986, which had remained relatively stable for nearly a decade.

The top-selling artist in Brazil, for the second year running, was Xuxa, an attractive model who hosts a children's television show on the all-powerful TV Globo network. Xuxa has two albums in the top ten, Xuxa and Mar do Xou da Xuxa, which has sold 2,639,000 units and Karaoke da Xuxa, which has sold 627,000 units.

Roberto Carlos, who used to reign supreme in terms of record sales, sold 1.8 million units of his 1986 release in 1987, and 1.5 million units of his newest release.

The fifth-largest selling album in Brazil in 1987 was the soundtrack to the Globo soap opera, O Outro (1.7 million units), followed by Trem da Alegria (one million units), Michael Jackson's Bad (700,000 units), and Madonna's True Blue (680,000 units).

Besides Jackson and Madonna, the international albums to ring up healthy sales in Brazil included Julio Iglesias' Un Hombre Solo (600,000 units), Supertramp's Autobiography (250,000), Police's Greatest Hits (200,000), Sting's Nothing Like the Sun (125,000), U2's The Joshua Tree (180,000), A-ha's Sale of the Day (180,000), Carly Simon's Comin' Around Again (80,000), Suzana Vega's Soltitude Standing (50,000), and the soundtrack to La Bamba (254,000 units).

The success of the recent Sting and Tina Turner tours and a Hollywood Rock Festival, has firmly placed Brazil on the tour map, especially at the large multinational sponsors and the country is coming forward to bank the show. Coca-Cola, in the case of Sting, Pepsi-Cola for Tina Turner, and British American Tobacco for Hollywood Rock and the Free Jazz Festival.

Brazil has also managed to establish the credentials of its promoters, especially Manuel Placan, who looked after Sting and Tina Turner, and Mills & Niemeyer, who put together Hollywood Rock.
Mike Oatman...
"The Country Radio Seminar Has Become A Premier Event."

Since its debut almost 20 years ago, the Country Radio Seminar has gained a reputation as an event which gets better and better every year. It has grown from an original three or four dozen broadcasters to 350 annual attendance now approaching 1,000 country radio leaders and music industry professionals.

Country Radio Seminar executive director, Frank Mull, has had a lot to do with the growth and magnitude of the event according to Mike Oatman, who is president of the Country Music Radio Broadcasters Organization. In a phone interview, Mike Oatman praised Mull and the entire organization for progressive efforts.

"First, let me give a lot of well-earned credit to Frank Mull," said Oatman. "As executive director, and one of the 'founding fathers' (along with Charlie Monk, Biff Collie, and Tom McEntee) of the seminar, he has been truly dedicated to its success. Frank is the force that makes it work. From the 40, or so, people who attended our very first seminar, to the 1,000 attendants now, Frank has built the seminar into a premier event for country radio and the music industry as a whole. I feel we are part of Frank Mull and those other valuable volunteers who work so hard.

Mac Allen, a member of our board of directors, has also been an important, long-time contributor to the seminar. He cares, deeply, about the progress of the seminar. We try to keep it as 'pure' as possible. We don't promote a convention-type atmosphere. There is very little party time, but a lot of learning time. We feel this has contributed to our growth."

Oatman went on to explain the importance of this year's seminar. He said that this year's seminar is truly an important event in the history of country music. "We identified the need to work closely with the music industry personnel and entertainers. We knew we should seek more attendance from those individuals and organizations. Now, the attendance is nearly 50-50 in relation to country radio and music industry people. And, we have added an additional day to the seminar."

"We have also tried to get more artists involved and, this year, Kenny Rogers and Charlie Daniels will be speaking to the group. Also, Frank Mull has just announced that Hank Williams, Jr. the ACM and CMA 1987 Entertainer of the Year, will perform on the Super Faces show. Yes, we're proud of our growth and success, and we hope to see many old and new friends in Nashville during February 11 through 13." Joe Henderson

ALBUM REVIEW

LYLE LOVEITT - Pontiac - Curb/MCA, MCA-42028

Lytle Lovett is surely one of the most individualists to come along for a good while. You'll find a lot of good acoustic sound in his arrangements. His phrasing is unique, different, and the tempos and rhythm patterns play important roles in his compositions. You'll find some controversial lyrics in his songs ("If I Had A Boat" and "She's No Lady"). However, one can't deny the attention Lovett's writing demands. Lovett has gathered a multitude of fans in the recent past. We believe this new LP will add to that total. Lovett may best be described as "intriguing."


OUT OF THE BOX

Highway 101 (Warner Bros., 7-21105) Cry, Cry, Cry (2:28) (Sweet Baby-BMI; Music City-ASCAP) (J. S. Sharir, D. Devaney) (Producer: P. Worley)

From the guitar pickin’ solid country intro, Highway 101 hops on this song and rides it to the end. This release has been a “hot cut” on their album, and we can see why. The true country lead vocal of Paulette Carlson has a built-in exciting quality, and the harmonies are perfectly placed and blended. The song has a “lost love, but true” theme. The arrangement is up-tempo in traditional fashion. Highway 101 is a true country group and the overall sound of the group is very refreshing to true country fans!

NAINTHESVILLE NOTE-ABLES

Florida Bill... Comes Back To Country!

His real name is Earl Lett, but country music fans know him much better by “Florida Bill.” Earl is from Pensacola, Florida (originally), and he picked up that nickname while playing a club there in 1980. The name stuck with him and, somehow, when you meet him, the “Florida Bill” name seems to fit better.

He sings country music straight from the heart. However, even though the songs come from the heart, they surely do pass through his soul on the way to the listener. Florida Bill’s latest single was a song titled “I Want To Love You All The Time,” which he wrote and recorded on Sunbonnet Records, with Gene Gordon producing.

There’s another difference between Florida Bill and most country singers. He doesn’t claim the guitar as his main instrument. Rather, he is a saxophone player. Bill says his first professional gig was for his landlord when he was very young. His landlord heard Bill practicing and invited Bill to his house to play sax while his daughter played piano. With a big smile, Florida Bill said, “I made fifteen dollars for that job!”

By the time Florida Bill was in high school, he had his own five-piece band, and it was a good group, according to Bill. “We mixed up the music format played anything the audience wanted to hear. We even landed an overseas tour. After I got home from that tour, I wanted to try something different for a while. I moved on to see what California was like.”

“I was a barber shop, out there, and Ike Turner’s baritone sax player came in and told me that I was looking for a sax player. He told me not to even try for the job if I wasn’t totally confident of my abilities. I went right down and auditioned. I got the job, and stayed with Ike for two years.”

From ’72 through ’83, Florida Bill formed another group to call his own. He also formed Beantown Records up in (you guessed it) Boston. Bill followed his heart in ’83, however. He sold Beantown Records, broke up the band, and headed for Nashville to concentrate on his career in country music his first love. Currently, he has an album on the market with the same title as his single. He wrote all the songs on the album, so his talents are multiple. And, if you want to know what type showman he is, here’s a hint…he went to Homeinstead, Florida to play for three weeks, and they held him over for eight months!

Florida Bill (Earl Lett) is a pleasant and charming man. In many ways, his broad smile and genuine friendliness reminded me so much of the late, great O.B. McClinton. Florida Bill is not your ordinary country artist. Bill knows that, and he is justly proud of the fact. He has a style and sound of his own and that’s what it takes to succeed in this maze of directions called the country music business!

Joe Henderson

COUNTRY

FEATURE PICKS

CRYSTAL GAYLE and GARY MORRIS (Warner Bros., 7-28106) All Of This And More (3:36) (MCA, Sweet Angel, No Ears-ASCAP; Screen Gems-EMI-BMI) (B. Foster, J. Kimball, G. Prestopino) (Producer: J. E. Norman)

Here’s a beautiful mid-tempo ballard for these two outstanding and finely blended voices. Look for this one to win a lot of duet awards. The lyrics are impressive, as are the talents of Gayle/Morris. It’s “black tie” country with a super strong production.

DARDEN SMITH (Epic, 34-07709) Little Maggie (2:59) (Dejamus, Crooked Fingers-ASCAP) (D. Smith) (Producer: R. Benson)

This product is “bluegrass” in its production and arrangement. It features a pleasant tempo and lyrics. Darden Smith performs this one with a choppy, but effective, delivery. There is some fine fiddle playing on the “hill,” and a long, good ride at the end. We really enjoyed it.

HEAVENLY APPLIES FOR MEMBERSHIP! Songwriter/actor David Heavener, recently in Nashville promoting his new movie “Outlaw Force,” dropped by The Songwriters Guild of America to submit his application for membership. Shown from left are: Kathy Hyland, southern regional director, SCA; Heavener; Carol Sampeiro, assistant regional director, SCA. Heavener wrote, directed and stars in the movie, as well as writing and performing the songs included in the movie soundtrack. Photo by Sherry McManus.

RECKY HOBBS GETS READY FOR NEXT VIDEO SHOT. Studio Productions director Coke Sams, left, and chief cinematographer Jim May, right, set up the next shot during filming of Recky Hobbs’ new video, “I Need Thee.” As Recky, center, listens intently. The video, on her new debut MCM single, was shot at Night View Inn, a Nashville club, using 16 mm film which will be transferred to video. MCM chief executive officer, Alan Bernard, was the executive producer on the project. Photo by Mark Renz.

RONNIE DOVE IS IN EXCELLENT COMPANY. Singer Ronnie Dove is surrounded by the members of The Forester Sisters following a recent appearance of the Nashville Network’s “Nashville Now” program. The Diamond Records artist performed his forthcoming single, “Heartache Going Downtown,” during his guest appearance on the highly rated show.

Cash Box February 6, 1988
DUSTY MARTIN (Sound Track, ST-1103) I Don’t Love You (2:29) (Screen Gems-EMI-BMI) (J. Henderson, D. Mitchell) (Producer: J. Henderson)

“Don’t you believe” the title of this song! She does love you, and you will fall in love with the soft, innocent voice of Dusty Martin! The song lyrics and melody are clever and appealing. It’s one of those you will want to hear again. You’ll be singing along. The production reserves the spotlight for Dusty’s vocal, but the instrumentation and arrangement are purely complementary. Super choice to follow up her first chart song!

ATLANTA (Southern Tracks, ST-1091) Sad Cliches (3:00) (Eufaula-BMI) (B. Buie, R. Hammond) (Producer: D. Johnson)

Good, clean sound with a production that perfectly places emphasis through the arrangement. Excellent feel song with a driving beat. A very good release by Atlanta for Southern Tracks. Listen for the unique phrasing and some “echo” harmonies.


Oooh, yes! This is country (get-down) blues! We were swaying to the beat. Strong, growing vocal by Teresa, complete with a “mean” sounding horn and piano rolls. It’s blue, honky tonk country coming from one strong, little lady.

JUBAL (Starbrite, U-20388 M) Must Be Love (2:31) (Big Eyes-ASCAP) (J. Stark) (Producer: J. Stark)

Look for this new group to get some fine results from country radio. This is the first release from the new Starbrite label, and we’re looking forward to more of this sound. John Stark tells the story with isolated lead vocal, but the dominant harmony is great! Up-tempo feel song, with fine potential for airplay.

JAMES VANDERBURG – Love Me Tonight – L’il Bill, LB-106)

James Vanderburg makes a habit of making good products. This one is no exception! Vanderburg does L’il Bill Records another fine job on this latest release. He ran away with the Dark Horse Consensus this week, and the vote was surely justified. Some of the stations giving James the nod were: WHON, KDZ, WMUR, WASP, KBOE and KXAL.

NEW AND ACTIVE

1 SHOULD IT BE EASIER THAN THIS
   Charley Pride-16th Avenue

2 FOR YOUR LOVE
   Tony McGee-Miller

3 IT GOES WITHOUT SAYING
   Tim Mohak-Alpine

4 BAD DAY FOR A BREAK UP
   Carl McCord-Grazette

5 DANCE FOR ME
   Don Malenko-Moama

6 UNATTENDED FIRE
   Rizzy Bailey-KCA

7 IT TAKES TWO HEARTS
   Mason Dixon-Premier One

8 SHOW ME (I’M FROM MISSOURI)
   Lory Swift-Investar

9 OVERDUE
   Canyon-16th Avenue

10 I WISH WE WERE STRANGERS
    Ogden Harries-Door Knob

11 I CAN’T HANG ON ANYMORE
    Dennis Payne-Tommy

12 ANOTHER WOMAN’S MAN
    Bobby Loco-615

13 A HONKY TONK HEART
    Clay Boker-Rain Forest

14 NO HEART LEFT TO BREAK
    Robon and Crater-16th Avenue

15 DON’T START THE FIRE
    Marcia Lynn-Evergreen

16 CATCH 22
    Daniel Holt-Anoka

17 CALENDAR BLUES
    Jill Jordan-Maxx

18 I KNOW YOU
    Mindless-Heart

19 SAD CULCHES
    Atlanta-Southern Tracks

20 THANKS FOR LEAVIN’ HIM
    Paula McCulla-Rivermark

21 DO YOU HAVE TO GO
    Wynd-Keene,

22 ON A GOOD NIGHT
    The Johnstons-Hidden Valley

23 MY BABY UP AND WALKED...
   Mike Wilson-Music City USA

24 TEN MOST BEAUTIFUL GIRLS
   Stet Barcrest-Atascosa

25 THE ONLY THING I’D CHANGE
   Lory Frye-Round Robin

26 THE DAMAGE IS DONE
    Carol Gibson-Mikron

27 JACK DANIELS MORNING
    Doc Sharmie-Sharm

28 LOVE ME TONIGHT
    James Vanderburg and the Vandals

29 HERE’S TO THE ONE
    Darrell Monroe-Door Knob

30 THE TANGLED WALTZ
    Matthew Colin-Phyre-At Midnight

Title - Artist (Label) - Total Airplay

THE PLACE WHERE LOVE... - Randy Anderson (Comstock) - 27

ANY OLD TIME - Billy Western (Empire) - 22

DANCE FOR ME - Bobby Helms (Playback) - 22

PARDON ME - Karen Donovan (Door Knob) - 21

AFRAID TO STIR THE ASHES - Ernie Bivens 3rd (GBS) - 19

YOU ARE MY ANGEL - Billy Parker (Canyon Creek) - 19

IF ONLY - Will Travis (GBS) - 17

IF LOVE GETS THERE... - Bert Floyd (Evergreen) - 16

THINGS SONGS ARE MADE OF - Bonnie Guitar (Playback) - 12

GRAY HEADED WOMAN - Stan Steele (Gallery II) - 11

YOU TURNED... - C. Moody & The Moody Bros. (Lamon) - 10

I’M A BELIEVER - J. Lewis Brewer (NSD) - 10

NOBODY LOVES ANYBODY - Amarillie (Charta) - 9

THE TEN COMMANDMENTS - Bodine Jones (Door Knob) - 9

I WILL HOLD YOU - Randy Vanwarmer (16th Avenue) - 6

STANDING IN THE SHADOWS - Larry Rollins (NSD) - 6

WALKIN’ THROUGH MY DREAMS - Dan Garner (Skyway) - 6

I MAKE THE LIVING - Danny Shirley (Amor) - 5

TERRI GIBBS DONATES A PERCENTAGE OF ROYALTIES. Country and gospel starlet, Terri Gibbs, has earmarked a percentage of her royalties from her latest album project, “Turnaround,” to go to the Tennessee School for the Blind. Gibbs records for the New Canaan Records, a division of Word, Incorporated. Pictured at the presentation of the first of these checks are (l. to r.) Harold Joseph, vice president/general manager for Word, Inc. (Nashville; Brit Gilmore, Gibbs’ manager; Gibbs; Harbans Dhindia, director of the Tennessee School for the Blind; and John Mays, director of A&R for New Canaan Records.

CASH BOX  We Talk Directly To Radio Every Week
Rappin' With The Writers:

MARK SHERRILL

Mark Sherrill says, "I was never interested in anything else but music, when I was growing up." Mark did his growing up in Alexandria City, Alabama, and started playing in a rock and roll band at the age of 13. He made his first trip to Nashville when he was 16. His parents had to beg him to come along for a visit with his sister Dianne Sherrill (prominent Nashville entertainer). After a trip to Printer's Alley, where he saw the Nashville Cats, he begged his parents to take him back to Alabama. Less than a year later, Mark was back in Nashville for good. He was cleaning tables at a local club where he met Al Gallico, a prominent Nashville publisher. "He gave me a job running errands for his company. I'd take song tapes out to the famous artists...But, the writers, who were around Al's place, really inspired me...Guys like Norro Wilson, Billy Sherrill, Steve Davis and such...I learned to write the best song I could. He helped and encouraged me, and gave me complete freedom as a writer. "Y'know, Billy Sherrill is my first cousin and I never met him until I came to Nashville."

Mark tells about meeting a new singer, a few years later, the first meeting was brief, but she said her name was Jill Cresson. The next time she saw her, her name was Lacy J. Dalton. Mark and Lacy J. have written some great songs together. Mark's biggest thrill was the first time he got to write with Billy Sherrill, and the results were thrilling, too. Their first song was "Red Wine And Blue Memories", which brought Mark his first BMI award. Since then, Mark Sherrill has gone on to become one of Country Music's finest writers.

Joe Henderson
Data East launched some new products at their recently held distribs meeting in Chicago (1/21 & 22). Among them - the "Oscar" (kit) and "Vigilante" videos, along with their second pin entry, "Secret Service", which drew terrific response from distribs. More details later.

We've heard some interesting observations from traders who attended the ATE convention in London earlier this month. C.A. Robinson's Ira Bettleman, a regular at this noted international event, described it as a "successful show" but had noticed a decrease in American representation on the manufacturer and distributor level. He saw products by such manufacturers as Atari, Bally, Data East, Konami, Sega, and others, that have not as yet been introduced in the U.S. but will certainly be available at ACME '88 in Reno., he advised... World Wide Dist's Fred Skor, after an absence of about five years, made it a point to attend ATE this time around, accompanied by his wife, Kitty, and his son, Doug. He made mention of the abundance of amusement machines with prizes (and fruit machines) that were prevalent on the exhibit floor and also commented about the "success of the one pound coin" which replaced the one pound note in England, stressing that it has helped bring about a "tremendous boom for the coin-op industry" out there. Fred noticed that some of the big cockpit games are operated at 1-play for a 1-pound coin; and many other games are priced at either 2-plays or 3-plays for a 1-pound coin. "What we need in the U.S. is a distinctive dollar coin", he told us. He also suggested that the major trade associations exert every lobbying effort in behalf of amusement games with prizes for the U.S. market. "The prizes could be limited accordingly and the games could include all amusement categories," he said. "The result would bring increased income for the operator... Heard a number of favorable comments about a new helicopter game introduced by Sega at ATE. Believe it is called "Thunderblade" but we were unable to verify by deadline.

Veteran operator Lou Placek (Bird Music-Manhattan, KS) has been named "official historian" for AMOA, his project being to trace the chronological history of the association from its inception (as MOA) back in 1948 to the present time. And he is well qualified for the job. Lou, a past president of AMOA (1969-70), has racked up fifty years in the coin-op business, having started out while still in his teens!

Make a note that World Wide Distributors in Chicago has a new FAX number - (312) 384-0639. They are inviting customers to use this fast, convenient means of communication, 24 hours a day.

Camille Compassio

NEW ARACHNID DISTRIBUTOR. Bulleye Dart Company was recently appointed a distributor of Arachnid's line of dart games in Great Britain. This past December, Bulleye's Brian Raymond made a visit to Arachnid, Inc.'s corporate headquarters in Rockford, IL where he was greeted (I-r) by company president Paul Beall. In announcing the new appointment, Bernard Powers, director of marketing and sales at Arachnid, said "The marketing staff at Arachnid is very excited about adding Great Britain as a new market." Bulleye Dart Company is located at 8 Abercorn House, Butterfield Road, Boreham, Chelmsford CM3 3 BP, England.

Bally Midway's 'Escape From The Lost World'

Bally Midway is introducing an all new three-dimensional playfield environment in its new "Escape From The Lost World" pinball machine. The scenario might sound like something straight out of a science fiction movie, which puts you in a mysterious world, forgotten by time, where dinosaurs still roam the earth and volcanos spew hot molten lava. There's a treasure to be found in this lost world, but the hunt involves risk and a heart pounding race against time.

"Escape..." utilizes three-dimensional effects throughout the playfield and these include craters, rocks and other realistic obstacles plus the unique "Bridge of Gold" skill shot feature to capture the player's interest.

Designed by Bally's Dan Langlois, the game challenges players at the very onset when they find themselves lost in a huge, time-forgotten crater peppered with gold treasures, to the pulse-racing moment must Escape from the erupting volcano.

To escape, players must first open the "Escape Gate" by hitting the three "Dino-Egg" drop targets. Next move is to climb to the second level by taking the mystery path or shooting into the crater cave. The drama reaches a crescendo as the player's third flipper is set up for the thrilling shot across the treacherous "Bridge of Gold" leading to the volcano. The volcano erupts as the fourth flipper is set up for the big Escape shot. Racing against time, the player must End before the gate is closed. Upon completing the Escape, the player collects the big treasure.

The game employs all new diagnostics (in compliance with standardization committee guidelines) to simplify meter readings and adjustments. The hinged playfield allows for ease of servicing.

Further information may be obtained through factory distributors, or by contacting Bally Midway Co. at 10601 W. Belmont Ave., Franklin Park, IL 60131.

Rowe R-92 Shines On Super Sunday

CHICAGO - As the pre-game publicity was winding down and Super Sunday was fast approaching, Rowe International was gearing up, not only for the NFL's championship game, but for the halftime show as well. Officials at Rowe were already looking past the thirty minutes of gridiron action because a 20-foot high Rowe jukebox replica would be the centerpiece of this year's halftime show - "Something Grand" - produced by Radio City Music Hall Productions (Cash Box, 1/16/88 issue).

"We're delighted to be part of America's favorite and most viewed annual sporting event," declared Rowe president Gilman King. "Having a giant replica of your best-selling product on the 50-yard line of the Super Bowl with 140 million people watching is a corporate dream come true."

"Actually, the 20-foot jukebox won't be a genuine working jukebox, but a detailed, expanded copy of our state-of-the-art R-92 jukebox," he explained. "We've provided Radio City Music Hall Productions with detailed drawings and specifications to make sure it will look just like a genuine article."

Along with the jukebox, highlights of the Super Bowl halftime show included appearances by the Radio City Music Hall Rockettes and local rock 'n' roll star Chubby Checker.

Rowe promoted its Super Bowl appearance by having its network of independent and company-owned distributors hold Super Bowl parties during the game.

"The significance of the Super Bowl event extends beyond our company, King pointed out. "It serves as an ideal kickoff to a yearlong celebration marking the 100th year of the jukebox." He went on to note, "The jukebox remains an American music tradition and has "come a long way from the first coin-operated units which had no amplifiers. It could be listened to by just one person at a time. Today's jukebox...

(Continued on next page)
Winter CES Draws 103,000

CHICAGO - An optimistic mood on the growth of the industry prevailed as 103,540 attendees viewed the newest and most innovative products and technologies at the 1988 International Winter Consumer Electronics Show, which was held in Las Vegas Jan. 7-10.

Compact digital audio tape recorders (DAT), CD interactive, high definition television (the future of television), 3-D televisions and camcorders were among the thousands of new product introductions at the 34th Winter CES (37th CES over-40).

In addition to the aforementioned, buyers were placing orders for many new products and technologies previously introduced and now available to the consumer. In video these included products such as high-resolution 14" TVs, larger screen TVs (31, 35 and 40 inch), sharper image projection TVs, VCRs with bar code and camcorders with special effect capabilities. The compact disc video (CDV), auto DAT, sophisticated telephone answering devices, cordless and 2-line telephones, universal remote control and wireless speakers were also among these exciting products.

The show featured over 1,400 exhibiting companies occupying 76,000 net square feet of floor space at the Las Vegas Convention Center and the Las Vegas Hilton, Riviera and Sahara Hotels. More than 4,500 international buyers, representatives, dealers and correspondents from 72 countries participated in this year's event, reflecting the global nature of the consumer electronics industry.

The Summer CES is scheduled for June 4 through June 7 in Chicago.

Airplane Interest In Pay Phones Is On The Rise

CHICAGO - According to a recent survey by Washington, D.C.-based Airport Operators Council International, which was featured in the December edition of Pay Phone News, there's been a noticeable increase in competition among private vendors for pay phone installations in airports. It was noted that about six percent of the phones presently in airports are under private vendor contract, with the majority still being local exchange company or AT&T units. However, the survey indicated that airport operators feel that competition in the market would serve to benefit the pay phone users.

When queried on what would be considered the ideal features of a pay phone, the respondents singled out phones that use coins, major credit cards and phone company credit cards, at the top of the list.

Only about one quarter of the airport operators who participated in the poll admitted to being familiar with the issues involved with pay phones, with more than one half saying they did not have the time to investigate those issues.

The data also revealed that pay phones have been making progress towards being recognized as sources of revenue by airport operators, with almost half of those queried stating they would make a decision regarding on premises use within the next twelve months.

Those who responded to the survey represented 71 airports, nationwide, including such majors as Dallasc/Fort Worth, Chicago, Dulles and LaGuardia.

Rowe (Continued from page 32) embraces the latest in audio and video technology, he added.

King, who is a football fan, thinks this could be one of the best Super

LCI To Market Nintendo Trademarks And Characters

CHICAGO - Nintendo of America Inc. announced an agreement with leisure Concepts Inc. (NASDAQ: LCT). LCI granting that the company can use Nintendo's name and trademarked characters for use in non-video games products.

The agreement authorizes LCI to grant the use of Nintendo's name and trademarked characters for a broad range of consumer products. Included in the agreement are such popular video game characters as "Super Mario Bros.," "Donkey Kong" and "Zelda," as well as the

Image credit: Nintendo Entertainment System trademark.

Commenting on the agreement, Howard Lincoln, senior vice president at Nintendo, said, "This agreement will provide selected third-party marketers in the United States and Canada with an opportunity to take advantage of the strong awareness levels and popularity in Nintendo's characters and licensed marks"

Leisure Concepts Inc., with office in New York and Los Angeles, is a leading creative licensing firm and a publicity traded company. Nintendo of America Inc., based in Redmond, WA, is a wholly-owned subsidiary of Nintendo Company Ltd. of Kyoto, Japan. Nintendo Company Ltd. reported net sales of almost one billion dollars for fiscal year 1987.

Over 4 million households in the United States have a Nintendo Entertainment System (NES), and the company has over 50 percent of the U.S. video game market. The success of Nintendo's "Donkey Kong" and "Super Mario Bros." has led to near universal awareness of the characters in both of these games. In addition, the success of Nintendo's "The Legend of Zelda" - the first video game software title to surpass sales of one million units since the resurgence of the industry - gave further popularity to the character "Zelda.'

According to Lincoln, the popularity of the NES and its video game characters makes licensing these characters a logical way to stimulate market demand for Nintendo products.

INDUSTRY CALENDAR

Feb. 12-14: MOMA (Minnesota Operators of Music & Amusements); Sheraton Park Place Hotel; Minneapolis, MN; annual state convention & trade show.


May 11-13: ACME '88 (American Coin Machine Expo); Bally's Hotel; Reno, NV; national convention & trade show.

April 15-17: NAMA Western Convention-Exhibit; Anaheim Convention Center; Anaheim, CA.

May 12-15: WAMO (Wisconsin Amusement & Music Operators); Paper Valley Hotel; Appleton; annual state convention.

May 15-17: AMOA Government Affairs Conference; Hyatt on Capitol Hill; Washington, D.C.

June 10-12: Illinois Coin Machine Operators Assn. (ICMOA); Pheasant Run Resort; St. Charles, IL; annual state meeting and trade show.

July 21-23: Billiard Congress of America Trade Show; Commonwealth Convention Center; Louisville, KY.

Oct. 20-23: NAMA National Convention; The Riviera; New Orleans, LA.

Nov. 3-5: AMOA Expo '88 (Amusement & Music Operators Assn.); Hyatt Regency, Chicago, IL.

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