Inside
A Salute To Women In Music – Our 1st Annual Sweetheart Issue
AND
The Country Programmers Choice Awards
RADIO SWEETHEARTS
Spin Valentine's Day with the most stimulating new music from Columbia Records

Wendy And Lisa
"Honeymoon Express"

The second single from their startling debut album, "Wendy And Lisa."
Produced by Wendy and Lisa and Bobby J.

Rebbie Jackson
"Plaything"

The hot new single from her new album, "R U Tuff Enuff," is a smash at Urban Contemporary Radio!
Produced by David "Pic" Conley for "Pic" and Chocolate Productions, Inc. Co-Produced by David Brennan.

Keep them close to your heart. On Columbia, of course.
EDITORIAL

This Week In Cash Box...

This edition of Cash Box marks our first annual “Sweetheart issue” - in which we salute today’s women of contemporary music, as well as those influential in all aspects of the industry. The inception of this annual spotlight will allow us to offer an in-depth overview of the women in our industry who have dominated the charts and radio in all formats. We also investigate new phenomenons and trends, offer insightful profiles, and introduce you to up and coming young performers. We will look at the powerful women in the business end of the industry: from the presidents to the publicists...

In this issue, we spoke to such influential artists as Gloria Estefan, Brenda Russell and the legendary Gladys Knight, offering insightful profiles on each. We also investigated the recent teen phenomenon, spearheaded by such talented young ladies as Tiffany, Debbie Gibson and Shanice Wilson.

The Independent Way, Cash Box’s unique magazine-within-a magazine devoted to the independent music industry, has also sought those women in music who are setting trends, whether those trends be in the area of promotion, distribution, radio, label management or in the writing and performing of recorded material. Flowers for all.

To coincide with the upcoming Country Radio Seminar (to be held in Nashville, February 11-13), we present the results of our annual “Cash Box Country Programmers’ Choice Awards.” The awards are tabulated from the results of ballots sent to country radio programmers at all of our reporting country stations.

This year, the Country Radio Seminar will be celebrating nearly 20 years in existence. The Seminar has grown from an original three or four dozen broadcasters to an annual attendance now approaching 1,800 country radio leaders and music industry professionals. We salute the individuals who bring us the invaluable seminar, and congratulate them on their success.

Sweethearts
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WINNER'S CIRCLE
ROCKET TO YOU
The Jets
MCA

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<td>BE STILL MY BEATING HEART</td>
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<td>DON'T WANT YOU</td>
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**CASH BOX TOP 100 SINGLES**

The Cash Box Top 100 Singles Chart is based on a combination of radio airplay and actual pieces sold at retail stores.
Thanks to all the great radio stations and the United Stations Radio Programming Network for airing the pre-telecast AMERICAN MUSIC AWARDS NOMINATIONS Radio Special.

15th ANNUAL

AMERICAN MUSIC AWARDS

#1... AGAIN FOR 3 HOURS*

Our Thanks to:

Our Hosts: THE BEE GEES · MICK FLEETWOOD · WHITNEY HOUSTON BARBARA MANDRELL and SMOKEY ROBINSON THE MUSIC SUPERSTARS WHO WON, PERFORMED AND ATTENDED and our PRODUCTION STAFF...THE BEST! Producers, AL SCHWARTZ & LARRY KLEIN Director, JEFF MARGOLIS · Writer, ROBERT ARTHUR · Executive in Charge, FRAN LA MAINA

* Nielsen: 1/28/86
17.6 Rating, 34 Share

3003 West Olive Avenue · Burbank, CA 91505
MINNEAPOLIS -- Primedica Corp. said Tuesday that it is discussing the sale of the Musicland Group, its fast-growing record and video company based in St. Louis Park.

Primedica, which bought Musicland as part of its 1977 acquisition of Pickwick International, took the company public a year ago at $20 per share. It retained a majority ownership at 81 percent.

The announcement caused Musicland's stock to rise $3.25 a share yesterday to $29.50.

Analysts expect Primedica to sell Musicland for more than $35 a share to a smaller competitor, a big foreign company or even Musicland's management. At that price, Primedica would gross $314 million for it's 81 percent stake.

Primedica, in a brief statement from its headquarters in Greenwich, Conn., said that talks have been inconclusive and that the deal is not assured. Musicland officials had no comment.

Primedica has evolved from industry-oriented American Can, its predecessor company, into a financial services and specialty retail company. It also owns Fingerhut Corp., the direct-mail marketing firm based in MInnetonka. "Primedica increasingly has concentrated on financial services," said Parker Barber, industry analyst at Wood Grundy in New York. "Musicland is increasingly profitable and has a great future so they're in no rush, but they would sell it 'at a price.'"

Musicland, the nation's largest specialty retailer of recorded and video home entertainment products, has been turned around by management that took over the money-losing concern in 1981.

Although Primedica said it hadn't solicited bids for Musicland, last year's public offering was considered a sale advertisement of the resurgent company's prominence and potential, industry analysts said.

Under Chairman Jack Eugster, Musicland dropped the record pressing, wholesaling and other operations of its former parent, Pickwick International, to focus exclusively on the retailing of records, tapes, compact discs, video-cassettes and other products through its Musicland, Sam Goody, Discount Records and other stores. It has 616 stores in 47 states.

Musicland accounts for 14 percent of Primedica's revenues. In 1987 net income rose 71 percent to $22.6 million on sales that rose 24 percent to $510.5 million. The firm has grown through expansion and acquisition to employ more than 5,000 full- and part-time people.

Industry analysts expect its suitors to include W.H. Smith, a British retailer of stationery and recorded music, or other foreign companies that have strengthened buying power against the weakened dollar and a desire to crack the big U.S. market for discs, records and tapes.

Trans World Music of Albany, N.Y., the nation's second-largest music retailer behind Musicland, also is considered a possible buyer. The bidding might include U.S. department stores or mass merchants seeking to diversify from apparel industry plagued by slow growth and high prices for imported clothing.

Keith Benjamen, analyst at Silberg, Rosenthal & Co. in New York, said that based on the recent sale of Wherehouse Entertainment, a weaker company than Musicland, at 14 times its estimated 1988 earnings, Musicland should sell for at least $35, based on projected earnings of about $2.50 per share. "There's no question in anybody's mind about a sale," Benjamen said. "The only question is at what price."

Musicland's flagging retail music industry has revived around the compact disc, as customers replace their worn albums and tapes with new recordings. And even though sales of video-cassette recorders have slowed, the estimated 40 million sets in operation in the United States will provide double-digit sales demand for new tapes indefinitely. Historically, entertainment retailers have shown little sensitivity to recessions, analysts said.

(Reprinted by permission from the Minneapolis Star Tribune, Minneapolis-St. Paul)

RAD Kicks Off '88 Public Service Campaign

LOS ANGELES -- The non-profit Rock Against Drugs (RAD) Foundation has kicked off its 1988 anti-drug campaign with the filming of a mini-video by recording artists Eddie Karr and Kirsch. The spot, a 'rap' by Karr about 'A Crack Is Not a Drug,' is the first in a series to come in 1988.

In the past year and a half, RAD's public service announcements have appeared on MTV and other national outlets.

Danny Goldberg, RAD's president, stated "...we are continuing our philosophy of providing the production vehicle for musicians to make a positive statement about life without drugs. Extensive research illustrates that the positive, non-preachy approach is what's working best to influence American kids."

RCA/A&M/Arista Dist. Changes Name To BMG Dist.

NEW YORK -- RCA/A&M/Arista Distribution will now be officially known as BMG Distribution. According to Pete Jones, Distribution head, the name should help to eliminate any confusing abbreviations or misrepresentative connotations. Said Jones, "RCA, A&M and Arista have been, and always will be, fundamental associations of which we are very proud. Our logo reflects the origin and that pride. But over time, people have found it confusing, and the name BMG Distribution has been too cumbersome for people in the industry."

Rockers, Rappers And Raisins Gather January Gold And Platinum Honors

NEW YORK -- The January list of RIAA gold and platinum certifications shows the continuing diversification of music-buying: As such cutting-edge rap acts as Whodini, Dana Dane, and Salt N Pepa scored big, along with a heavy dose of heavy metal, such as the British veterans as Black Sabbath, along with Steve Winwood, Elton John and George Harrison and those upstart ex-prunes, The California Raisins.

Topping the list were nine multi-platinum certifications, and topping that list was Whitesnake, having slithered to a sales tally of five million copies. Also garnering multi-platinum honors in January were '88 Grammy winners Steve Winwood's Back in the High Life and Paul Simon's Graceland (three million each), Def Leppard's Hysteria (three million), and Fleetwood Mac's Tango in the Night, John Cougar Mellencamp's The Lonesome Jubilee, and George Michael's Faith (simultaneously notching up gold and platinum plaques), Randy Travis' Always and Forever, and Pink Floyd's A Momentary Lapse of Reason (two million).

Joining George Michael in the platinum parade in January were INXS' 'Listen Like Thieves', R.E.M.'s Document, Billy Idol's Vital Idol, Bellinda Carlisle's Heaven on Earth, Stryper's To Hell With the Devil, and (all of the following going simultaneously gold in January) Steve Wonder's Characters, Dokken's Back for the Attack, Madonna's You Can Dance, and George Harrison's Cloud Nine (marking the ex-Beatle's first platinum album and ninth gold album).

Also scoring gold in January were Elton John Live in Australia (the best-spectated one's 21st gold album), Salt N Pepa's Hot, Cool and Vicious, The California Raisins, Steve Winwood's Chronicles, David Sanborn's A Change of Heart, Billy Joel's Koische, Earth, Wind & Fire's Touch the World, Whodini's Open Sesame, Dana Dane with Fame, Tom Petty & The Heartbreakers, INXS's Shabooh Shabooh, and Squeeze's Singles: 45 and Under.

Two music videos earned RIAA awards in January: the Grateful Dead's 'So Far went gold, and Whitesnake Trilogy went platinum and gold.

HEAVY METAL FOR FAT BOYS -- The platinum-plus success of the Fat Boys' Crushin' (Tin Pan Apple/Polydor) was celebrated at the Hard Rock Cafe not too long ago. Homeboys and homewigged pictured are (standing, l to r): Dick Wingate, sr vp, A&R; PolyGram; Ted Green, sr vp, business affairs; PolyGram; Damon "Kool Rocks" Winley and Mark "Prince Mark Dol" Morales, Fat Boys; Randy Roberts, director, alternative trade charts promotion, PolyGram; Darren "Human Beat Box" Robinson, Fat Boys; David Leach, or vp, promotion, national sales and distribution, PolyGram; Charles Stettler, president, Tin Pan Apple Productions; Lyndy West, co-owner, Tin Pan Apple Productions; Jim Uri, or vp, national sales and branch distribution, PolyGram; and Dick Asher, president and CEO, PolyGram; Knitting it to; Fred Mill, director, East Coast promotion, urban music; and Wayman Jones, or vp, promotion, urban music, PolyGram.

NEWS
Gloria Estefan And Miami Sound Machine

By Joe Levy

NEW YORK - "People always say this, and it's an overnight success," Gloria Estefan says of Miami Sound Machine's good fortune. "Well if it was very, very, very long night. Use it was a big struggle." She was bigger than the people know, but the pay off has been worth it, because Gloria Estefan and Miami Sound Machine are one of the biggest success stories of the last few years. Their present record, Let Me Be Your Lover (Epic), has been out for ten months, and it's climbing up the Billboard charts by leaps and bounds. People are really into this record," she goes on, "and it's a very, very, very big thing." Estefan, who recently wowed everyone with a Grammy nomination for her own act, is one of the biggest things to happen to Miami. "I think it's one of the biggest things to happen to Miami," Estefan says.

Most people know Miami Sound Machine for "Conga," the '85 salsa-fueled smash off of Primitive Love that broke MSM in the American pop market. But most people don't know what Miami Sound Machine's phenomenal Latin-American track record prior to "Conga." Primitive Love was their second all English language LP, but in their nine years together before that album they had seven Spanish language albums for CBS International. In their hometown they were big enough to have an MSMB record called Star Island. "I wake up every morning and go to bed every night and think about Miami Sound Machine Boulevard." Things have changed since then. For one thing, MSM are even bigger now. For another, Gloria and Emilio are moving. "We're moving to an island," explains Gloria. "One of the islands off Miami. It's called Star Island."

Gladys Knight & The Pips: Still Hot After 35 Years

By Lee Jeske

"What can I say?" says Gladys Knight, when asked about her current success. "I woke up this morning, I've got a record that's moving - hey, everything's great." Sound like the story of her life. Gladys Knight and the Pips have been together for 35 years (with the exception of a single Pip change some 25 years ago) - since Gladys was an eight-year-old. In a fickle business, a business where a partnership like Wham! goes poof moments after it goes boom! - Gladys Knight and the Pips have been a constant.

The Kids Are Alright

By Tom DeSavia

LOS ANGELES - In recent months, these performers have exploded on the music scene making an incredible impact with their debut releases. In addition to hit albums and singles, Debbie Gibson, Shanice Wilson and Tiffany all share one other fascinating common denominator: all are

Brenda Russell

by Julius Robinson

LOS ANGELES - In the music business their are certain names that command immediate respect, performers who seem to get the call for important projects because they deliver a consistent talent. Brenda Russell is one of those artists. Her impressive resume includes credits as a background singer for Streisand, Elton John, Bette Midler; as a songwriter for Luther Vandross, Anne Murray, Roberta Flack, Earth, Wind and Fire; as a collaborator with David Foster, Michael McDonald, and Melissa Manchester.
ROSANNE CASH - Rosanne Cash's first single, "The Way We Make A Broken Heart," and her second single, "Tennessee Flat Top Box," have both reached the #1 spot on Cash Box's country chart.

(Columbia)

PEPSI & SHIRLIE - Former Wham! co-horts hit big with their huge dance hit "Heartache" and have just released their first full-length LP, All Right Now. The first single, a cover of the 1970 Free classic "All Right Now," has just been serviced.

(Polydor/P&G)

ANGELA WINBUSH - Sharp, entirely written, produced and arranged by the multi-talented Angela Winbush, introduced the solo talents of this versatile performer to a grateful public. "Run To Me," the latest single, is currently screeching up the B/C singles chart.

(Mercury/P&G)

BELINDA CARLISLE - Belinda Carlisle's MCA debut release, Heaven On Earth, has just achieved platinum status (sales of over 1,000,000 units) in the US. The album's first single, "Heaven Is A Place On Earth," instantly soared to #1 on the pop charts; the follow-up, "I Get Weak," should easily achieve similar success.

(MCA)

DONNA SUMMER - Donna Summer's latest, All Systems Go, has all the makings of a classic pop album. The lead single, "Dinner With Gershwin," was written by veteran performer/songwriter Brenda Russell and achieved substantial radio attention.

(Geffen)

TINA TURNER - Tina Turner's Best Of Every Rule LP dominated the chart last year - enjoying tremendous success at both the radio and retail level. Her contribution to last year's (A&M release) Prince's Trust All Star Rock Concert recently earned Tina a Grammy nomination in the "Best Rock Vocal Performance" category for her live reading of "Better Be Good To Me."

(Capitol)

CHER - "It's so bizarre. I couldn't become an actress for five years because I was a singer," Cher stated. "Now everyone is worried people aren't going to accept me as a singer because I'm an actress." The legendary performer needn't worry, though. The LP, Cher, and its first single, "Found Someone," are both rocketing up the pop charts and gaining mass acceptance everywhere.

(Cherry)

STACY LATTISAW - Stacy Lattisaw calls her newest LP Personal Attention "...probably the best album I've ever done. I haven't been this excited about a project in a long time." The album's first single, "Every Drop Of Your Love," is currently riding high on the B/C singles chart and should cross pop soon.

(Motown)
RAY PARKER JR.
OVER YOU

THE DUET FEATURING
NATALIE COLE

FROM HIS HIT ALBUM
"AFTER DARK"

Produced by Burt Bacharach &
Bayer-Sager.
Arranged by Burt Bacharach.

Live Representation:
Ruffalo & Fargnoli
Management.
CASH BOX SALUTES
WOMEN IN MUSIC
1988

LISA HARTMAN - Singer/actress Lisa Hartman is creating quite a stir with her new Atlantic LP 'Til My Heart Stops. The album's first single, "Tempt Me (If You Want To)," is currently exposing the vocalist's genuine talents to the pop market. (Atlantic)

MELISA MORGAN - Good Love, Melisa Morgan's latest album, continued to establish the versatile singer with a large crossover audience. Her latest single, "If You Can Do It I Can Too," has recently topped the Cash Box B/C singles chart. (Capitol)

SIEDAH GARRETT - 25 year old Siedah Garrett grew to national prominence via her smash duet with Michael Jackson on the #1 hit "I Just Can't Stop Loving You." Currently, the artist is putting the final touches on her much anticipated debut LP - due anytime now. (Quest/WB)

VANESSE THOMAS - Vanesse Thomas' self-titled debut for Geffen instantly captured the hearts of both radio and the record-buying public. Her amazing ability as both singer and songwriter was showcased beautifully; such singles as "Let's Talk It Over" and "(I Wanna Get) Close To You" have dominated the B/C charts over the past few months. (Geffen)

BIG TROUBLE - Bobbi Eakes, Rebecca Ryan, Julia Farey and Suzy Zarow comprise Big Trouble, a newly signed Epic act led by the musical genius of Giorgio Moroder. Their newest single, "When The Love Is Good," is just starting to make noise at Top 40. (Epic)

DORO PESCH/WARLOCK - For three years, Warlock has been one of Germany's most visible heavy metal bands - and now, with the release of their latest LP Triumph And Agony, the band is gearing up for worldwide stardom. Warlock, fronted by the stunning Doro Pesch, should find instant acceptance on American shores. (Mercury/PG)

STACEY Q. - Stacey Q.'s follow-up to her smash 1986 release Better Than Heaven has just been released. The title of the new LP is Hard Machine - it's first single, "Don't Make A Fool Of Yourself," should skyrocket up the pop charts. (Atlantic)

LITA FORD - With the release of her brand new LP Lita, Ms. Ford is quickly establishing herself as the "high priestess of rock 'n' roll". Ford possess amazing ability, not only as a performer, but as a guitarist and songwriter as well. On the LP, Lita is joined by fellow rocker Ozzy Osbourne on the stunning "If I Close My Eyes Forever." (Dreamland/RCA)

ELIZA GILKYSON - Eliza Gilkyson is one of those rare breed of performers; she's a singer, a songwriter - and you never doubt that it all comes from the heart. Her LP Pilgrims, is undoubtedly only a hint of something big - Music that will move you. (Gold Castle/PG)

TEENA MARIE - "Ooo La La La La" the advance single from Teen Marie's long awaited upcoming LP is making big waves at B/C radio and is destined to cross to Top 40. The album, Naked To The World, is due on March 3. (Epic)

ANN & NANCY WILSON/HEART - Heart's newest single of the smash Bad Animals LP - "I Want You So Bad" - was serviced to radio just last week, and should continue in the band's never ending string of Top 40 hits. After over a decade, Ann and Nancy Wilson continue to record some of the most successful pop/rock released today. (Capitol)

GWEN GUTHRIE - Multi-talented singer, songwriter, producer and arranger Gwen Guthrie is gearing up for the release of her debut Warner Bros. album, Lifeline. Guthrie achieved prominent attention in 1986, when her single "Ain't Nothing Goin' On But The Rent" topped the B/C and Dance charts. (Warner Bros.)
‘Ooo La La La’!
Teena Marie is back and “Naked To The World”!

It’s here— the long-anticipated new release from superstar, singer, songwriter/producer, Teena Marie!

“Ooo La La La” is the hot first single release, a taste from her forthcoming new album, “Naked To The World”—written, produced and arranged by Teena Marie!

Already it’s one of the most-added Black music singles in Radio & Records, with a record 41 stations on it out-of-the-box! Including WJLB Detroit, WGCI and WBMP Chicago, KJLH and KACE Los Angeles, KMJQ Houston, WYLD New Orleans, WVEE Atlanta, K104 Dallas, WZAK Cleveland, WAMO Pittsburgh, WHUR and WDJY Washington, KISS New York, WDIA Memphis, WRTL Indianapolis, WDFR Miami, KSOL San Francisco and more.

“Naked To The World,” A return to her roots and a solid return to form, including two smoking duets with Rick James!

There’s only one Teena—Teena Marie!
Her new single is “Ooo La La La,” From her soon-to-be-released album, “Naked To The World”.
On Epic Records, Cassettes and Compact Discs.

*Appear courtesy of Warner Bros. Records Inc.
Written, Arranged & Produced by Teena Marie for Epic, Inc.
Co-produced & Arranged by Able McGonigle
Executive Producer: Raphael Ruddolph.

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CASH BOX SALUTES
WOMEN IN MUSIC
1988

MARTHA DAVIS - Policy marked the stunning solo debut of singer/songwriter Martha Davis. Davis, who recorded five albums as lead singer of the Motels, gained instant public notoriety via her first single "Don't Tell Me The Time." - (Capitol)

REBBIE JACKSON - With the release of R U Tuff Enuff, Rebbie Jackson has firmly established herself as a strong force in today's contemporary music scene; Jackson's current single, "Plaything," is garnering tremendous response at Black Contemporary radio outlets nationwide as it is already bulleted high in the Top 40. - (Columbia)

BRENDA K. STARR - Just 20 years old, Brenda K. Starr has already racked up an impressive list of hit singles behind her. Her most recent single, "Breakfast In Bed," was recorded in both English and Spanish; her upcoming single, "I Still Believe," will ship on February 29. - (MCA)

BANGLES - The Bangles' contribution to the Less Than Zero soundtrack LP a cover of the Simon & Garfunkel classic "Hazy Shade Of Winter," made an incredible impact at pop radio and reached the Top 5 on the Cash Box singles chart. - (Columbia)

PIA ZADOR - The controversial actress/singer surprised many over the last couple of years with her two collections of pop standards. Along with the two albums, Zadora enjoyed almost unanimous acclaim via their hit single, "Don't Go." - (Atlantic)

PEBBLES - "I have definite ideas on how I want to come across," Pebbles stated. "I want people to see how I really am without gimmicks." No argument there - her debut LP, Pebbles, certainly showcased the singer's natural talents beautifully; MCA will service Pebbles new single, "Mercedes Boy," on February 29. - (MCA)

VICTORIA WILLIAMS - L.A. singer/songstress Victoria Williams' Happy Come Home easily one of the most charming and touching projects to be released in recent memory. The LP is full of Williams' stories set to a musical backdrop - simple and wonderful. Give it a listen... - (Geffen)

WENDY & LISA - Wendy & Lisa, former members of Prince's Revolution, caught the attention of many with their auspicious self-titled debut LP. The duo have just released "Honeymoon Express," as the latest single from the LP - watch for heavy radio attention. - (Columbia)

CYNDI LAUPER - The one of a kind Ms. Lauper is currently in the studio recording her follow-up to the hugely successful True Colors LP. The upcoming, as yet untitled LP, is predicted for release sometime this summer. Lauper most recently hit big with Cyndi Lauper In Paris, an HBO special and home video release. - (Epic)

LACE - Talented trio obtained a Top 10 B/C hit with "My Love Is Deep" off their debut LP Shades Of Lace. Their latest release, "Since You Came Over Me," shows all the signs of becoming a huge crossover hit. Keep an open ear... - (Wing/PG)

VIRGINIA ASTLEY - London chanteuse/poet Virginia Astley's new LP Hope In A Darkened Heart, has just been released by Geffen. The songstresses unusual, yet hypnotic vocal style should catch on in America - garnering the artist more than just cult status. - (Geffen)

Cash Box, February 13, 1988
Heartbreakers.
CHARTBREAKERS!

No matter what your taste in music PolyGram has something for everyone.

IGELA WINBUSH—In a word, stunning. "Sharp", her 10 R&B album has yielded the #1 R&B single, "Angel", on "To Me", her latest single, is currently climbing to a top 10 hit. 832 725-1

WARLOCK’S DORO PESCH—Doro Pesch is the sorceress leading Warlock. She casts her spell on the album "Triumph and Agony"—a wicked brew of metal magic. Featuring, "All We Are", the album is soaring up the charts and the band is on tour now. 832 804-1

PEPSI & SHIRLIE—Last year "Heartache" was a top dance smash, making a name for this U.K. duo. Their album featuring the title song, "All Right Now", is just out and it has clout, a smashing remake of the classic Free hit. Pepsi & Shirlie’s own keen musical style and fashion flair set them apart. 820 006

BANANARAMA—Their latest album is aptly titled, "Wow!". "I Heard A Rumour" was a top 5 pop and top 10 dance sensation, "I Can’t Help It" went top 10 dance. Their next single, "Love In The First Degree" is destined to burn up charts too. 833 724-1

SHADES OF LACE—This talented trio’s debut album "Shades of Lace" has garnered a top 10 R&B hit with "My Love Is Deep". Their latest entry, "Since You Came Over Me" is barrelling up the charts with bullets. 833 484-1
HEART
I Want You So Bad (4:15) – Capitol (P-B-44116) – Billy Steinberg Music-Denise Barry Music/ASCAP – B. Steinberg-T. Kelly – Producer: R. Nevison

Another offering from the hugely successful LP Bad Animals. Ann Wilson here plays her voice like Eric Clapton plays the guitar, soulful – soaring at times to emotional and technical highs. Producer Ron Nevison creates huge, majestic backing for Wilson’s vocal pyrotechnics.


A sensuously produced medium-slow track, that brims with deft sonic brushstrokes of percussion and keys. Melis’a is under control as she slips her way into your ears with her soothing soul. An alluring track demanding airplay.


This is a cool, moving groove for Winwood to articulate Will Jennings’ story of a lonely visionary coping with life in the big city. Steve Winwood creates truth in the smallest touches – breaking the stride right before the chorus he breaks into it with only the slightest deflection of spirit, perfectly mirroring the point of the song.


There’s no one who can out-gravel Womack, except maybe Satchmo or Tom Waits, but Bobby’s brand of rough crooning is at the same time smooth as tasty. He can go up to a falsetto in the same breath and leave us breathless. Already a legend, this song only confirms that Womack’s fame is much less than he deserves.


Levert crafts an excellent tune that progresses smartly to a really hooky chorus. They’re soulful singers, who understand the law of understatement. Production-wise, the record uses some high bells and pulsating base under the chorus to create a sonic contrast, another auditory hook. Sounds like a hit on Black Contemporary and CHR radio.


From the Es Paranza Album: Now and Zen, this is a fascinating song for Plant to sing, with a powerful, broken drum feel and big backgrounds. Should do extremely well on AOR.

DAVE WAKELING She’s Having A Baby (3:45) IRS (IRS-53228) – Famous Music Corp.-Nancy Hughes Songs-IRS Songs Inc.-MCA Music Pub/ASCAP – D. Wakeling-I. Ritchie – Producer: S. Levine

From the John Hughes film of the same name, Wakeling applies his unique rock-pop synthesis with an almost sixty-ish feel. Reminiscent of some of Paul Simon’s earlier work.

CLANNAD Something To Believe In (3:59) – RCA (6868-7-RAA) – Clannad Music/ BMG Music Ltd. PRS – C. Brennan – Producers: R. Kunkel-G. Ladanfy

A lovely song and arrangement, with Bruce Hornsby lending a hand on harmony voice and piano. Maire Brennan and family know how to make motion on a record. From the album Sirius.


An energetic and fresh remake of Sly Stone’s classic number. These guys are popping like corn in hot oil, keeping everything dry and choppy. This version should keep entire nations dancing well into the morning. Great.


OUT OF THE BOX

OUT OF THE BOX

OUT OF THE BOX

FEATURE PICKS

RECORDS TO WATCH

Carr Box, February 13, 1988
**ALBUM RELEASES**

**OUT OF THE BOX**

**BRENDA RUSSELL**  
*Get Here* - A&M (SP 5178) - Producers: Various - Bar Coded  
Singer/songwriter Russell makes a triumphant return to the recording scene with this slick album. *Get Here* features eight new Russell originals, each showcasing top-notch vocal performances by the performer. Listen for “Gravity,” “This Time I Need You” and “Le Restaurant” (the latter featuring the talents of David Sanborn).

**PEPSI & SHIRLIE**  
*All Right Now* - Polydor/PG (833 724-1) - Producer: G. Langham - Bar Coded  
Former Wham!-ettes first full length solo album features their huge dance hit of late last year, “Heartache.” LP is ideal for Top 40 and dance/power-formatted radio outlets. The most notable track on the LP is easily the current single - a cover of the Free classic “All Right Now.”

**STACEY Q.**  
*Hard Machine* - Atlantic (81802-1) - Producer: J. St. James - Bar Coded  
Dance diva follows her 1986 debut, *Blow Up Your Video*, with an album designed for complete AOR radio saturation. Best cuts include “She Drives Me Carzy,” “That’s The Story Of Love” and “Bite The Hand.”

**JOHN BRANNEN**  
*Mystery Street* - Apache (71650) - Producer: D. Malloy - Bar Coded  
Impressive debut album from outstanding vocalist Brannen should instantly capture the attention of AOR outlets nationwide with probable Top 40 follow-up; an advance single, “Desolation Angel,” is already achieving substantial AOR action.

**RYUICHI SAKAMOTO**  
*Neo Geo* - Epic (BEE 40994) - Producers: B. Laswell-R. Sakamoto - Bar Coded  
Sakamoto, a former key proponent of Yellow Magic Orchestra (YMO), offers a quality slice of haunting and unusual dance/pop. Intricate and offbeat, but always intriguing.

**X CHECKER**  
* Jaguar Love* - Progresive (EB 7002-1) - Producers: M. Dosco-P. Cacayorin-K. Reach-C. Brad-C. Silk - Bar Coded  
Provocative dance pop from L.A. outfit should generate some attention at the dance club level - which in turn could easily inspire radio play, especially at dance/power level.

**PLANES, TRAINS AND AUTOMOBILES**  
*Original Motion Picture Soundtrack* - MCA (MCA 6223) - Producers: Various - Bar Coded  
The soundtrack from the John Hughes smash of last season has finally seen the light of day... it's star-studded, and it's good. Best tracks include Steve Earle’s “Six Days On The Road,” Emmylou Harris’ “Back In Baby’s Arms” and Dave Edmunds’ “Gonna Move.”

**TOM NUGENT**  
*If You Can’t Lie ‘Em... Lie ‘Em* - Atlantic (81812-1) - Producers: Various - Bar Coded  
The king of party rock returns with an album designed for complete AOR radio saturation. Best cuts include “She Drives Me Carzy,” “That’s The Story Of Love” and “Bite The Hand.”

**SLAMMIN’ WATUSIS**  
*Slammin’ Watusis* - Epic (BFE 44044) - Producers: J. O’Rourke - Bar Coded  
Collection of power pop tunes should generate attention at the Alternative/College level almost immediately. Listen for “Skt, Skt, Skt,” “Bitter Pill” and “King Of Cha-Cha.”

**CLANNAD**  
*Sirius* - RCA (6846-1-R) - Producers: G. Landanyi-R. Kunkel - Bar Coded  
Ireland’s Clannad join forces with a bevy of West Coast musicians on their latest U.S. release, *Sirius*. J.D. Souther, Bruce Hornsby and Steve Perry are among those lending a hand. First single, “Something To Believe In,” should obtain good response at both A/C and Top 40 radio.

**FEATURE PICKS**

**RECORDS TO WATCH**

**SARDEAUX**  
*Bold As Love* - Synthicide/Enigma (D1-73312) - Producers: J.J. St. James-K. Moet - Bar Coded  

**PROMISED LAND**  
*Original Motion Picture Soundtrack* - Music Composed By James Newton Howard - Private Music (2035-1-P) - Producer: J.N. Howard - Bar Coded  

**GREENWAYS**  
*Serious Business* - Atlantic (81287-1) - Producers: M. Simon & P. Northfield - Bar Coded  

**BARBARY A**  
*Live Free Or Die* - Virgin (90869-1) - Producers: T. Brown - Bar Coded  

**CLOSE LOBSTERS**  
*Foxheads Stalk This Land* - Enigma (D1-73333) - Producers: J.A. Rivers - Bar Coded  

**GREENWAY**  
*Serious Business* - Atlantic (81287-1) - Producers: M. Simon & P. Northfield - Bar Coded  

**GARY WINDO**  
*Deep Water* - Island (90687-1) - Producers: G. Windo-K. Chandler - Bar Coded  

*Cash Box*, February 13, 1988
Once you have heard him sing, you won’t forget him or his voice! He may perform in a tuxedo, but Ray Price always has his boots on. Those are country roots...Texas type. Yes, Ray Price has brought sophistication to country music, has been an innovator, and has developed a dignity and finesse in representing his beloved country music. Ray has never accepted the thesis that country music is restricted or secondary to any art form. He has given country music a new depth and perception through his career. If any man has expanded his own art form, it has surely been Ray Price.

The native Texan became a member of the Grand Opy Opry twenty-five years ago, and his popularity with country music fans has spanned the quarter century and never waned. In fact, he has sold more albums, today, are simply astounding in number. Step One Records is proud of the success and excitement Ray Price has created for their label.

Ray has a new single, "Big Old Teardrops", which has just been released. After hearing a sneak preview of Ray’s promotion office, I must say that Ray Price has another in a long line of super hits coming your way. Ray Pennington is vice president of Step One Records, and he smiles when he speaks of Ray Price (as well he should). "His new album is the finest since the For The Good Times/album! It’s titled ‘Just Enough Love’ and the title cut on the album was Ray’s latest chart climbing single. But, his new single will also put Ray back on top of the charts."

Ray Price packs the house whenever he makes a personal appearance. The fans don’t forget the country classics which have come from the heart and lips of Ray Price. Songs like "Release Me", "Crazy Arms", "City Lights", "Heartaches By The Number", "Burning Memories", and "For The Good Times", just to mention a few, are requested by his fans at each and every performance. They remember those songs and rejoice at Ray’s new release.

Ray Price’s career has spanned three decades, and the devotion of his fans keeps getting stronger. Pennington said, "We plan on making the biggest push on Ray that we have done to date. We have put Ray’s albums on national TV for the past 18 months, and the sales have been fantastic! That goes to show you just how popular the man is with the country fans out there in the world."

Ray Price once said, "I never felt I had to come in the back door. And, he never has! Ray has found new doors to open, and he has opened them, not only for himself, but for others who have followed him. Certain to be a member of the Country Music Hall of Fame, Ray Price has earned the titles of ‘master’ and ‘legend’ through the lights of his talent and efforts."

His outstanding albums are available through Step One Records in Nashville. Currently, Step One has no less than eight of his albums in production, including the brand new "Just Enough Love."

Personally, I have been a staunch Ray Price fan since my teens. I am something unforgettable about his voice and style. The man, the master, and the legend simply keep on happening. So, to Ray Price, I would say..."When it comes to country music, Our Shoes Keep Walkin’ Back To You!".

TINA TURNER

MARACANA STADIUM, RIO DE JANEIRO - The summer of ’88 - because it is summer already in Brazil - will go down as the time when Brazil firmly and finally established itself as an important stop on the international rock circuit.

Sting visited Brazil in November for a lengthy tour, which culminated in a show for 120,000 at Maracana, the world’s largest soccer stadium. Tina Turner followed with a short tour, culminating at Maracana, in January.

Tina Turner’s Rio concert was a memorable event. Not only did it attract the largest audience of her career - estimates vary between 110,000 and 160,000 spectators - but it also closed out the break Every Rule Tour, which has been criss-crossing the world since early 1987.

According to Tina, and her manager Roger Davies, it will have been her last major outdoor stadium concert for some considerable time, as she now intends to concentrate on recordings and films. As the concert was her last, and biggest, show, she was captured by Brazil’s TV Globo as a TV special, and transmitted live for the US for HBO.

As a live transmission, it counted on a few added surprises, the first of which was Turner’s choice of the Beija-Flor samba school to fill the role of support act to warm up the
NEW FACES TO WATCH

The Reivers
by Julian Robinson

LOS ANGELES - From deep in the heart of Austin Texas, home of one of the liveliest root-scene in the nation, there springs the Reivers. They are one of the best out of that region. Founder and singer-guitarist John Croslin started the band in 1984 along with another University of Texas student, singer-guitarist Kim Longacre. Along with bassist Cindy Toth and drummer Garrett Williams they formed a band that is very its own Zeitgeist. The band put together a 3 song EP on their own label, Kickwood Records, distributing themselves at their gigs and to record stores. The EP caught the attention of the fans and critics (especially the acclaimed tune "Freight Train Rain") and the band was on its way. In '85 the Atlanta based DB Records signed them and they produced Translate Slowly which included a song recorded by Croslin in an underground parking garage. The album went on to be a hot-selling indie. Changing their name to Croslin, the group released a first album, (especially Faulkner Novel), were signed to a major deal with Capitol.

Saturday is the Reivers' new album, on which John Croslin wrote all the songs except for "In Your Eyes" (the single) and "Wait for Time" which were written with Kim Longacre. The album is heavy with a definite southern rock flair. The album was produced by Don Dixon, whose credits include REM, Marshall Crenshaw, Smithereens and Fletch Bone.

"Dixon" pulled the album together, and made it cohesive, "says Croslin. "He's known for putting most effectively in the studio. He helped us pull together the loose ends. We wanted to work with him for a long time. He's so busy, it's lucky we got him together."

As the main songwriter, Croslin talked about what he wants a song to accomplish. "I hope that a song makes me feel better, and consequently the listener too. Now, the song on the album 'A Test' that's the most angry song. It's about looking at the future and not wanting to have hope there. It's about being mad that things are not working out. Now things are working out real well...that song was written at a different time in my life."

Real well indeed. The Reivers Capitol deal and the LA scene are full of experiences for the laid back Croslin. "The LA audiences, compared to the Austin crowds, are a little more critical. You're playing for people that are listening, so it's cool in that way. As far as the major record deal, well it's more money than an indie deal. We're still not making enough to keep our kids in diapers, through. The only negative thing is some of our fans expect us too sell out and put out a piece of crap. The people at Capitol have been real liberal about us being the deciders of our own fate."

As a selection of the single, however, was left up to the label. "We deferred to the experience of the record company. I'm not sure if there was really one clear radio single on the album. But I think that's good, just about every song is a good song, and that's what's important to me. If one takes it out as a radio single, that's great."

Croslin believes in pre-planning before going into the studio. "Up to this point we've been arranging our songs in practice. That might change when we start making records quicker. We had two and a half years for this one. The album has a rough edge to it, with very few keyboards."

(Continued on page 18)

EAST COASTINGS

DEBBIE GIBSON - She's part of the only truly exciting thing in pop music today. And I'd like her to be my Valentine.

OVERT'S REVER - Let's not generalize it. I hate Valentine's Day. A holiday is a hateful thing when the celebration only rubs your nose in your own misery, and lately everything from department store windows to a Charlie Brown TV special has been reminding me that an empty heart is an empty life.

They say that when life falls us, popular culture fills in the gaps. So this Valentine's Day I'll think I'll do what I did last Valentine's Day day, and the year before that, and the year before that. I think I'll stay home and listen to records.

Nothing special in that, I do it most days. But this year I think I'll break a personal V-Day tradition and leave the Irma Thomas records on the shelf. Thomas's "It's Raining" has helped me through more than one or two of rough spots. Irma Thomas, the Queen of New Orleans Soul, recorded this Allen Toussaint penned and produced soul ballad in 1963. A chorus of female voices "drip, drop, drip, drop" - set up the inscapeable rhythm of rain on the window, and, Christ, you know that the last thing you need - and the first thing you get - when you've got the blues is bad weather. Though her career saw its fair share of testifying (enough to win the admiration of Mick Jagger and Otis Redding, who covered her recordings of "Time Is On My Side" and "Ruler Of My Heart" - as "Pain In My Heart" - respectively), it's "It's Raining" Thomas's vocal has a controlled, quiet forcefulness. Not resignation, not struggle: just another night when her man is gone and the rain makes her think of times when he was there and how this would be the right time for holding him tight. "I guess I'll just go crazy tonight," Thomas sings simply. Sometimes life is like that.

Irma Thomas is still the Queen, and I'll be there both nights when she plays the Lone Star Cafe on February 18 and 19. But this year calls for something more than the world-weariness that's a hallmark of soul-loneliness. I've got daily headlines for that. This year calls for something more insouciant. This year I want to dance my way out of my restric-

Christopher Pickard
Reivers (Continued from page 17)
except some piano on "Saturday" and organ here and there. "Guitars sound so good...we don't have a syn-
thetiser, so we don't use one. I'm still just trying to master the guitar!"

As far as musical influences, Coslin's are wide...from the Beatles to ZZ Top. "We've heard people say we sound like X, like the Mama's and the Papa's, the Jef-
erson Airplane, REM, Velvet Under-
ground...that to me means we don't sound like anybody."
The Reivers are beginning work on their next album. Coslin comments on writing a collection of songs in 3 months as opposed to 3 years. "I actu-
ally liked it. Our first albums were chronicles of years of our lives. The next album will be a reflection of a very particular slice of time. That's why we do an thorough-
ly covered and looked at."

Saturday is a thoughtful and exciting work by a great young band. If the Reivers continue along the path they've blazed, a long and successful career will follow. They deserve it.

Knight (Continued from page 7)
presence, a dependable sea of musical sanitar in a world of entertainment upheavals. There have been mo-
moments when they've been hot and moments when they've been cool, but Gadlys Knight and the Pips have
always been around. Right now, with "Love Overboard"—their first single from "All Our Love" (their first MCA album)—having reached the #2 spot on Billboard's Black Contemporary chart, Gadlys Knight and the Pips are very, very hot.

"I'm just trying to hang in there," says Gladys Knight, "and I'm just trying to apply basic philosophies of life to whatever I do, and maybe it
helps me. I really don't know what the future holds, but I do know the
over the things I do and I'm just trying to do the best I can. It's what
I would tell my kids: Try to be the best at what you do. You've got to work
hard, ain't no getting around it. Even in our business...it happens to some people when they turn 35, form Pips at the age
of 8. First top ten record, "Every Beat of My Heart," in 1961. Other
hits include "I Heard It Through the Grapevine," "Friendship Train," "Midnight Train to Georgia," "Help Me Make It Through the Night," "Night Time Is the Right Time," "If I Were Your Woman," "Best Thing That Ever Happened To Me," "I've Got To Use
My Imagination," and "Save the Overtime (For Me)." Previous record labels include Motown, Bud-
dah and Columbia.

One thing that has kept Gladys Knight and the Pips timeless, per-
haps, is their sound: a romantic, lightly-funky, snuggling-in-the-
night sound that never really goes out of date.

"Well, you know, it all comes back to love," says Gladys Knight. "It's just like life—everything revolves back around to what love is all about. Maybe that's why I like a ballad like I
do, because it never grows old. Bal-

lads, that whole thing of what a ballad is all about— which is love—is just
timeless." 

Gladys Knight has been quietly branching out into other avenues of late—acting (she has a small role in an upcoming Eddie Murphy movie) and producing (she produced Sisters of the Soul, for the HBO special starring herself, Pattie LaBelle and Dionne Warwick).

You have to be intentional when you try to be diversified," she says, "or when you try to be more than one thing—you have to be careful that you don't mess up everything.

right now, I'm concentrating on Gladys Knight and the Pips, but I'm also
cultivating other areas. Like ac-
ting—I really want to be good at that.
I don't want to move over there and
say, 'Well, I'm Gladys Knight and I've got a following, so I should go into the entertainment business.'

I want people who do that all the time; they put a lot of their lives and time into what they do, just like I put a lot of my time and my life on this side, in what I do. So I must practice. If I respect them, I
must hone that talent that I feel like I have, that I can mess up anything, and some-
day I will do something not so young.

And I'm working on another TV
special, as a producer. With Sisters, I
wanted to bring some quality enter-
taining, innovative variety back to
television, to give people an option. I
know there are experts in the busi-
ness who can make this, but I've tried to do this. And I'm not claiming that I'm an expert, but I just know in my heart that I had something special to give.

When it comes to music, I've had 40 years in it, so I felt like I could produce this and present it. When you see my name on a musical piece, I want you to be able to identify that,

to know it's going to be a quality piece, to know it's going to be enter-
taining, and to know it's going to be something unexpected. That's what
I'm trying to do as far as my musical

Executive On the Move

Gilmour Promoted—Diane Gilmour has been promoted to the position of director of Media Relations for Atlantic Records, based at the company’s New York headquarters. Gilmour will direct national press and media campaigns in support of Atlantic, Arista and Custom Labels artists.

Duval Appointed—Clark Duval has been appointed marketing director, Promotional, West Coast, Columbia Records, as announced by Bob Wilcox, vice president, Product Marketing, W.C., Columbia Records. Duval will be responsible for developing marketing strategies and coor-
dinating all phases of product development for selected artists on Columbia’s west coast roster.

Vaccarelli Named—Lou Vaccarelli has been appointed director, Production, RCA Records label, it was announced today by Michael Omannkes, vice president, Marketing Management, to whom he will report. Vaccarelli will be responsible for all aspects of product production for the RCA and as-

associated labels.

Ortiz Joins—Capitol Records announced the appointment of Kenny Ortiz as associate director of A&R, Black Music. He will report to Wayne Edwards, vice president A&R, Black Division. Ortiz will be based in New York.

Stricker Appointed—Ron Stricker has been appointed regional marketing coordinator for RCA Records, it was announced today by Darryl Boeing, director of sales for the label, to whom he will report. Stricker will handle the coordination of regional and local advertising and sales tracking for the label, as well as set up product presentations, promotions and contests.

Hines Named—Jesus Garber, vice president of R&B Promotion, has an-
ounced the appointment of Ed Hines to the position of Mid-Atlantic regional R&B promotion manager.

Changes—CBS Records International—Gregory McBowman has been appointed vice president of Business Affairs, it was announced today by Thomas Tyrell, senior vice president, Administration, CBS Records Interna-
tional. Stuart Bondell has been appointed director of Business Affairs.

The Group Expands—In a move designed to provide a greater range of services to a variety of clients, Bob Gibson and Guy Thomas have merged their two firms under the banner of "The Group." Under the terms of the
merger, Gibson and Thomas will be equal partners, with Thomas' Creative Services organization being absorbed by the Gibson firm.

Paolletti Promoted—Yvonne Paolletti has been promoted to national video sales manager, RCA/A&M/Arista Distribution, it was announced today by Allan Stein, vice president, RCA/A&M/Arista Distribution, to whom she will report.

Funky Sound Goes Nationwide—John Krones is pleased to announce the national opening of Funky Sound of America, a diverse entertainment corporation including: full service audio/video production, record label, record sales, in-home promotion, an artist promotion and a national network of franchised disc-jockey services.

Arista Appointments—Eliza Brownjohn, senior director, International Operations, has announced the appointment of Barry Melzer to the position of International production manager. Michael Pollack, vice president, law general counsel & secretary, has announced the appointment of Jeff Levy to attorney.

Anderson Promoted—Bob Anderson has been promoted to New York Branch Manager for RCA/A&M/Arista Distribution, it was announced by Larry Palsmaci, director of commercial sales, eastern region, to whom he will report.

Garcia Named—Emilio Garcia has been appointed as ASCAP membership manager, it was announced by Paul S. Adler, ASCAP director of membership.

Garcia, who will report to Adler, will initially be responsible for further deve-
loping the Society's marketing and outreach program to the Latin music community.

Love Upped—Joel Webber, vice president A&R and Artist Development, Island Records Inc., announced the promotion of Jonathon Love to national coordinator, A&R.

Stavisky Named—Karen Stavisky has been named project leader, MIS, PolyGram Records, it was announced today by Nick John-son, director, systems & programming for the company.

CBS Records Appointments—Harold Fein, vice president, marketing, CBS Masterworks has announced three new appointments within the Market-
ing Department. Craig Brluh has been appointed director, U.S. Marketing. Laurel Polson and Colin Williams have been named marketing managers.

News (Continued on page 33)
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<td>KISS ME, KISS ME, KISS ME</td>
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<td>TELL IT TO MY HEART</td>
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<td>IT'S BETTER TO TRAVEL</td>
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<td>INTRODUCING THE HARDLINE ACCORDING</td>
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<td>LET IT LOOSE</td>
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<td>GIBBON ELSTON AND MIAMI SOUND MACHINE</td>
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<td>SIGN &quot;O&quot; THE TIMES</td>
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<td>CARRYING AROUND AGAIN</td>
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The chart below lists the top 100 albums according to cash box sales in the United States for the week ending January 25, 1986. The chart is based solely on actual sales of albums sold at retail stores. The chart is published weekly by Billboard magazine, a publication of the International Federation of the Phonographic Industry.
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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THE BEAT

EXCEPTIONAL TALENT_Our special sweetheart issue would not be complete without a few special words for Ot- netta Barber Vice President Black Music Marketing for WE.

Born and partially raised in St. Louis, Missouri, Otnetta joined Warner Communications as a management trainee in September, 1978 after receiving a Bachelor of Arts degree in Radio and Television broadcasting from California State University/Vernes.

She was one of nine trainees selected out of a field of more than 100 applicants. After a year with Elektra/Asylum as an apprentice, she became a full time member of E/A in Los Angeles as chart and store promotion assistant, pep and public and as a key retail account contact. She was later elevated to senior director of national research. In June of 1986, she joined WE as director of Black Music Marketing.

While working with Elektra, Otnetta never stopped taking her community commitment seriously. She is remembered fondly by the people she has helped and inspired under the guidance of one of her mentors, Mary Henry director of the Avalon-Carver Community Center and member of the Com- plete Council. For eight years, under the guidance of the late Betty Myles, Otnetta was associate producer of the very popular "Frankly Female" public affairs program on KJLJ-TV (channel 9) Los Angeles.

A very special salute to one of the best executives in the entertainment business, Ms. Otsetta Barber.

HONORING CHOLLY-For half a century, Cholly Atkins has been the giver in the world of entertainment. But now the musical stars and friends in his life have decided that for Cholly to be the recipient. On Saturday evening, February 27, 8pm, the Wilber Theatre will be the site of a massive benefit concert of loving of music to Charles "Cholly Atkins."

"He's Steppin' With Cholly" will be a grand, once-in-a-lifetime tribute. The O'Jays, The Temptations, Gladys Knight & The Pips, Ron Townsend and Mary Wilson love Cholly. They'll show it by performing before the audience of 2000. News of this event is spreading quickly. Each day, the roster of performers increases.

Cholly and his friends have decided that this tribute to his past should also impact the future. The proceeds from "He's Steppin' With Cholly" will be used to foster the careers and progress of blacks in music through the Black Music Association and the Black Music Education Projects, in the creative and business arenas of the music industry.

Tickets are on sale at the Wilmer Theatre Box Office, 3900 Wilshire Blvd., or call 213-388-1400. For any additional information call the Black Music Association at 213-732-2460.

For the past six months, Wilkins held the position of National Promotion Director, West Coast Black Music at A&M Records. Prior to A&M, Wilkins held various positions at CBS Records for over nine years.

HANGAR 18 RECORDS-Prince Gideon is back, formerly of The Cor- nelius Brothers And Sister Rose is back with not one but two lps, entitled Love Train and It's Your Fault.

Prince Gideon, handled all aspects of the project, including writing, vocalising, lead and background, musician and all instruments. For those who remember the string hits from the Cornelius Brothers and Sister Rose, it is back with not too Late To Turn Back Now, Don't Ever Be Lonely And A Poor Little Fool Like Me should enjoy the music of Prince Gideon. He is back in the very best of form.

His music is educational, devine, urban, gospel, pop, rhythm and blues, commercial and jazz. For more information contact Hangar 18 Records at 309-987-5662.

BOB LONG
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<td>I WANT HER</td>
<td>Keith Sweat</td>
<td>(Vintertainment)</td>
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<td>3</td>
<td>TO PROVE MY LOVE</td>
<td>Michael Cooper</td>
<td>Warner Bros. 7-2800(A)</td>
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<td>TWO OCCASIONS</td>
<td>The Deele</td>
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<td>LET ME TOUCH YOU</td>
<td>O'Jays</td>
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<td>OVER YOU</td>
<td>Ray Parker Jr. / Natalie Cole</td>
<td>Green 7-28152(A)</td>
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<td>SUPERBAD</td>
<td>Chris Jasper</td>
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<td>LOVE CHANGES</td>
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<td>COME INTO MY LIFE</td>
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<td>Mercury 870 033-7</td>
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<td>Babyface</td>
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<td>Lou Rawls</td>
<td>(Gamble-Huff GH-310A)</td>
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<td>LIVE MY LIFE</td>
<td>Boy George</td>
<td>Virgin 7-99360</td>
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<td>IF YOU CAN DO IT, I CAN TOO</td>
<td>Mel'sa Morgan</td>
<td>Cappitol PB-45038</td>
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<td>29</td>
<td>RAINY NIGHT</td>
<td>Chico DeBarge</td>
<td>Motown 1229MF</td>
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<td>30</td>
<td>MAN IN THE MIRROR</td>
<td>Michael Jackson</td>
<td>(Epic 34-076688)</td>
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<td>31</td>
<td>FOR YOUR LOVE</td>
<td>Barry White</td>
<td>A&amp;M 3000</td>
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<td>32</td>
<td>TAKE GOOD CARE OF ME</td>
<td>Jonathan Butler</td>
<td>(Lee/RCA 1087-7-JAA)</td>
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<td>33</td>
<td>FISHNET</td>
<td>Morris Day</td>
<td>Warner Bros. 7-28201</td>
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<td>IN THE MOOD</td>
<td>Whispers</td>
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<td>35</td>
<td>WASN'T I GOOD TO YA?</td>
<td>da'Krush</td>
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<td>EVERY DROP OF YOUR LOVE</td>
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<td>HOW YA LIKE ME NOW</td>
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<td>SINCE YOU CAME OVER ME</td>
<td>Lance</td>
<td>(Wing 867 246-7/Polygram)</td>
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<td>FEELS GOOD TO FEEL GOOD</td>
<td>Gary Glenn</td>
<td>Motown 1918M</td>
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<td>40</td>
<td>THAT'S WHERE YOU'LL FIND ME</td>
<td>Deja</td>
<td>Virgin 7-93938</td>
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<td>41</td>
<td>WISHING WELL</td>
<td>Terence Trent D'Arby</td>
<td>(Columbia 36-07675)</td>
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<td>42</td>
<td>THINKING OF YOU</td>
<td>Earth, Wind &amp; Fire</td>
<td>(Columbia 36-07605)</td>
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<td>43</td>
<td>ARE YOU SERIOUS</td>
<td>Toasta</td>
<td>(Epic 34-07662/E.P.A.)</td>
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<td>ROCKET 2 U</td>
<td>The Jets</td>
<td>(MCA 53254)</td>
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<td>45</td>
<td>THE WAY YOU MAKE ME FEEL</td>
<td>Michael Jackson</td>
<td>(Epic 34-07645)</td>
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<td>46</td>
<td>LOVE DOVEY</td>
<td>Tony Terry</td>
<td>(Epic 34-07670)</td>
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<td>47</td>
<td>SOMEONE TO LOVE ME FOR</td>
<td>Lisa U. and Cull Jam Featuring Full Force</td>
<td>(Columbia 36-07619)</td>
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<td>48</td>
<td>FATHER FIGURE</td>
<td>George Michael</td>
<td>(Columbia 36-07682)</td>
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<td>49</td>
<td>TURN OFF THE LIGHTS</td>
<td>World Class Wreckin' Crew</td>
<td>(Columbia 7-27974)</td>
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<td>50</td>
<td>HEAVY ON MY MIND</td>
<td>Club Nouveau</td>
<td>(Warner Bros. 7-27974)</td>
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CASH BOX TOP 12" DANCE SINGLES

NEW 12" RELEASES


CENTERFOLD (COLUMBIA 44 06937) PARTY REBELS (12" Extended Dance Version) (6:09) (Gentlemen West Music) (BMI) (Kenji Towns-Phil Jones) (Producers: Kenji Towns-Phil Jones)

DENEE WILSONS (COLUMBIA CAS 02909) I BELIEVE IN YOU (12" Vocal Version) (4:15) (Gateway Music House Songs) (ASCAP) (D. Raynor-K. Lamor) (Producer: Steve Levine)


NATALIE COLE (EMI-MANHATTAN V-56084) PINK CADILLAC (12" Club Vocal Version) (7:29) (Published By Bruce Springsteen) (ASCAP) (Bruce Springsteen) (Producer: Dennis Lambert)


CREAM TEA (TOP SHELF TS 1003) DON'T DISAPPEAR (12" Version) (5:19) (Chabaray Publishing Ltd.) (ASCAP) (W. Blunt-B. Spradley-C. Smith) (Producer: Claude Smith Jr.)


MOST ACTIVE

JODY WATLEY--Som Kind Of Lover--MCA

STRENGTH ACTIVITY


Club Pick

ROCKET IT 2 U--The Jets,MCA

BARRY JOHNSON

CLUB: Pegasus

KANSAS CITY, Mo

Comments:

"Aimed Directly At The Club Crowd. It Should Be A Big One For This Talented Family!"

(retailer's pick)

I Want Her--Keith Sweat-Elektra

Fortune Records

Manager: Royce Fortune

Location: Inglewood, Ca.

Comments:

"This Is One Of Hottest Retailing Record For Us! Everyone Is Buying This Album Which Is A Great Compilation Of Music. This Young Artist Has An Album Of Platinum Plus Potential!"

Cash Box, February 13, 1988
ETTY — "I recorded for record labels, but there was really hardly any promotion," says Betty Carter, who, since 1970, has put her records out on her own Bet-Car label. "What record companies tend to do about jazz is that, if the market says that jazz is only one percent or ten percent or three percent of the business, this is all they seem to put their initiative in. 'Okay, we're going to sell 10,000 records, so let's just put out 10,000 records.'"

"I still think there is a wider market out there for jazz, but I think that the record companies just tend to lean over and deal with the percentage that they've been going with all these years. So that is the problem — if you sell a record, the record company will just put the record out there; and if it doesn't sell, then that's the end of it. But I think that, like they do in the pop field, they should put more into it. I think that we would do a much wider market for jazz. Because I think that the time is really right for a new audience."

"The time, it would seem, is really right for Betty Carter. Or five or very, very, very good jazz singers — indeed, one of the very few bonafide jazz singers — Betty Carter is about to put out her first major label album in years. Verve will release a new Betty Carter album in the spring, and, on top of that, will issue all the Bet-Car albums — and there are some mighty fine Bet-Car albums — in all three formats. To date, Bet-Car has been a vinyl-only operation."

"Besides her prowess as a vocalist — and there is nothing in jazz quite like the sight and sound of Betty Carter singing herself into a corner on a standard, interpreting the lyrics so that you hear a song you've known all your life and hear ironies where there were never ironies before — Betty Carter has been one of the most eloquent drum-beaters for jazz. She sits on panels, she makes speeches, she has been very vocal in her opinion about what is jazz, what isn't jazz, and what's happening in this art form."

"Well, Wynton's taken over for me now, he's doing it now. And the thing about him doing it is he's her man and he's a classical person, which gains a lot of respect. And he's young. And when young people see a young person telling them this or that, they seem to be more affected by that. I thought that the young people seeing me with young people playing with me would help. And it does help. But with Wynton, with the kind of press he's been getting, he's been really effective in getting a lot of young black kids interested in the music. Because that's really what I'm interested in dealing with; getting young black kids interested in this music."

"The white colleges — the large colleges — have brought us to their colleges. In the black colleges, we have not had the chance to really get down there and sell, sell, sell this music like we should. And when we do bring this music to the black colleges, we bring down a bunch of old fuddy-duddies. And young kids are not interested in looking at old fuddy-duddies, they think it's old-time music. So if they brought a bunch of young kids down there, their peers, I think it would be more effective. Well now that Wynton's doing it, I'll just let him do that. And I'll still continue to do my thing, because it's all about the culture, it's all about black culture. I want to make these kids realize that it was the black people who started this wonderful music of jazz, and not Dave Brubeck."

"In fact, I was in Ann Arbor recently and there was a group of young black kids who came to see me. And one of the students asked me, "Why are there more white people here than black people?" You see what I mean?"

Another project that should see the light of a record release this year is a very unusual meeting of a pair of jazz divas. Betty Carter and Carmen McRae recorded together live at San Francisco's Great American Music Hall, but the release of the record has been held up due to some legal wrangling. Betty is confident that it will be sorted out soon, and this unique item — which she says is "very, very, very, very good. Very interesting and very good" — will hit the streets.

"They've got to market jazz, they've got to do better," says Betty Carter about the record company powers that be. "I hope I can inspire PolyGram and Verve, I hope I can have a real impact on the marketing side of the business. The companies can just promote the artists they get a little better. And they can get good artists, young good artists who have the enthusiasm, the inspiration, the love for the music, so that they won't have to defect later on. Let them stay in the business a little longer, so they can just improve on their art, get better and better, and not have to say, 'Well, nothing's happening.' I'll just go over and get a hit record and be unhappy.'"

"I don't want that to happen."

Lee Jeske

TRIBUTE TO COUNT BASIE — Gene Harris All-Star Big Band - Concord Jazz CJ-337 - Producer: Bennett Rubin

The robust, two-fisted piano veteran leads a robust, two-fisted big band (featuring Bill Watrous, Jon Faddis, Snooky Young, Ray Brown, Plas Johnson, guys like that) through a property-swimming-not to Count Basie. TRIPLE TREAT II — Monty Alexander/Ray Brown/Herb Ellis - Concord Jazz CJ-338 - Producer: Chris Long

One of the finest small swing groups working in a delightfully toe-tapping live date, made a quad- ruple treat by the appearance on half the album of violinist John Frigo, an underrecorded Jimmy Dorsey vo."

FUERTE! — Poncho Sanchez - Concord Jazz Picante CJ-340 - Producer: Chris Long

Bubbling Latin jazz from the fine West Coast percussionist and his hot octet.

LOOKOUT FOR HOPE — The Bill Frisell Band - ECM 833 495

Producer: Lee Townsend

The adventurous guitarist in his third ECM outing: a wooly and witty affair featuring solid writing and fine solo and ensemble work from the leader, cellist Hank Roberts, bassist Kemir Driscoll, and drummer Joey Baron. GETTING THERE — John Abercrombie - ECM 833 494

Producer: Lee Townsend

Veteran guitarist plows familiar material — his own not-quite-fusion, not-quite-straight-ahead territory. Michael Brecker guest.


Producer: J. Tamblin Henderson, Jr. Aito Moreira

Reedman Joe Farrell's last date is a breezy Brazilian-tinged affair, with the Moreiras shedding their fusion skin for an enchanting "Light as a Feather" sound.
A Special Sweetheart Salute

Women In Music Make The Music Happen

Two of the hottest songs on the Top 100 charts in every trade publication are 4th & Broadway's "Pump Up The Volume" by M/A/R/R/S and Next Plateau's "Push It" by Salt-n-Pepa.

It's unusual enough to see independent product reach this level...to fulfill the airplay and sales criteria necessary to entering the chart stratosphere, being in the top twenty with a bullet...and it is doubly remarkable when both those records are being brought home by companies with women at the helm.

Jennielle Leclerc, partner and co-owner of Next Plateau, the label home of the dynamic female duo Salt-n-Pepa, has strengthened the company's internal operations while achieving a tremendous market growth and a higher degree of visibility for her label and its artists. Her long range goals include the hope for broader, wider-ranging success, with controlled upward growth that will see Next Plateau becoming even more dominant in the years to come.

Cathy Jacobson, who is vice-president and general manager of 4th & Broadway as well as Antilles and Mango Records, is responsible for coordination of all sales, marketing and promotion efforts in addition to personally arranging for the independent distribution of the product. In addition to her success with M/A/R/R/S, Jacobson also enjoyed chart action last year with Eric B. & Rakim's "I Know You Got Soul" and "I Ain't No Joke" and their enormously successful album Payed In Full, which is still on the Top 100 Albums charts after 26 weeks.

Both these women have broken ground through their competitive spirit and their continuing belief that all things are possible. The Independent Way is happy to recognize and salute their contribution to the independent record industry.

Kat On a Hot Vinyl Record

Music Business Institute, she accepted an internship with the Mark Pucci organization, which led to her present handling national tour publicity.

Kat's PR style is southern-warm...honey-baked...a "pleased as punch" kind of approach that has served her well in working with clients which include such blues labels as King Snake, HighTone, Black Top and Landslide as well as with groups such as Elektra's Guadalcanal Diary.

Kat says, "No matter what I do in the future, I know it will be music industry oriented. I'm a music person, and that won't change."

Mark Pucci and Associates' Kat Stratton has been pushing product, groups, solo artists and nightspots for the last three years. A native of Virginia, Kat is a graduate of the Tidewater School of Broadcasting. After relocating to Atlanta to attend the

PR Sweetheart

TINA MOORE
Executive Director

"We intend to compete...and we intend to win." So speaks the dynamo whose energy provides the driving force behind the business and administrative operations of both Satellite Records and it's sister company, PACM International Music.

"I'm not in this business by accident, it's a business I grew into through the years, through watching it happen, and participating in all phases of the industry while my husband and partner, Pete Moore (an original member of Smokey Robinson and the Miracles) went through Motown's Musical University. Believe me, it was quite an education. Publishing, booking, managing, public relations...we picked up all the tools of the trade and we learned how to use them."

Tina has applied that knowledge and experience in breathing life into the company that's very name places it in the stratosphere of the entertainment industry, Satellite Records.

DENISE STEWART
Recording Artist

Following the advice Denise offers in her debut album title, Check Me Out, Cash Box did just that. What we found was a personable young artist with a 4-1/2 octave plus vocal range, a songwriter, a producer and a strong advocate of the Satellite label and its policies and philosophies.

"I have some freedom here, I'm allowed to go where my talents take me. For instance, I have been writing for "Magic Lady," one of Motown's newest acts and Tina gives me her total support. I'm not sure that would be true elsewhere." Among Denise's upcoming projects are doing the producing chores for Satellite's newest recording, and Shakeena, and continuing to hone her songwriting skills with an eye towards her own second album.

SHAKEENA
Recording Artist

"There is a definite freshness about Shakeena," says label head Tina Moore about her new signed artist. "She has a unique style that is true to her heritage without losing its commercial value. In the last few months of working with her both from a business standpoint and watching what's happening as she as Denise work on her LP in the studio, I have come to realize that this artist is going to generate a lot of interest. In fact, we have simply named her debut album Shakeena because it is a reflection of the artist, and needs a little other title."

The self-titled LP is scheduled for an April release. Watch for the review in The Independent Way.

Watch for Phyllis Wickham's column Indie Groove, returning next week in this space.
Sweethearts of Rock

The Cat Women of Austin

Austin, Texas, is just one of a handful of "alternative" music hotbeds that grew out of the musical stagnation of the seventies. At the heart of this movement were individuals whose lives were literally centered around the music scene. One evening in 1981 at Club Foot, a happenin' night spot at the time, two of these personalities met. Laura Croteau, a bass player educated in Radiio/TV/Film production, and Stacey Cloud, a native Texan with an art background, hit it off immediately. And so began the collaboration that would eventually become Rabid Cat Records.

Executive producer Croteau and her band La Danza recorded an EP on Laura's own Frodo Records. Due to legal pressure from Tolkein enterprises, the label was forced to change its name. And thus, in 1984, Rabid Cat Records was born. The first release on the new label was the single, "I Hate Myself/ Bad Timing" by the Offenders. Later that same year, two other 7" EPs would be released by stablemates Not For Sale and N.O.T.A. (None Of The Above). The beginning of 1985 would see the release of what was, and still is, Rabid Cat's biggest seller to date, "Scratch Acid's" 12" EP. From this point on, the label would release only LPs. Full-length albums followed by the likes of the Offenders, N.O.T.A., Not For Sale, and Scratch Acid. It was the latter release that sports the limited edition spectrum paper cover. Although sales were good, Rabid Cat faced the problem of being pigeonholed into the role of "Austin's hardcore label." Last year, the eclectic releases by new artists Happy World and Texas Instruments would change all that.

"Our approach from the beginning has been to hand select bands that seem to be bursting with potential, and we would develop their careers; then, as a label would grow along with our bands... We like to consider ourselves a breeding ground for new bands," Cloud and Croteau are totally committed to excellence. They allow their bands 100% artistic control and work hand-in-hand with them on every step of each project. The two women work A & R together. With Laura being the risk taker and Stacey playing the "guardian of some planning," they complement each other perfectly. Cloud's main responsibilities center around the designing and laying out of record jackets, lyric sheets, advertising, and all other creative aspects in general. She is also the label's own radio promotion department. Croteau basically handles the "business" end of the company, while also playing chief publicist. The label has a distribution deal with Mordam Records of San Francisco. Run by Ruth Schwartz, this is the company that also distributes the women-run and controversial label, Alternative Tenacities. In Europe, where the Rabid Cat releases are at least as popular as at home, the product is released through the G.W.R., AM Music, and Fundamental Music companies.

The spring of this year will see the release of albums by Texas Instruments and Happy World. The T.I.'s will continue their week long jaunts throughout the southwest and central states, while Happy World is planning an extensive U.S. tour to support their LP. For more information concerning product availability (Hint: Get a hold of the groovy limited edition before it's too late) and/or tour itineraries, contact Stacey or Laura at (512) 926-9969/451-1402. Or write: Rabid Cat Records, P.O. Box 49263, Austin, Texas, 78765.

Kevin Coogan

Rappin' With Sweet Tee

Profile artist Sweet Tee was rappin' when rappin' wasn't cool. Since the first time the Queens native heard The Sugarhill Gang's "Rappers Delight," she was hooked. At school, she spent all her free time working on her rhythm and style and writing lyrics. Soon after, The Fantasia opens which gives Tee (Tori Jackson) the opportunity to check out many aspiring rap acts while hearing the latest releases.

Through her connections at The Fantasia, she hooks up with Davey D. The majority of the next few years are spent dancing and rapping with the Davey D road show. While on tour, Sweet Tee hooks up with fellow Queens native and producer, Hurby Luvbug. Upon their return, they record a rap with DJ Jazzy Joyce and are quickly signed to Profile. Next comes an appearance on Profile's X-Mas Rap LP with the single, "Let The Jingle Bells Rock."

Now for the good stuff. January, 1988 - Sweet Tee and Hurby hook up again for the 12" release of "I Got Da Feelin'" b/w "It's Like That Y'All." Currently, the single is at number 64 and bulletting up the Cash Box B/C chart. Bigger in England than her home turf at the moment, Tee is quickly climbing London's pop charts while graceing the cover of one of the city's most prestigious music periodicals. With her debut album set for a March release, Tee will most likely be one of the top female artists in her field - Now ain't that sweet.

Kevin Coogan

Here's To The Ladies...
Sleeping Bag Sweethearts

Joyce Sims Climbing Towards Stardom

When Joyce Sims started writing songs in Rochester back in 1983 she wanted to achieve success, and, after having one of her songs receive an honorable mention at the American Songwriters Festival and then Robby Watson cutting a few demos on her at his Smoking Amigo Production Company and telling her they were good enough to "shop around," well, Joyce just knew she was on her way.

The folk at Sleeping Bag were well impressed, too, and by mid-1986 they had released her first single, "All In All," which topped the international dance charts and led to Joyce's being named Best New Female Artist by both the Boston Record Pool and the New England D.J. Association. In 1987 Sleeping Bag released a second 12" single, "Lifetime Love," which ran for 15 weeks on domestic black contemporary charts and made Joyce the darling of clubs up, down and across America as well as in Europe and the United Kingdom. This gave momentum to the release of Come Into My Life, the Sims album that is still selling in what Sleeping Bag's Juggy Gales calls "excellent numbers" world wide. The second 12" single, the album's title cut, was sent out shortly before Christmas last year and is currently 20 with a bullet on black contemporary domestic charts and is enjoying its third week at number one on England's pop charts.

"It's all really new to me. It's not what I expected as far as the work goes . . . but it's the life - I love it."

In support of her British Isle's success, Joyce recently returned from London where she taped Top Of The Pops and immediately headed for a gig in Jacksonville, N.C. hosted by KIS 102. Then went on to an appearance in Washington, D.C. before winging it to the Golden State to appear on Don Cornelius' Soul Train on February 7 (check your local papers for air date later that month). In her spare time, Joyce is working on putting together a back-up band and stage show for a tour of England and Europe. While still in the planning stages, it is expected that this tour, currently pencilled in for late April, could possible last till early June.

And get this, Joyce is also still writing songs for her Tawanne Lamount Music Publishing company, and expects to be in the studio by summer working on her next album! Her label is on the brink of releasing the third 12" single from Come Into My Life, the danceable ditty, "Walk Away." It would be reasonable to expect that she will also be covering a lot of territory promoting that product as well. When Joyce says she didn't realize how hard she'd be working in pursuit of stardom, it's easy to believe her. But it's also easy to believe that she loves it . . . as she said, "It's the life!"
A Private Conversation With Val Young

Ring....ring....
V.Y.: Hello.
C.B.: Hi, Val. This is Cash Box calling. . . you have been selected to represent Amherst Records in our Sweetheart issue, focusing on female recording artists and other women in music. How's that sound?
V.Y.: Great, terrific. You know, I'm still doing dates based on the success of Private Conversation, it's (the album) still very popular on the east coast, so I'm constantly working in clubs in Philadelphia, Detroit, Toronto, New York and Buffalo ... and smaller towns in between.
C.B.: Rick James wrote and produced that album; how did that association come about?
V.Y.: Well, I was in Memphis, Tennessee on tour with George Clinton's Parliament/Funkadelic show and I heard that Rick James was coming in to play the Mid-South Coliseum. What can I say - I had been wanting to meet Rick ever since I first heard "You And I," so I just let Parliament/Funkadelic go on without me and stayed over to meet him. That was in 1979 and we've been friends ever since.
C.B.: How about signing with Lenny Silver's Amherst label, were you shopping demos, or how did you meet?
V.Y.: Lenny Silver was well acquainted with Rick, they were industry associates as well as friends and Lenny often came over to Rick's studio and visited in Rick's home. It wasn't long after he had been there listening to what Rick and I were doing that he contacted me and said he wanted Val Young on Amherst Records. So we got together, the deal was made and that was that.
C.B.: What about the future, are you going back into the studio anytime soon?
V.Y.: I hope to, but right now I'm still in Detroit, my hometown, getting ready to relocate to Los Angeles. I'm very interested in expanding my career into movies and television, but I know that's going to take some hard work. That's why I'm planning to study acting, drama ... whatever it takes till I feel confident. I want to do my homework before 1 step out there.
C.B.: Thanks, Val, for the Private Conversation. See you in L.A.
V.Y.: I look forward to it.
Val Young's personal representative spoke to Cash Box and shared the following information: "We're expecting to release another single from Val's album (which is still very active), and hope that she will be at work on her second album soon. We all wish her well in Los Angeles ... she's a sweetheart."

Next Plateau's Sweet Sensation

Talk about showstoppers! Talk about singing! Talk about dancing! Talk about talking the hip, hop, right on rap! As anyone who caught their summer engagements in Florida last summer can attest, these three young lovelies are definitely worth some spirited conversation.

Although they are all still in their teens, they bring a natural effervescence and musical maturity to both their recorded and live performances. Two members of the group, Betty and Margie, have both studied modern dance. Betty was a vocal music major at New York's famed Music and Art High School while Mari, the youngest member of the group, has developed an exciting rap style that belies her training in the most classical of all dance forms, the ballet.

Their debut single, "Hooked On You" was a chart item for 14 weeks in 1987, and even sweeter things are due for Sweet Sensation in 1988.
Los Angeles radio station KACE took a giant step towards improving their market share in November of 1987 when they hired Pam Wells, formerly program director at Memphis’ WZKX, to join WHRK. Pam had joined WHRK on a sunny March Monday back in 1983.

“I recall the exact date,” Wells said, “it was March 21st, and I was the morning air personality. That was before the AM station was sold. We were steadily holding on to 2nd and 3rd spot and were moving into 1st when the program director position became available.

“Now, you don’t go into a winning situation and try to fix it. It’s finding the areas that you can improve... while maintaining what you already have... that’s what takes judgment.”

Pam proved more than capable at decision making both in her morning airtime slot and in wearing her PD hat as WHRK kept its #1 share for three years running. Her philosophy is now as it was then, to look for a need in the market area, to find a void and fill it. She says, “Our cumulative share is increasing... miracles are not possible overnight. We’re working to build a consistency; getting out in the community and doing things for the kids that the parents can appreciate. Actually, we’re just getting started in building a community base.

“I’ve got a foot in the water, but it will be awhile before we’re doing laps in the pool.”

Pam passes a lot of the credit for KACE’s strides on to the rest of the KACE staff, pointing with obvious pride toward Steve Woods, a veteran announcer who fills the mid-day slot; Lisa Lippins, KACE’s music director and afternoon drive DJ; E.Z. Wiggs, a mainstay in the 7-Midnight post; and Marsha Robinson who hosts KACE’s overnight Slumber Party. Pam, herself, continues her morning show, Toast and Jam, which she pilots with co-host Sam Putney, former morning news personality at KJLH.

With regard to picking records for the KACE playlist, Pam says, “I listen to them all. Every one that comes in. I don’t care if it comes in a gold wrapper delivered by six women in satin or if it’s just part of the regular morning mail. I listen. Out of 50 records, one might be the one your looking for. You never know where your going to find a hit.”

“The hard part is being an independent label out there on a limited budget... with an anxious artist and a lot of money tied up in product that he knows many radio people won’t even listen to. I think it’s just as much a part of my job to listen to and play good independent product and it is to listen to and play good records from the majors. I don’t just slam a single on the playlist because it comes from a known label; I don’t believe that’s a guarantee of anything. I trust my own judgement and I do listen to a record before I even think of adding it.”

While Pam Wells is content with her position for the time being, she admits that she has keen desires to investigate talents she is just becoming aware of. “I recently signed to do Shooting The Breeze, an interview-type format radio program being nationally syndicated by Westwood One. I’m pretty pleased with myself right now, but there’s so much more to do. I want to get into acting... I don’t know... no one knows what the future holds. But one thing is certain, it will always revolve around radio. Radio forever.”

With A Little Luck
DEIDRE MCCALLA
Oliva Records (LP 953)
Eclectic defines McCalla on this collection of self-written songs. Her instincts for writing accessible tunes lead her from country to jazz to R&B for her album. Highlights include “The Cat Song”, a funny interaction with a feline foe. Also strong in a country vein is “Mama’s Little Girl.” “Would You Like To Dance”, if re-cut with an established R&B artist could be a hit... in fact a career as a songwriter might be a good move for McCalla. (Ask Holly Knight how she got her start.)

With You On My Side
BONNIE KOLOC
Flying Fish Records (FF437)
Fans of Judy Collins and Joan Baez will enjoy Bonnie Koloc’s sweet voice. High point on LP is an acapella rendition of her “Love Song For Iowa” which ought to be the state’s song. She shows a harder bluesier side with the songs “Gun For The Game” and “Mama Chicago.” Although we like some of her songs, we’d like to hear a couple of standards, just to see how she’d interpret them.

Ms. Hornsby has taken on a considerable challenge in attempting to be singer, songwriter and, according to her own bio, “personally took every step from lackreaper/master at Capitol Records to WEA manufacturing process plant to printing of the record sleeves.” The product has merit. Nikki has a wonderfully pleasing and well-developed singing voice and the song itself meets the basic criteria for country airplay. Perhaps what’s missing here is simply direction and knowledgeable guidance, which will undoubtedly come with time. Listsening copies of the two singles available are yours for the asking at C. Junquera Productions, P.O. Box 393, Lomita, CA 90717.

Nikki Hornsby
HUNGRY FOR LOVE
C. Junquera Productions (NH-2)

Apparantly, this single was released and distributed by the artist and C. Junquera Productions. Nikki’s grandfather, Dan Hornsby, is in the Atlanta

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Fantasy Sweethearts

Shirley, Veda, Mavis, Mabel, Jean, Barbara, and Inez.

The Stax Soul Sisters
VARIOUS ARTISTS
Stax/Fantasy (MFS 8543)

Stax Records existed as a company for only fifteen years between approximately 1960 and 1975, but its contribution to the history of American music is an important one. Founded by brother and sister Jim Stewart and Estelle Axton, the company brought together a unique collection of talented black performers to create the "Memphis Sound." Although "soul" as we knew it then was the confluence of many musical styles that were constantly evolving, it was Stax that captured the gritty, tougher, street side, as opposed to another great label Motown, which had a slicker approach. This collection is a brilliant example of some of the best women ever to sing in this genre, and some of the best written and produced tracks that Stax ever put out.

Side one opens with "It Ain't No Fun," sung by Shirley Brown who was responsible for the firm's last hit in 1974, "Woman to Woman"). Her gospel background and tone gives her a very "Aretha" sound. Brown worked closely for many years with Albert King, who brought her into the Stax roster.

The sound on this ballad, as on all the cuts is excellent - Fantasy (who acquired the Stax masters) has done a great job with the stereo remastering.

Veda Brown follows with the memorable reggae-tinged "Short Stopping." Next is Barbara Lewis, singing "You Made Me a Woman," written by Tony Hester of the Dramatics. Linda Lyndell sings "What a Man," one of the most exciting tracks on this collection, and her only big hit. It is a mono cut, yet it still manages to get your foot tapping. Carla "Queen of Memphis Soul" Thomas sings the song "Guide Me Well" and "You've Got a Cushion to Fall On." Her singing voice has a certain innocence, making these performances truly memorable.

A great Mavis Staples cut comes next: "Since I Fell For You." This is an often covered standard, but she lends her unique, contralto sensuality to it. Side One is rounded out by one of the biggest Stax successes, Jean Knight, singing "Carry On." She also opens side two with one of the biggest Stax hits Mr. "Big Stuff." Both tracks were produced by veteran Crescent City arranger Wardell Quezergue at Jackson, Mississippi's Malaco Studios.

Mabel John sings "Running Out," another mono track on the album. She is the sister of the late Little Willie. This song was written by the famous writing team of Nickolas Ashford and Valerie Simpson. When Mabel left Stax, she went on to sing with Ray Charles.

"Your Sweet Loving" follows with a great soulful performance by Margie Joseph. Pilling out this outstanding collection is Inez Foxx singing "The Time," Jean Knight again with "You Think Your Hot Stuff." Finally is a cut by Judy Clay, "Bed of Roses." Clay comes from the New Jersey family that produced Dionne Warwick, Dee Houston and Cissy Houston and her daughter Whitney.

The Stax Soul Sisters is one of the best definitions of a unified sound from one of the most influential labels around, and is highly recommended for everyone who loves great, soulful music.

Julius Robinson

Classic Sweethearts!

THE Stax Soul Sisters

This One's For You, Bev.

When The Independent Way attended the NARM Operations Conference in North Carolina, we apparently went snow-blind in the course of the Record Bar's store and distribution center tours. At any rate, we certainly had foot-in-mouth disease when our last issue came out and we found out that we had relocated Record Bar's prototype store from its true location in the South Square Mall in Durham to two other locations, Southside Mall and Southcoast Mall, which, we insisted, were to be found in Chapel Hill. We must have inhaled too much developer when we were printing the photographs.

Then Beverly Orchard, a Record Bar employee who participated in the distribution center tour, made us feel a whole lot better by telling us that the stories were "wonderful anyway. Thanks, Beverly, and congratulations on your appointment to interim manager of Record Bar's University Mall store. One of your co-workers, Spike McFadden, who manages that wonderful prototype plant in the South Square Mall, said of you, "Beverly is always a help in locating information or product. She has a wonderful personality, and is a great source of information and she's probably the most cooperative person I know . . . never hesitate to contact Beverly when I need assistance."

We're going to remember that the next time we go to Carolina. Thanks again, Beverly Orchard. You're a sweetheart!
Cover Girls Heading West

Just back from their ultra-successful Japan jaunt, Cover Girls Margo Urban, Caroline Jackson and lead singer Louise “Angel” Sabater, are on the road again. The group’s “Show Me” was #1 on Japan’s Dance Charts in December, leading to a second trip to that country in January. Now, instead of something smooth was the entire affair handled that the general public was hardly aware that the girls with “Because Of You” still riding high change had taken place. Apparently, the girls have packed their parents. Margo brings the same high-fashion clothes for a sense of fashion, the same concept to the February trek to the west coast. A bidonation of beauty and talent...

Extensive tour planned for Fever/Sutra Sweetheart

Their beauty, talent and unique style has already made them the recipients of considerable (and enviable) press coverage, including the New York Daily News, where the editors saw fit to give the Cover Girls front page exposure in the entertainment section at a time when they had only one hit song to their credit, and no album. Then, of course, there was Andy Warhol’s Interview magazine, which included a fashion feature in Seventeen, a Dance Music Report cover, a feature in Cleveland’s Plaindealer and a witty write-up in The Boston Herald. All this in addition to regular coverage over the past year in the record industry trades and all types of fan/fashion magazines.

How does this happen? Superior planning, luck. Good music. Fantastic follow-up. Excellent label support. Great P.R. Three girls whose ambitions allow them to put aside any personality conflicts... working as a unit to see that Fever president Sal Abbatino and producer Andy Pandy Tripoli searched for when they set out to find the ideal young women to create the ideal girl group.

If the amount of work you do has any relationship to the amount of success you will achieve, look for The Cover Girls to be around for quite awhile. Their west coast tour begins in San Francisco, continues to San Jose, Sacramento, Salinas and Los Angeles before crossing the California state line into Las Vegas, Mexico, New Mexico, Arizona, and heading back east for more appearances in the top dance clubs in Massachusetts, Connecticut and Rhode Island. The group will then proceed to Puerto Rico before returning to their native New York, where they are hoping to get back in the studio and continue their recording success with product that explodes across dance, black contemporary and popular charts.

Distribution Sweetheart

Joyce Lynn Works For Unity

As a charter member of the Independent Action Committee, and as president of Great Bay Distributors, Inc., Joyce Lynn has constantly sought to help in opening communications between independent record manufacturers and independent distributors. She has devoted considerable time and energy in pursuing this goal, as well as in supporting The Independent Way as an important vehicle in helping to bridge the communications gap.

Her future goals include seeing to the continued growth of Great Bay through providing the best in sales, promotion and merchandising while investigating expansion into other areas of the industry. As far as the pressures of the independent distribution business go, Joyce says, “It’s a business that demands that I be innovative, that I stay aware of trends, that I be constantly on the go... I can’t imagine doing anything else... I love it.”
Three Indies Get R.I.A.A. Certification

WASHINGTON, D.C. — The R.I.A.A. Gold Certification list for January, 1988 includes three pieces of independent product. Next Plateau’s Salt-n-Pepa album, Hot, Cool & Vicious, and Priority’s The California Raisins Sing The Hit Songs both went gold on January 8th, while Profile’s rap artist Dana Dane (Dana Dane With Fame) achieved gold status on January 21st.

Of the three honorees, only Priority product is distributed through branches. Both the Salt-n-Pepa and Dana Dane LPS were distributed and promoted through independent distributors.

Skyline Sweetheart

Roseanna Vitro

Joyed a wide range of styles from “classic show tunes to folk to Jimi Hendrix” which eventually prompted a move to Houston, Texas. “I was sort of a Janis Joplin clone at the time, until I was discovered by jazz vocalist Ray Sullenger.” Sullenger coached Roseanna, exposing her to music by the likes of Ella Fitzgerald and Nancy Wilson. She also began studying with world-renowned tenor saxophonist, Arnett Cobb.

During her stint in Texas, Vitro played “The Houston Jazz Festival,” “The Greenroom,” and “Rockefeller’s” among others. She hosted her own weekly radio program on K.U.H.F in Houston and played numerous clubs in Dallas as well. The next big move was to the east coast den of jazz, New York. Since arriving there she has headlined at “The Blue Note,” “Fat Tuesday’s,” “The Jazz Forum,” “Jazzmania,” “Town Hall,” and “101 Greene St.” She further developed her improvisation abilities through studies with vibraphonist Vic Fred Ferrin and operatic skills with Professor Gabor Carelli of the Manhattan School of Music.

Vitro has two solo LP’s to her credit. The first album, “Listen Here,” featured musicians Kenny Barron, Buster Williams, Ben Riley, and Arnett Cobb, and received healthy national airplay in February and March of 1985. The newly released disc for Skyline Productions, “A Quiet Place,” includes playing and compositions by Fred Hersh, Mark Egan, Joey Baron and Eddie Daniels and is again getting regular national exposure. Both records have some of the smoothest, most appealing vocal emanations on vinyl.

Currently in the works is a record for TV and radio personality Steve Allen, with interpretations of a wide range of his material. The two have appeared together in several concert appearances for network radio and television. And as they say in jazz “you are who you play with,” Vitro has also shared a stage with such lofty musicians as Wynton Marsalis, Oscar Peterson, Lionel Hampton, Buddy Rich, Hank Jones, Mel Lewis, Ben Riley, Bill Hart, Sal Nistico, Bob Moses, Marc Johnson, and Archie Shepp to name a few.

For additional information on Ms. Vitro contact The Brads Simon Organization at (212) 980-5820, or Andy Kaufman of the Willard Alexander Agency at (212) 751-7070.

Gene Ferrite
Cash Box, February, 1988
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2. KICK INS (Atlantic 2-81766)
3. CLOUD NINE GEORGE HARRISON (Capitol Bros. 2-25643)

NIXON HOME VIDEO RELEASES ROBOCOP - Robocop, directed by Paul Verhoeven is now available for rental and sale (VHS $29.98)

This is Verhoeven's first foray into an action "Hollywood" type film, and he gives it a cynical, comedic touch, which distances it from most films of this ilk. Star Peter Weller plays a Detroit cop in a future riddled by crime and corporate villany. After being brutally murdered by a vicious gang of cocaine dealers, his mind and body are salvaged in the workings of an android cop, a product of the very corporation in cahoots with the criminals.

Throughout, the acts of violence are graphically brutal, but somehow telling - in one scene a bad guy dies after being accidentally doused in toxic waste. Interspersed are futuristic local newscasts reporting war with communists in Mexico and a malfunctioning "star wars" defense system that accidently hits a certain ranch in Santa Barbara where a former US President has retired. These elements elevate what is basically a sci-fi Dirty Harry into a deatk attack at corporate insensitivity and governmental incompetence.

PAR AMOUNT UNVEILS HTS BLITZ - Paramount Home Video has announced a new strategy to combat the "depth of copy" problem involving nearly 10 million dollars in advertising. Essentially, it is a program of video dealers under-ordering "A" titles because they are unable to gauge what the public's demand will be, resulting in customers coming into a store and being turned away, unable to rent or purchase a new title. First, Paramount will announce the release dates of six of its hottest "A" titles, before "B" titles sell better than ever before. Secondly, they will use a multi-step media saturation campaign.

Normally six to eight weeks prior notification is given, but Paramount has announced the release of Beyond Hills Cop II in March, The Untouchables in April, Fatal Attraction in June, Raw in July, Planes, Trains and Automobiles in August and She's Having a Baby tentatively in September.

The advertising, a hefty 10 million dollar program, includes two waves on each title. The first is scheduled three weeks prior to delivery, and the second four to six weeks after delivery. The pre-sale spots will emphasize placing reservations, which will give retailers an even sharper gauge of interest. The campaign will impact 82% of all adults an average 5.2 times per title.

FAN CLUB HOSTS ROCK SUPERSTARS - The widely syndicated show Fan Club will begin airing Jan 25th at stations in 100 major markets. Hosted by Mitch Gaylord in the series. The shows will contain interviews and rare footage to salute these giants. U-2 will appear on the Feb. 1st show, Michael Jackson on Feb. 8th, Madonna on Feb 15th, and Bon Jovi Feb. 22nd. Whitesnake will round out the shows on Feb. 29th.

GARY TRUDEAU WRITES/CREATES TWO HBO SPECIALS - Gary Trudeau creator of the cartoon strip doonesbury will write and produce The Dark Horse, Tanner '88 two part series on HBO. The show, starring Michael Murphy, follows the progress of former congressman Jack Tanner, a last-minute entry into the New Hampshire Democratic primary. Using Trudeau's patented technique of working without a complete script, they took the fictional candidate out on the actual campaign trail. Tanner '88 "finds out what the political process is by joining it," says Robert Altman, director of many great films including M*A*S*H. "We created a candidate. We surrounded him with a team. We're going on the campaign trail and we're sending two cameramen along to document the event we created." The first episode is scheduled for Feb 15th, 1988, the night before the actual primary. Says Trudeau, "The idea is to take a reper- toire of fictional characters and have them rub up against reality and be real events as I do in the comic strip. Jack Tanner has been taped with three of the actual candidates so far, Kemp, Hart and Ford. They stand there awkwardly making small talk, just the way two, candidates might if they bumped into each other on the campaign trail in front of camera's. Altman will be shooting the two part series on video to give a look more like actual, news footage. The second part will be aired on March 15th.

Trudeau will also be bringing his comic strips characters to life as Ray Master Ronnie - A Report Card to the screen, to debut on Feb. 14th on Cinemax. The show's music was written by Obie Award-winning composer Liz Swados, who teamed with Trudeau in '83 for a musical based on Doonesbury. "I'm a Maxwen...enjoyed a note shot in the arm with Iran scandal...it became more acceptable to make fun of Reagan," says Trudeau. The show stars Reagan impersonator Jim Morris with special appearances by Jon Cryer, Carol Kane and the Smothers Brothers.

Julius Robinson

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
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COUNTRY PROGRAMMERS’ CHOICE AWARDS

Male Vocalist Of The Year:
1. RANDY TRAVIS (WARNER BROS.)
2. George Strait (MCA)
3. Hank Williams, Jr. (Warner Bros./Curb)

Female Vocalist Of The Year:
1. REBA McENTIRE (MCA)
2. Rosanne Cash (Columbia)
3. Holly Dunn (MTM)

Duo Of The Year:
1. THE JUDDS (RCA)
2. The O’Kanes (Columbia)
3. Foster And Lloyd (RCA)

Group Of The Year:
1. RESTLESS HEART (RCA)
2. (TIE) Highway 101 (Warner Bros.)
   The Nitty Gritty Dirt Band (Warner Bros.)
3. The Forester Sisters (Warner Bros.)

Single Of The Year:
1. "FOREVER AND EVER, AMEN" RANDY TRAVIS
   (WARNER BROS.)
2. "Born To Boogie" Hank Williams, Jr. (Warner Bros./Curb)
3. "Somebody Lied" Ricky Van Shelton (Columbia)

Album Of The Year:
1. "ALWAYS AND FOREVER" RANDY TRAVIS (WARNER BROS.)
2. (TIE) "Ocean Front Property" George Strait (MCA)
   "Wheels" Restless Heart (RCA)
3. "Born To Boogie" Hank Williams, Jr. (Warner Bros./Curb)

Most Promising Male Vocalist:
1. RICKY VAN SHELTON (COLUMBIA)
2. Lyle Lovett (MCA/Curb)
3. Larry Boone (Mercury/Polygram)

Most Promising Female Vocalist:
1. K.T. OSLIN (RCA)
2. Holly Dunn (MTM)
3. Kathy Mattea (Mercury/Polygram)

Most Promising Duo:
1. FOSTER AND LLOYD (RCA)
2. The O’Kanes (Columbia)
3. Robin and Cruiser (16th Avenue)

Most Promising Group:
1. HIGHWAY 101 (WARNER BROS.)
2. Desert Rose Band (MCA/Curb)
3. Baillie And The Boys (RCA)

Label Of The Year (Major):
1. MCA
2. RCA
3. Warner Bros.

Label Of The Year (Independent):
1. 16TH AVENUE
2. Step One
3. Evergreen

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1988

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"I CAN'T TAKE HER ANYWHERE"

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AND WHEN I CALL HER HAND, SHE ALWAYS ACTS SO SURPRISED...

SHE TELLS ME THAT SHE'S JUST HAVING FUN, SURELY I DON'T CARE

I GET HURT WHEN SHE FLIRTS WITH THOSE FRIENDS OF MINE.
SEE DARRELL ON NASHVILLE NOW — FEB. 19TH

Promotions / MIKE BORCHETTA
615/321-5080 / ANOKA Records
Let's begin listing the Sweethearts of Country Music with the sweetest-of-the-sweet, Minnie Pearl (Sarah Cannon). No country music fan ever fails to recognize the famous straw hat, with the price tag still attached, or the familiar "howdy!" when Minnie Green walks on the stage. But, Minnie Pearl becomes a truly dignified and charming lady in the form of Sarah Ophelia Cannon.

She is a graduate of Nashville's Ward-Belmont College, and her education and intelligence has enabled her to feel perfectly comfortable and charming as either Minnie Pearl or her real self. Often, and justifiably, Minnie Pearl has been honored by the music industry. However, she remains a truly humble and hard working lady. Her love and devotion to country music, and worthy causes and charities, is matched only by the charm for her husband, Mr. Henry Cannon.

Sarah Ophelia Colley was born in Centreville, Tennessee on October 12, 1912. She majored in stage technique in college. She taught dancing before she joined a production company as a drama coach in 1934. But, Sarah had become Minnie Pearl on the Grand Ole Opry by 1940. Instantly, she became a big hit with country music fans, and Minnie Pearl was elected to the Country Music Hall of Fame in 1975.

Sarah Cannon recently called this editor to offer her thanks for a recent article I wrote about her in Cash Box. Not many superstars are kind enough to do that. I don't mean that in a snide way. Many simply don't have time in their busy schedules to thank every journalist who writes something nice about them...but, Minnie did! After that conversation, I am absolutely certain of what I had long suspected...Minnie Pearl is the Queen of Country Sweethearts! If I know Minnie, she sends her love to the world, in hopes that the world will find it on the way to peace and harmony among all.

The Steffin Sisters

The Steffin Sisters really are sisters: Jenny, Marianne, Beth and Kathy, all are originally from West Monroe, Louisiana, but now live in various states. Born to missionary parents as they worked with churches from Oregon to Uruguay, the sisters grew up in West Monroe, singing with their three brothers in churches across the country and in the car as they traveled.

Jenny, who has continued to sing professionally, is the wife of Denver Broncos offensive tackle Dan Reisberg. Marianne lives in Denver while finishing nursing school. Beth VanZandt is a Shreveport realtor and interior consultant. She and her husband have two sons. Kathy Davenport, an R.N., teaches at Harding University. She and her husband have two daughters.

Now, they're singing together again with a harmony that could only come from sisters who have been making music all their lives. They're not only making music, they are making a name for themselves in the country music world with their recent chart actions. The Steffin Sisters wish to send their love to their family, friends, and radio personnel, and their ever-growing number of fans. These sisters are certainly sweethearts on the rise in country music!

Sweethearts of the Rodeo

In just over one year, this pair of sisters from California have become Country Music Sweethearts in the truest sense of the word! The Sweethearts were attracted to the rodeo by the vitality of the songwriting community.

Janis is married to RCA record star Vince Gill, and Kristine's husband serves as road manager for their duo. They are both mothers of young children, and according to Kristine, "We wanted to have daughters the same age, so they could grow up with the same kind of relationship." Janis and I have had." It looks like their plan worked!

Their career plans are currently going very well, and judging from their response, their brand of music is here to stay.

Dusty Martin

Dusty Martin is all smiles on days because of a career on the rise. The Kansas-born singer has sights on a bigger and better thing in 1988. In '87, Dusty recorded his first country song, "If I Don't Love You." In mid-December, he received an invitation from station KXAL, in Texas, to be featured in the station's bi-monthly birthday celebration show. Dusty was pleased with the results. "It was such an exciting thing for me to be invited! I was over the moon, so happy!"

"The most thrilling thing of all was the fact that I got to meet and open the show for one of my all-time country music favorites...Ray Price!"

Dusty Martin has a very refreshing and innocent outlook to her approach to country music. Yes, she is a true country music fan who sends a special Valentine's Day message to all the music directors and on-the-air personalities who have given her a chance to hear..."I love you, and all and all..."
GO AHEAD... MAKE OUR YEAR!

In 1988, more than ever, CBS Records Nashville is committed to giving radio the best music ever.

And radio is giving us our best year ever!

Rodney Crowell, "It's Such A Small World". Joined by Rosanne Cash! Like you have never before heard him.

Ricky Skaggs, "(Angel On My Mind) That's Why I'm Walkin'". An American original—back to basics!

Ricky Van Shelton, "Life Turned All East Way". His next one-body hit—and that was all the way!

Libby Hurley, "You Just Watch Me". The title says it all for this upcoming star.

Vern Gosdin, "Do You Believe Me Now". His Columbia debut and his biggest hit ever.

Shenandoah, "Stop The Rain, A hit that's easy to forecast!

George Jones, "The Bird". The legend continues. Flying high on the charts.

Darden Smith, "Little Maggie". Hot new Austin talent, produced by Ray Benson.

Sweethearts Of The Rodeo. Everything from their debut was a hit. Now it begins again!

The O'Kanes, "One True Love". The perfect way to kick off their second album.

The Shooters, "I Taught Her Everything She Knows About Love". Their surest shot to date.

Rory Van Shelton, "It's Such A Small World". Joined by Rosanne Cash! Like you have never before heard him.

Rosanne Cash, "If You Ever Change Your Mind". Another New#1 hit from "King Of Record Shops".

Tammy Wynette, "I Am What I Am. Again", And, again, with The O'Kanes!

Exile, "Feel Like Makin' Love Around". Following up their newest hit.

COUNTRY RADIO. YOU'VE ALREADY STARTED SOMETHING! THANKS FROM CBS RECORDS NASHVILLE.

CBS RECORDS NASHVILLE
## CASH BOX COUNTRY SINGLES

**FEBRUARY 13, 1988**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>I WANT A LOVE LIKE THAT (MTM B 72092)</td>
<td>Judy Rodman</td>
<td>32</td>
<td>17</td>
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<tr>
<td>52</td>
<td>CRY, CRY, CRY (Warner Bros. 7-28105)</td>
<td>Highway 101</td>
<td>DEBUT</td>
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<tr>
<td>53</td>
<td>AMERICANA (Curb 10504)</td>
<td>Moe Bandy</td>
<td>61</td>
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<tr>
<td>54</td>
<td>STOP THE RAIN (Columbia 38-07664)</td>
<td>Shenandoah</td>
<td>60</td>
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<tr>
<td>55</td>
<td>SHE'S NO LADY (MCA/Curb 53246)</td>
<td>Lyle Lovett</td>
<td>66</td>
<td>2</td>
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<tr>
<td>56</td>
<td>FOR YOUR LOVE (Killer K 1008)</td>
<td>Tony McGill</td>
<td>44</td>
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<tr>
<td>57</td>
<td>I'LL ALWAYS COME BACK (MCA 5320-7)</td>
<td>K.T. Oslin</td>
<td>67</td>
<td>2</td>
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<tr>
<td>58</td>
<td>UNATTENDED FIRE (SCA 022)</td>
<td>Razzy Bailey</td>
<td>63</td>
<td>3</td>
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<tr>
<td>59</td>
<td>IT TAKES TWO HEARTS (Premier One POR 116)</td>
<td>Mason Dixon</td>
<td>64</td>
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<td>60</td>
<td>HEAVEN CAN'T BE FOUND (Warner Bros./Curb 7-28227)</td>
<td>Hank Williams, Jr.</td>
<td>45</td>
<td>19</td>
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<tr>
<td>61</td>
<td>I CAN'T GET CLOSE ENOUGH (Epic 34-07597)</td>
<td>Exile</td>
<td>47</td>
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<td>62</td>
<td>OVERDUE (16th Avenue PB 70410)</td>
<td>Canyon</td>
<td>68</td>
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<td>63</td>
<td>I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE (Epic 34-07584)</td>
<td>The Shooters</td>
<td>73</td>
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<tr>
<td>64</td>
<td>SHOW ME (I'M FROM MISSOURI) (Empire TS 2422)</td>
<td>Larry Swift</td>
<td>65</td>
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<td>65</td>
<td>YOU JUST WATCH ME (Epic 34-07560)</td>
<td>Libby Hutley</td>
<td>75</td>
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<tr>
<td>66</td>
<td>IF MY HEART HAD WINDOWS (MCA 53270)</td>
<td>Patti Loveless</td>
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<td>67</td>
<td>I WISH WE WERE STRANGERS (Door Knob DK-87-279)</td>
<td>Ogden Harries</td>
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<td>4</td>
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<tr>
<td>68</td>
<td>STILL I STAY (Epic 34-075670)</td>
<td>Charly McClain</td>
<td>70</td>
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<tr>
<td>69</td>
<td>BAD DAY FOR A BREAK UP (Capitol GAZ-0111)</td>
<td>Call McCord</td>
<td>53</td>
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<tr>
<td>70</td>
<td>I'M GONNA GET YOU (MCA 5331-7)</td>
<td>Eddy Raven</td>
<td>DEBUT</td>
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<tr>
<td>71</td>
<td>ANOTHER WOMAN'S MAN (EMB5285-7)</td>
<td>Bobbi Lane</td>
<td>79</td>
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<tr>
<td>72</td>
<td>RIDE THIS TRAIN (Capitol B-44127)</td>
<td>Mc McDaniel</td>
<td>DEBUT</td>
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<tr>
<td>73</td>
<td>ALL OF THIS AND MORE (Warner Bros. 7-28106)</td>
<td>Crystal Gayle &amp; Gary Morris</td>
<td>DEBUT</td>
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<tr>
<td>74</td>
<td>I CAN'T HANG ON ANYMORE (True T 68)</td>
<td>Dennis Payne</td>
<td>77</td>
<td>3</td>
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<tr>
<td>75</td>
<td>A HONKY TONK HEART (Emi Forest BGM RT12887)</td>
<td>Clay Blacker</td>
<td>80</td>
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<tr>
<td>76</td>
<td>SOMEWHERE TONIGHT (Warner Bros. 7-28233)</td>
<td>Highways 101</td>
<td>51</td>
<td>20</td>
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<tr>
<td>77</td>
<td>CALENDAR BLUES (Mercury M822)</td>
<td>Jill Jordan</td>
<td>84</td>
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<tr>
<td>78</td>
<td>BAD CIRCLES (Southern Tracks ST 1091)</td>
<td>Atlanta</td>
<td>86</td>
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<tr>
<td>79</td>
<td>I KNOW YOU (Heart MS 111)</td>
<td>Mirinda</td>
<td>85</td>
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<tr>
<td>80</td>
<td>THANKS FOR LEAVIN' HIM (Rivermark RM 1001)</td>
<td>Paula McCullia</td>
<td>87</td>
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<td>81</td>
<td>DANCE FOR ME (Maximil M 1311)</td>
<td>Don Melena</td>
<td>55</td>
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<tr>
<td>82</td>
<td>THE PLACE WHERE LOVE COMES FROM (Columbia COM 1873)</td>
<td>Randy Anderson</td>
<td>DEBUT</td>
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<tr>
<td>83</td>
<td>HILLYBILLY GIRL (Empire TS 2419)</td>
<td>John Patrick</td>
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<tr>
<td>84</td>
<td>YOU TURNED THE LIGHTS ON (Lamon LJ 10714)</td>
<td>Carlton Moody &amp; the Moody Brothers</td>
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<tr>
<td>85</td>
<td>I PREFER THE MOONLIGHT (MCA 5328-6)</td>
<td>Kenny Rogers</td>
<td>57</td>
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<tr>
<td>86</td>
<td>THE DAMAGE IS DONE (MCA 5328-6)</td>
<td>Carol Gibson</td>
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<tr>
<td>87</td>
<td>ANY OLD TIME (Empire NR 17265-1)</td>
<td>Billy Western</td>
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<tr>
<td>88</td>
<td>LOVE ME TONIGHT (EMI 7286-5)</td>
<td>John Jarramill</td>
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<tr>
<td>89</td>
<td>STANDING IN THE SHADOWS (Soundwaves SW 4796)</td>
<td>Larry Rollins</td>
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<tr>
<td>90</td>
<td>FACE TO THE WALL (EMI 10140)</td>
<td>John Jarramill</td>
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<tr>
<td>91</td>
<td>DO YA? (MCA 5292-7)</td>
<td>K.T. Oslin</td>
<td>59</td>
<td>22</td>
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<td>92</td>
<td>WHEN WE'RE TOGETHER (EMI 7-28248)</td>
<td>Gary Chapman</td>
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<td>93</td>
<td>CRYING (Virgin 7-99368)</td>
<td>Roy Orbison/K.D. Lang</td>
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<td>94</td>
<td>BLOWIN' LIKE A BANDIT (Epic 34-01659)</td>
<td>Asleep At The Wheel</td>
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<td>95</td>
<td>SHE COULDN'T LOVE ME ANYMORE (Capitol B-44061)</td>
<td>T. Graham Brown</td>
<td>72</td>
<td>22</td>
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<tr>
<td>96</td>
<td>THOSE MEMORIES OF YOU (Warner Bros. 7-28248)</td>
<td>Dolly Parton, Linda Ronstadt, Emmylou Harris</td>
<td>76</td>
<td>21</td>
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<td>97</td>
<td>NO HEART LEFT TO BREAK (16th Avenue PB 70490)</td>
<td>Robin and Crusier</td>
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<td>98</td>
<td>I'M TIRED (Epic 34-07416)</td>
<td>Ricky Skaggs</td>
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<td>99</td>
<td>DON'T START THE FIRE (Evergreen EV 1063)</td>
<td>Marcia Lynn</td>
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<td>100</td>
<td>CATCH 22 (Anko A 222)</td>
<td>Darrell Holt</td>
<td>83</td>
<td>10</td>
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</table>
SPECIAL THANKS AND BEST WISHES TO THE COUNTRY RADIO BROADCASTERS DURING THEIR ANNUAL SEMINAR!
Your Kindness and Support is Deeply Appreciated.

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On Timestar Records
(A Div. Of Stargem)

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Grant Turner: “You Gotta Have Heart!”

For almost twenty years now, country radio broadcasters have gathered in Nashville for the annual Country Radio Broadcasters Seminar to discuss the changes and new frontiers of the business. However, few people have seen the entire industry through as much change as Grant Turner.

Grant is known to many friends and fans as “the Dean of The Grand Ole Opry announcers,” but his radio roots go way beyond his 44 years behind the announcer’s podium at The Opry. Grant recalls getting involved in radio when radio, itself, was just six years old, in his native town of Abilene, Texas. “We operated the station out of a hotel, with windmills on the roof, and the penthouse suite was the transmitter room. We only operated with 250 watts of power, but we were heard as far away as Canada,” says Turner. Grant also recalls working with Jimmie Rodgers. “Jimmie came to town to autograph his records, and to my knowledge, I’m the only announcer who got to work with him.”

As a child, Grant grew up with music and radio as his hobbies. He constructed crystal sets and one-tube radios. As broadcasting grew, he began to visit early radio stations, many of them crude backyard transmitters owned by churches and department stores. Grant recalls his first radio station boss going into the studio before air-time, and shaking up the carbons in the old carbon-button microphones.

After college, Grant was looking for the “big-time” and, after securing an audition at a Cincinnati station, changed his mind and came to Nashville. He auditioned for WSM, then WSM was hired. But, on his opening day, the invasion of Europe by the allied forces occurred. All through D-Day, Grant stayed with the network, carrying the accounts from the bloody beaches of Normandy. He was invited by Opry announcer George D. Hay (the solemn old judge) to sit on a bench at the side of the Opry stage. Little did he know they were looking for another Opry announcer. Before long, Grant had his own show on the Opry and, eventually, the coast to coast Prince Albert show with Red Foley.

Grant Turner vividly recalls the history of broadcasting, and has hundreds of fascinating stories about it’s development and changes over the years. He says that the two highlights of his career were his induction into the Country Music Hall of Fame, which occurred in 1981, with his friend Roy Acuff presenting the Award, and his involvement in the 60th Anniversary Show of the Grand Ole Opry.

When asked about what advice Grant would give today’s radio broadcasters, he simply says, “To be a career radio person, you gotta have a lot of heart. If I had one thing to say to radio people today, it would be to listen to what your listeners tell you. Remember that every listener is important, and listen to them. Listen with your heart!”

Grant Turner is truly one of the pioneers in the broadcasting industry, and country music. Whether you need some good Hank Williams stories, or just good old warm, friendly conversation...backstage at the Opry, with Grant Turner, is the best place to find it in Nashville.

Wade Jesse
feature picks

- Love this lady's voice! Doug Mallery joins suddenly, however, and the initial sound is a little confusing. Don't worry. They soon blend into perfect harmony and the result is very pleasing. It's a lover's song all the way. Beautiful. Mallery deserves fine credit, too. It works!

HANK WILLIAMS, JR. (Curb/Warner Bros., 7-27796) Young Country (3:29) (Bocephus-BMI) (H. Williams, Jr.) (Producers: B. Beckett; H. Williams, Jr.; J. E. Norman)
- Hank surely doesn't need to justify young country artists and fans, but... does? Many of us, who are a few years past the "young" adjective, surely do love this type of young country music. This one should appeal to a huge audience of fans, both young and older. It's a raw and appealing production. Barroom audio at its best!

GLEN CAMPBEI (MCA, 53245) I Remember You (2:48) (Paramount-ASCAP) (J. Mercer, V. Schertzing) (Producers: J. Bowen, G. Campbell)
- It's a great day for country music fans! Glen Campbell has taken Slim Whitman's country classic into new territory. What a beautiful song and sound. Yes, the falsetto is there! And, Campbell does it very well. To those young ones, it will sound new and different. To us old ones, it brings back smiles of memories. Thank you, Glen Campbell!

THE STATLER BROTHERS VISIT POLYGRAM'S NEW OFFICES. Mercury PolyGram recording group, The Statler Brothers, were in Nashville recently for recording sessions with producer Jerry Kennedy, for their upcoming album. The group just released "The Best I Know How," which is their third single from their current LP "Mailpo Street Memories." While in town, the group also managed to stop by to visit label executives at PolyGram's new offices at 901 18th Avenue South. Pictured (l. to r.) are: Phil Balsley; Steve Popovich, sr. vice president Nashville operations; Jimmy Fortune; Paul Lucks, vice president and general manager Nashville operations; Harold Reid; Bobby Young, regional promotional manager; and Don Reid. Photo by Beth Quinn.

WEB AND MICHAEL MARTIN MURPHEY VISIT WWQM-FM. Prior to a recent concert in Madison, Wisconsin, WWQM-FM took advantage of Reba's hit single to offer listeners a contest and pose a question, "Who'll win and where will they go? We'll all be The Last One To Know?" The lucky winner was in attendance at the concert, and was announced between Murphy's and Reba's performances. Shown in the photo are (l. to r.): Q106 midday personality, Jeff Davis; Reba; Murphy; and Q106 morning personality Mark Hunter.

NASHVILLE NOTE-ABLES

Missing Sweethearts... Remaining Memories

This is the first Cash Box Sweetheart Issue, and there are plenty of true sweethearts in country music. Just look at the feature stories and you will be aware of that. However, it seems only fair that we not only recognize some of the present ladies of country music, but also remember a few of the sweethearts from the past. We will always miss them, both as friends and talented individuals.

We miss...Patsy Cline! Patsy had the sweetest voice that any sweethearts of country music has ever had. Oh, how I would love to hear her record with today's recording equipment and facilities! Her 1960's recordings are simply beautiful, and her vocals will always remain as country classics.

Patsy Cline was born Virginia Patterson Hensley in Winchester, Virginia in 1932. She became a local club favorite during her teens. Her recording of "Walking After Midnight," on the Decca label, climbed the country and pop charts in the late 50's. However, 1961 was the year that started her rise to stardom. Her great hits, "I Fall To Pieces," "Crazy," "She's Got You," and more, came one after another. She became a favorite on the Grand Ole Opry, and was gaining more and more popularity when her career and life were cut tragically short in a plane crash near Camden, Tennessee on March 5, 1963.

Patsy Cline has continued to inspire female country singers to this very day. She was inducted into the Country Music Hall of Fame in 1973. She was, indeed, a country sweetheart, and she will be missed and remembered always.

We miss...Maybelle Carter! "Mother Maybelle," as she was often called, came from a family of country music pioneers, and left us with a talented family of current day performers. Born Maybelle Addington on May 10, 1909 in Nickelsville, Virginia, she married Ezra Carter in 1926. She joined Ezra's brother, A. P. Carter, and his wife Sara, in forming the original Carter Family.

The Carter Family first recorded in 1927 in Bristol, Tennessee. The group had great success with their recording of "Wildwood Flower." During the 1960's, Maybelle became a very prominent figure among a new generation of folk singers. In fact, she performed at many folk festivals, and was a fan favorite at the Newport Folk Festival in those years. Her daughters are talented singers in their own right. They performed with Maybelle before her death in 1978. The Carter Family, today, is comprised of those talented daughters...Anita, June, Helen and Carlene.

We miss...Molly O'Day! Molly O'Day passed away on December 5, 1987. We miss her very much. Many have said that Molly was the greatest female country singer ever. She had an honest and energetic style like so many of the artists of her day.

Molly was born LaVerne Williams in Pike County, Kentucky in 1923. She first began performing professionally in 1939. She was known by a variety of stage names early in her career. She adopted names like Mountain Fern and Dixie Lee. She married Lynn Davis, a fellow bandmember, in 1941.

Molly and Lynn began performing together and traveling around many southern radio stations.

It was in Knoxville, Tennessee, that Fred Rose heard them and made arrangements for them to record in Nashville. Her Columbia session of 1946 was very fruitful for Molly. She recorded many of her hits, like Hank Williams-wrote "Tramp On The Street."

Molly and Lynn eventually left the music business to become ministers in the Church of God. Molly's O'Day quit the business long before she would have reached the peak of her career. Had she stayed in country music, she may have been the first female superstar! Molly's O'Day, another country music sweetheart from the past, and to be remembered far into the future.

Joe Henderson
**INDIE SPOTLIGHT**

DON JUAN (Maxx, M-821-A)

We’re Gonna Love Tonight (3:05) (NMI-ASCAP; Nee Boo Che-BMI) (E. Rager, V. Pratt) (Producer: F. Morris)

This group has been performing together for more than a decade, and it is evident. There is a super blend of harmonies here. Maxx Records has found a very commercial product in Don Juan. This release is smooth and flowing. Outstanding production. Maybe the best first release we have heard for a good while. Positive lyrics and powerful vocals. We predict good acceptance from country radio and the listeners. Watch for it on the charts!

**INDIE FEATURE PICKS**

ALLEN PACE (Art Pro, AP-8706) That’s Not Exactly What I Had In Mind (2:34) (Art Pro-BMI) (A. Pace) (Producer: unlisted)

Allen Pace is on the right pace. He keeps sounding better and better with each new release. His country delivery is always the dominant force for the listener. This song has a “rebel” rhythm pattern which demands some quick, tricky phrasing, and Pace handles it well. “Lost lover” with a happy sort of melody.

JOHN PATRICK (Timestar, TS-2419) Hillbilly Girl (2:28) (Newwriters-BMI) (J. F. Timko) (Producer: W. Hodge)

John Patrick’s tenor voice is honest and melodic. This “hillbilly” song has some big city arrangement and production, featuring good musical rides interspersed throughout. The short play-time is refreshing. John says what he has to say and moves right along. Enjoyable listening.

GAIL VEA CH (Choice, CH 101) Deepest Shade Of Blue (3:23) (King Coal-ASCAP) (L. Alderman, R. Fagan) (Producer: D. Goodman)

Country right from the Dobro kickoff! Gail Veach delivers this one in grand country style. This is one good country song, too. Another happy melody/hurting lyric combination. Pleasant and perfect tempo for the feel of the lyrics. Yeah, it’s country all the way, and Gail Veach has picked a good one here.

**DARK HORSE CONSENSUS**

CARLTON MOODY & THE MOODY BROTHERS – You Turned The Lights On – Lamon, LR 10174-45.

We knew this release was going to come on strong with country radio. It is a fine product done by fine artists. The Moody Brothers are European country music Award winners, and they have always been winners with us. Some of the many stations voting for them as the Dark Horse of the week were: WGSQ, WASP, KXAL, WELO, KWKA, WQTE and KMOO.

**NEW AND ACTIVE**

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<thead>
<tr>
<th>TITLE-ARTIST (LABEL)</th>
<th>TOTAL ADDS</th>
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<tbody>
<tr>
<td>IF LOVE GETS THERE... – Bert Floyd (Evergreen)</td>
<td>28</td>
</tr>
<tr>
<td>AFRAID TO STIR THE ASHES – Ernie Bivens 3rd (GBS)</td>
<td>27</td>
</tr>
<tr>
<td>DANCE WITH ME – Bobby Helms (Playback)</td>
<td>26</td>
</tr>
<tr>
<td>YOU ARE MY ANGEL – Billy Parker (Canyon Creek)</td>
<td>25</td>
</tr>
<tr>
<td>WALKIN’ THROUGH MY DREAMS – Dan Garner (Skyway)</td>
<td>22</td>
</tr>
<tr>
<td>I WILL HOLD YOU – Randy Vanwarmer (16th Avenue)</td>
<td>19</td>
</tr>
<tr>
<td>IF ONLY – Will Travis (GBS)</td>
<td>18</td>
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<tr>
<td>IF YOU WANT MY LOVE – Maura Sullivan (Playback)</td>
<td>16</td>
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<tr>
<td>GRAY HEADED WOMAN – Stan Steele (Gallery II)</td>
<td>15</td>
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<tr>
<td>I’M A BELIEVER – J. Lewis Brewer (NSD)</td>
<td>13</td>
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<td>WHEN SHE LETS HER HAIR DOWN – Craig Southern (Door Knob)</td>
<td>11</td>
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<td>REQUEST LINE – Moetta (Orbit)</td>
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<td>CODE OF HONOR – Jerry Cooper (Bear)</td>
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<td>I MAKE THE LIVING – Danny Shirley (Amor)</td>
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<td>LOVE AIN’T MADE FOR FOOLS – Kevin Pearce (Evergreen)</td>
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<tr>
<td>I’D RATHER BE HURT BY YOU – Sue Ellen Moore (So. Tracks)</td>
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<tr>
<td>HUGGIN’ MY LADY – Billy Joe Burnette (Bear)</td>
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**THANKS!!**

“I KNOW YOU” #79 ON CASHBOX’S TOP 100 CHART
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<tr>
<th>TOP 30 NATIONAL CHART SONGS</th>
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<th>TITLE-LABEL</th>
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<td>1 J. CASH</td>
<td>Tennessee Flat Top Box-Columbia</td>
<td>Rosanne Cash</td>
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<tr>
<td>2 MERLE HAGGARD</td>
<td>Twinkle, Twinkle Lucky Star-Epic</td>
<td>Merle Haggard</td>
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<tr>
<td>3 C. HILLMAN, H. PEDERSON, J. JORGENSEN</td>
<td>One Step Forward-MCA/Curb</td>
<td>Desert Rose Band</td>
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<td></td>
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<tr>
<td>4 DAVE LOGGINS</td>
<td>Whirls- RCA</td>
<td>Restless Heart</td>
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<td>5 PAUL OVERSTREET, DON SCHUTZ</td>
<td>I Won't Take Less Than Your Love-Capitol</td>
<td>Tanya Tucker, Paul Davis, Paul Overstreet</td>
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<td>6 JIM IBBOTSON</td>
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<td>9 GENE PISTILLI</td>
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<td>9 K. TOLLEY, H. HUNT, G. MATTHIS</td>
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<td>Bobbi Lasher</td>
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<td>10 GENE PISTILLI, T. IRWIN</td>
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<td>Thanks For Leavin Him-Rivermark</td>
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<td>17 RICK CUNHA</td>
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<td>Hillbilly Girl Timestar</td>
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<td>19 ROBBIE SHACKLEFORD</td>
<td>You Turned...Lemon</td>
<td>C. Moody &amp; The Moody Bros.</td>
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<td>20 DENNY HENSON, BOB JOHNSON</td>
<td>Dance For Me-Maxima</td>
<td>Don Malena</td>
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**RAPPIN' WITH THE WRITERS:**

**JANE MARIASH BACH**

Jane was born in Manhattan and raised in Forest Hills, New York. And, this big city girl has become one great "country" writer. She began piano lessons when she was very young and grew up listening to the classical music her mother chose on the radio dial. Jane says, "I have always written songs, since I can remember. I worked at some other jobs. I was with ABC-TV in New York; vice president of creative services for an advertising agency in central Florida, and so on. But, when I returned to New York and stayed home to raise my three children, I really started writing then.

"In 1981, I came to Nashville for an N.S.A. weekend, and I knew, at once this was it. I moved here less than a year later. I spent the first year meeting people and constantly writing. I met a lot of talented writers. I would often sit and watch them write...and I learned."

"In 1983, Jim Hunt (my good friend) signed with Merit Music, and he got me my first writing deal. I was with Merit for nearly 2 years. I got my first recording there. Tammy Wynette cut "After Dark." Later I signed with Cappell and, now, I have my own publishing firm - Jane Mariash Music. Reba McEntire got me my first gold record when she recorded "If You Only Knew," which I co-wrote with Diana Rae."

Jane Mariash Bach has had her songs recorded by the elite country music artists, such as: Tammy Wynette, T.G. Sheppard, Jim Glaser, Ry Cooder, Reba McEntire, and Jack Greene. She is now doing a lot of co-writing with Judy Rodman, MMT artist. "MTM sent me to Lake Tahoe to begin writing with Judy. She is a great writer, and we have some great songs together."

---

**CREDITS**

"If You Only Knew...", Reba McEntire; Kim Grayson
"The Last One To Know...", Reba McEntire; Libby Hurley
"Just Enough Love...", Ray Price
"The Love Of My Woman...", Jim Glaser
"I Could Get Used To This...", T.G. Sheppard

---

Joe Henderson
COIN MACHINE

AROUND THE ROUTE

After hearing about the new pieces intro'd by Atari at the ATE show we checked with marketing chief Mary Fujihara to get some additional info. First off, there's "Blasteroids", which is a re-make of "Asteroids" (and that speaks for itself) with updated features and plenty of extra's. There's also "Final Lap" (licensed from Namco), which is a Pole Position type, sit-down, driving game. And, as the frosting on the cake, Atari's first non-video, mechanical redemption game called "Pot Shot", which has a unique concept in that players use a gatling gun loaded with ball bearings, to literally shoot at the prizes! Commencing the week of February 1, the new famous game took to the road to give U.S. distributors the opportunity to view this interesting trial.

As a follow-up to its television appearance on Super Bowl Sunday (1/31), the Rowe R-92 will now be a regular on MTV as part of the show's permanent set. For the remainder of this year MTV's will be using the Rowe Video Jukebox from time to time to introduce videos and give out other information on the box's monitor. Thus, Rowe's advertising will carry as "As Seen On MTV" tag to provide greater visibility for the machine.

Isn't it romantic! AT&T and the Hyatt Regency Chicago, will celebrate Valentine's Day beginning Friday, February 12 through Sunday, February 14, by offering Chicagoland complimentary long distance telephone calls to loved ones anywhere in the U.S. via the "love lines" which will be open from 10 a.m. to 3 p.m. daily in the Hyatt's East Tower lobby.

Mark your calendars. The Ohio Coin Machine Association announced the dates of May 6, 7 and 8 for its annual state convention and exhibit. This year's show will be held at the Hyatt Regency-Ohio Center in Columbus. For exhibit info and other specifics contact OCMA headquarters at 40 S. Third St., Suite 450, Columbus, OH 43215.

Ops in the news. Batavia, IL operator Dick Buri, 52, was recently honored with the 1987 Batavia Citizen of the Year Award. He was nominated for the award by area Police Chief Robert Warner, who cited Dick's many years of community service through his Funway Family Amusement Center, which he built and operated for the past twenty-seven years. The center is the realization of a dream to create a facility fashioned after that of his childhood hero, Walt Disney. With the help of his wife, Joy, his oldest daughter Deidra and her husband Scott Owens, Dick Buri has developed the Funway Family Amusement Center into a small scale Disneyland, complete with a bumper car track, roller skating rink, bike track, miniature golf course, restaurant and a large arcade outfitted with just about every game imaginable. He maintains an impeccable establishment patronized by the youngers of Batavia and enjoys the respect and admiration of the town's citizenry. The December 9 edition of The Windmill News described him as a dedicated family man (he's the father of four); and a special friend to youth and to the entire community of Batavia!

Dateline Springfield, NJ. Spoke with Mondial's Westerns Tony Yula a few days after the latest snow storm, which had made for messy conditions out there. As we spoke, however, the sun was shining and the thaw was well in progress! Newly arrived, and lookin' good on the showroom floor is Premier's "Diamond Lady" pin. Tony's quite enthusiastic about it. He also told us that shuffle alleys seems to be on the upswing in this area, with Williams' "Gold Mine" adding to the momentum. Taito's "Double Dragon" is still moving extremely well and "Operation Wolf" is in demand exceeding supply situation - where they just can't get enough of them! So, what else is new? In the music department, Wurlitzer's "One More Time" nostalgica model and NSM's "Galaxy 200" jukeboxes are at center stage, doing good business!

Camille Compasso

MEET THE CHAMP: Arachnid's $100,000 BullShooter III World Challenge Champions tour has held five successful $5,000 qualifying regional tournaments thusfar on its tour around the world; the most recent being in Orlando, Florida at the Orange Blossom Palace. The Great Plains $5,000 Regional in Lincoln was sponsored by Bird Dist. and drew players from throughout the midwest, the Great Plains and even from Pennsylvania. Mike Bell of Springfield, Illinois, pictured with Arachnid's Bob Hodges, shot his way through the best of the best to become the Great Plains' Champion of Masters Singles 301 Double In/Double Out; and nailed first place in Crickets Singles. Top finishers in all of the events were awarded cash prizes and qualifying certificates allowing them entry in the BullShooter III World Challenge Finals to be held May 25, 26 & 27, 1988 in Chicago.

INDUSTRY CALENDAR

Feb. 12-14: MOWA (Minnesota Operators of Music & Amusements); Sheraton Park Place Hotel; Minneapolis, MN; annual state convention & trade show.
Mar. 11-13: ACMC '88 (American Coin Machine Expo); Bally's Hotel; Reno, NV; national convention & trade show.
Apr. 15-17: NAMA Western Convention-Exhibit; Anaheim Convention Center; Anaheim, CA.
May 5-7: Ohio Coin Machine Assn.; Hyatt Regency-Ohio Center; Columbus; annual state convention & trade show.
May 12-15: WAMO (Wisconsin Amusement & Music Operators); Pappas 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: The National American Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AEMO Expo '88 (Amusement & Music Operators Assn.); Hyatt Regency; Chicago, IL.

Atari's 'Blasteroids'
Data East’s ‘Oscar’

Here you have a rather unique portrayal of a familiar theme presented in "Oscar", a new generic horizontal kit from Data East. The factory reports that the game has garnered consistently high earnings in arcades and street locations.

The scenario focuses on Oscar's space cop character who must fight off machine-like creatures who are trying to overthrow the planet. There are eight different stages of mechanical enemies Oscar must combat, using such ammunition as ground missiles, grenades, jumping power, gun cannons and the indestructible Psycho Control Unit. The game offers non-stop action and plenty of challenge.

"Oscar" is available in kit form, which includes PC board, graphic package, joystick and buttons; and also as an upright.

This model was among the new products introduced by Data East at its recent distributors meeting in Chicago.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc. at 470 Needles Drive, San Jose, CA 95112.

Data East’s ‘Vigilante’

"Vigilante" is a new horizontal kit from Data East USA and it is designed and priced for those operators who want to increase their earnings without making a costly investment.

The game focuses on the popular street fighting theme. As Vigilante the player fights the thugs and deadbeats with his nunchucks and experiences all of the excitement of an actual street fight in his quest to save his true love, Madonna. Strategy and dexterity are called upon throughout play.

Vigilante is available as a kit or an upright and comes complete with uniquely designed side decals, logo panels, controls, overlay, monitor card, joystick and buttons.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc. at 470 Needles Drive, San Jose, CA 95112.

15 Years Ago in Cash Box

Seeburg president Sam Stern announced the firm's decision to manufacture and market (in territories where permitted) slot machines... Gottlieb releases "Pro-Football", a single-player pingame which actually incorporates a football field on the playfield, keyed to two scoring reels apart from the game's five reel high score... Banner Specialty Co. of Philadelphia launches its first Brunswick Air Hockey Invitational Tournament... A revolutionary new shuffle game called "Las Vegas" is introduced by Chicago Dynamic Industries... The sport of coin-operated table soccer is becoming as popular as bowling throughout many areas of Virginia, as well as surrounding states via the numerous Football Centres, housing Rene Pierre tables, that have been opening up to promote the sport... The success of MOA's first series of business seminars, held early in 1972, has prompted the association to continue the program; with one single seminar scheduled for April 13-14 at Notre Dame University... The 29th annual ATE exhibition in London emphasizes the dominance of American made merchandise in the overseas market, particularly with respect to flipper and phonomes... Mondial International's recently debuted "Screwball" table game finds immediate acceptance by the nation's coin machine distributors... Art Daddis, president of United Billiards, Inc. announces delivery of the firm's new "Ice Hockey" puck table game... The popularity of pool tournaments is on the rise in the Milwaukee area, with two such events kicking off simultaneously in early February... Cleveland Coin will be opening new quarters for its Toledo branch... Brunswick's "Air Hockey" took London by storm at the ATE convention, in the wake of which Brunswick confirms several distributor appointments giving the company complete coverage of the entire European market... Williams intro's its new "Travel Time" single-player flipper, which literally operates on time rather than on a 3 or 5 ball limit... Topping the Jukebox Programing Guide in the February 3, 1973 edition of Cash Box is the single "Tie A Yellow Ribbon Round The Ole Oak Tree" by Dawn... A Cash Box editorial in the same issue notes that "... The American used machine export specialists, and a number of local distributors who have mastered the export art, are enjoying one of their brightest sales periods right now..."

Data East Pinball’s ‘Secret Service’

Just as the name implies, the latest pinball machine in release from Data East Pinball, Inc. offers a heated, ad-

futuristic play experience for pinball enthusiasts of all skill levels. It's called "Secret Service" - in digital stereo - complete with a movie quality backglass.

"Secret Service" sports an action packed playfield filled with long shots, amazing bumper action, ball eating target, actual molded Capital of our Nation, challenging ramps and an industry first - instant two ball and instant three ball play. The light show is among the most outstanding ever designed and it includes the jackpot effect which has been termed "the best 16 seconds in pinball."

Data East calls this model the only production pinball with true digital stereo with the speakers featuring such familiar material as the music from "Mission Impossible", "Get Smart", "Secret Agent Man" and the hit movie "Nobodys Does It Better". In addition, there's cinema quality stereo special effects, sound effects and speech to thoroughly captivate the player.

Other features include automatic switch testing, all plywood cabinet, custom message entry and fantastic flipper power.

Secret Service marks the factory's number two entry in the pinball marketplace. When asked to comment on the new piece, Data East general manager Gary Stern declared, "You ain't seen nothin' yet... we have only just begun!"

Further information may be obtained through factory distributors or by contacting Data East Pinball, Inc. at 900 Janice Ave, Metropolis Park, IL 60610.
### CHART INDEX

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<td>9</td>
<td>Next 2 You</td>
<td>R. Kelly</td>
<td>Arista/Capitol Records</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Your Love</td>
<td>Boyz II Men</td>
<td>MCA-Artistry, Inc.</td>
<td>10</td>
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<tr>
<td>11</td>
<td>I Will Remember</td>
<td>Ginuwine</td>
<td>Arista/Capitol Records</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>That's My Jam</td>
<td>T. Boy</td>
<td>J Records/Columbia Records</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>The Real Thing</td>
<td>Aaliyah</td>
<td>LaFace Records</td>
<td>13</td>
</tr>
</tbody>
</table>

### COUNTRY SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tie A Yellow Ribbon</td>
<td>L. Van Gundy</td>
<td>United Artists</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>It's Not That Simple</td>
<td>L. Van Gundy</td>
<td>United Artists</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Go Mountain</td>
<td>L. Van Gundy</td>
<td>United Artists</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Stronger Than You</td>
<td>L. Van Gundy</td>
<td>United Artists</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Back to the Walls</td>
<td>L. Van Gundy</td>
<td>United Artists</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>In the Year That Was (#1)</td>
<td>L. Van Gundy</td>
<td>United Artists</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Right to the End</td>
<td>L. Van Gundy</td>
<td>United Artists</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>The Road Not Taken</td>
<td>L. Van Gundy</td>
<td>United Artists</td>
<td>8</td>
</tr>
</tbody>
</table>

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The chart index includes the top songs and artists from the specified period, with details on the title, artist, label, and peak position. The chart is divided into two sections: Pop Singles and Country Singles. Each section lists songs along with their artists and labels, along with their respective peak positions on the charts.
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