EDITORIAL

...So Marshall Was Right

Linda Ronstadt continues to break new ground, take chances, and... flourish. I guess we should have realized just what a maverick Ms. Ronstadt was in 1980 when she performed in the Pirates of Penzance on Broadway, on record and in the film. Then there was the dramatic and unexpected What's New concept LP, one of the reigning queens of rock and roll in a forties-style ballroom gown singing forties style ballroom music. Music conducted by the legendary Nelson Riddle, great classics and standards and not a rock and roll note anywhere to be found. She even took the show on the road and played at standing room only audiences of all ages all over the country. The three albums in this series were all certified either gold or platinum. Next was a total departure as Linda teamed up with Emmylou Harris and Dolly Parton for a traditional country album, Trio, also a platinum seller.

Now here she comes with an LP of traditional Mexican songs (Canciones de mi Padre), sung totally in Spanish. Not an LP that has an English or Spanish version, if you want this one it's in Spanish only, and it's already gold.

Ms. Ronstadt is on the road again with the show for Canciones de mi Padre, not a rock and roll classic in sight... just a mariachi band and Linda. The tour has been sold out from the start. Cash Box spoke to some of the people in attendance at her recent Los Angeles dates and discovered that about 30 percent of them spoke Spanish, the rest didn't understand a word.

What we're getting at is Marshall McLuhan. He was right. "the medium is the message." People just want to hear Linda Ronstadt sing, what she sings, how she sings it, doesn't seem to matter. It's nice to see an established superstar take chances and win - yet we are a little leery... when she goes back into the studio the question won't be what's new, it'll be what's next.

Please see important story about Roy Wunsch on page 21

CONTENTS

Cover Story / 8
New Faces To Watch / 9
Executives On The Move / 9
Single Releases / 6
Album Releases / 7
Sounds & Visions / 20
COLUMNS
Points West / 8
East Coastings / 9
On Jazz / 19
Nashville Notables / 23
The Beat / 12
Top 100 Black Singles / 12
Top 100 Singles / 13
Top 200 LP's / 10 - 11
Top 50 Country Albums / 21
Top 100 Country Singles / 22
Top 75 12" Dance Singles / 14
Top 40 Compact Discs / 20
DEPARTMENTS
News / 4, 5, 30
Black Contemporary / 14 - 15
The Independent Way / 15 - 18
Dance / 14
Country / 21 - 25
Coin Machine / 26 - 29
Classifieds / 31

WINNER'S CIRCLE
ONE STEP UP
Bruce Springsteen
Columbia
Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
Recording Industry Seeking DAT Solution

NBS Test Results Disappoint RIAA

LOS ANGELES – Responding to the results of the National Bureau of Standards (NBS) study on the copy-code scanner system, Jason S. Berman, President of the Recording Industry Association of America, Inc. (RIAA), recently pledged to seek a solution to the DAT home taping controversy through "negotiation, legislation, and litigation."

Although surprised and disappointed by the results of the NBS study, Berman commented that RIAA would accept the verdict of the NBS study as it had agreed that it would.

Berman emphasized that RIAA was not prepared "to give up the fight on DAT." He said that the major problem of protecting America's music still exists and that "there must be a policy of copyright protection so that music creators can benefit from new technologies instead of being harmed by them."

Berman's statement came as a result of findings announced by the NBS test of the copy-code system. The system was proposed by the recording industry as a solution to the inevitable misuse of DAT technology for unlimited taping of CD quality copies of pre-recorded music. According to industry estimates, home taping already results in lost sales of $5 billion every year.

"We made a good faith effort to find a workable solution to the home taping threat posed by DAT. Working together with the hardware manufacturers we are certain to find an acceptable technological solution. We will continue to pursue a solution to this problem every way and every front - in the Congress, and in the courts if necessary. Indeed, as I said in the past, it is our intent to sue any manufacturer that tries to bring DAT machines into the U.S. before this issue is resolved, and we have already established a legal fund for that purpose.

Women Grab February Gold And Platinum

NEW YORK – The RIAA's list of gold and platinum certifications for February points out the age diversification in popular music, as such veteran pop divas as Barbra Streisand, Linda Ronstadt and Carly Simon backed up honors check-by-check with whippersnappers Debbie Gibson and Tiffany.

Tiffany earned the highest honors, with her self-titled debut album gaining a multi-platinum award for three million sales. George Michael's Faith also tallied up its third million in register-ring last month, with Genesis' Abacab notchng up a multi-platinum award for two million sales, and the soundtrack to Dirty Dancing hitting the multi-platinum jackpot twice: once for four million and once in the month.

Carly Simon's Coming Around Again and Barbra Streisand's One Voice each sold platinum this month, as did Debbie Gibson's debut, Out of the Blue. Also earning platinum honors were Richard Marx's Rewind and Hank Williams Jr.'s Born to Boogie, Kiss' Crazy Nights, Fleetwood Mac's 1972 Bare Trees, The Whispers' Just Gets Better With Time, Robert Cray's Strong Persuader, Neil Young and Crazy Horse's Live Rust, and two catalog items from Genesis: And Then There Were Three and Duke.

Linda Ronstadt's Canciones de mi Padre earned the ecletic warbler a 15th gold album, a rare Spanish-language gold album. Also clamoring down on gold awards last month were Foreigner's Inside Information, the soundtrack to Less Than Zero, Roger's Unlimited, Guns and Roses, Appetite for Destruction, George Burns and Earl Klugh's Collaborating, Najee's Najee's Theme, and Rick Astley's Whenever You Need Somebody.

Five music videos also were certified by the RIAA last month. Gold videos went to Phil Collins, Judd's Priest Live, the Beastie Boys, Aerosmith: A Video Scrapbook, Simon & Garfunkel: Concert in Central Park, and Metallica's $19.95 Home Vid. Cliff 'em All. The Metallica video also went platinum, the only music video so certified in February.

NARM '88 Retailers Luncheon Set

LOS ANGELES – On the afternoon of March 12, the second day of the 30th annual NARM Convention in Los Angeles, representatives of the NARM Manufacturers Advisory Committee have invited a group of retailers to a working lunch in the Beverly Hills Room of the Century Plaza Hotel.

Open to full-line record retailers who are not on the NARM Retailers Advisory Committee, this luncheon will provide a valuable opportunity to exchange information and views on current topics of mutual interest with top executives from the six major distribution companies.

Pete Jones, Vice President, Distribution of BMG Music and Chairman of the Manufacturers Advisory Committee, will chair the session. He notes that the agenda will focus on many of the same topics that were discussed at the NARM Retailers Advisory Committee meeting in San Francisco last fall.

"This meeting will serve the same purpose as that one (the NARM Retailers Advisory Committee meeting)," stated Jones. "...a chance to talk to a small group, not about your own companies concerns, but about the problems and opportunities that are industry-wide."

Approximately 40 retail representatives and 12 manufacture representatives will be in attendance. Any retailer who has not yet received an invitation should contact the NARM office at (609) 596-2221.

Schmooz-A-Thon At New York Public Library

By Joe Levy

NEW YORK – It's hard to say just what the audience expected, but what they got was classic music industry schmoozing. The occasion was a panel discussion on the music business in New York held at the Celeste Bartos Forum of the New York Public Library on a recent Friday night evening. Close to 400 people turned to hear Daryl Hall, Ron Delsener, Allen Grubman, Bob Summers, and Tommy Mottola discuss topics ranging from the history of the music industry in New York, the current state of the industry, and the state of music today.

The high point of the evening came when Ron Delsener, New York's big-gest concert promoter, let loose a couple of stories about disastrous concerts. One concerned a Herb Alpert show in central park in the 60's when it rained so hard Delsener had to send out to Coney Island for beach umbrellas and have stage hands hold the stage over the audience. "Herb Alpert didn't speak to me for fifteen years after that," Delsener said.

The panel was moderated by Allen Grubman, the senior partner of Grubman, Indursky and Schindler, a firm that counts Springsteen, and Daryl Hall among its clients. As he explained, each panel had a part in the career of Hall and (Continued on page 30)

Tenth Annual Playboy Jazz Festival Announced

By Gene Ferriter

LOS ANGELES – This year marks the tenth anniversary of the Playboy Jazz Festival, held June 18th & 19th at The Hollywood Bowl. The event traditionally features many of the most prominent acts in both the contemporary and traditional world of jazz.

In addition to being the tenth anniversary, it is also the thirty-fifth anniversary for Playboy magazine. Jazz has been an integral part of Playboy since its inception. Founder Hugh M. Hefner has had an avid interest in the music for quite some time, still claiming to "associate with jazz more than any other form of popular music."


Sunday's line-up features Ray Charles, Spyro Gyra, The Timeless All-Stars, Jon Faddis, Joanie Sommers, Jimmy Heath, Dizzy Gillespie, Ahmad Jamal, Dave Valentine, Alice & Flora Purim, Freddie Hubbard and Bobbi McFerrin. The specific order of appearances has yet to be announced for either day.

This year's Master of Ceremonies will be comedien Monty Hall, who hosted the first Playboy Jazz Festival in Chicago back in 1959. Hall, perhaps best known for his social and... (Continued on page 30.)
**NEWS**

**Lundvall Named Eastern GM At Capitol**

- **LOS ANGELES** - Bruce Lundvall has been appointed East Coast General Manager, Capitol Records - a newly created position at the company. In addition, Lundvall will become President of Blue Note Records. David Berman, President of Capitol, said the appointment will be effective April 1st.

Lundvall is responsible for establishing a strong East Coast presence for Capitol. He will also become heavily involved in signing new and established artists to the label. Lundvall will supervise the administration of Capitol's new office in New York.

Blue Note Records, it was also announced, will be transferred from EMI-Manhattan to Capitol and Lundvall will be its President. He will supervise all jazz and contemporary instrumental repertory including the Label, The Intuition, The World Pacific and jazz catalogues and artists.

**George Michael “Faith Tour” Hot Ticket**

- **LOS ANGELES** - George Michael’s much anticipated “Faith Tour”, on the heels of his worldwide smash album, Faith, has created a real crunch for available tickets. The tour has kicked off in Japan, with all dates selling out room only. In fact most of the dates around the world have reported rushes on ticket vendors. Holland’s Mojo Concerts, fearing scalping, is refusing to advertise concert dates. All eight cities in Europe sold out quickly. His next dates in New Zealand, Australia and Hawaii also went swiftly. His Honolulu dates sold out in a record 90 minutes. The tour is set to arrive in the mainland US in August.

On the tour, Michael will utilize a spectaculat futuristic set using laser lights and special effects. He will be backed by several acclaimed musicians including bassist Deon Estus (Wham!), drummer Morgan Luce (Jeffrey Osborne), guitarist Marist Carlos Rios (Lionel Richie), Tony Paterson (Chaka Khan) and Chris Cameron (Shirlee & Pepsi, Wham!). on keyboards, and Lynn Maybry (Nile Rodgers) singing backup.

**Salvador Named VP**

- **LOS ANGELES** - The Board of Directors of Schwartz Brothers, Inc. announced that Richard E. Salvador, Vice President of the company at their quarterly meeting held on December 17, 1987. Salvador has been with Schwartz Brothers over twelve years as Branch Manager of the Philadelphia operation.

---

**EXECUTIVES ON THE MOVE**

Fisher Promoted - Nan Fisher has been promoted to director, National Alternative Promotion, MCA Records it was announced today by Steve Meyer, senior VP of Promotion for the label. In her new position Nan will be responsible for supervising all aspects of alternative radio promotion, as well as directing a staff at the college radio level.

Leomporra Appointed - Dominique Leomporra has been appointed to the newly created position of manager of Tour Media Relations, based in New York. The announcement was made by Atlantic VP of Artist Relations & Media Development Perry Cooper. Leomporra reports to Atlantic director of Media Relations Diane Gilmour.

Patrick Named - Kevin Patrick has been appointed to the position of Director of Artist & Repertoire for Elektra Records. The announcement was made recently by Howard Thompson, VP of A&R. Patrick, who joined the company in October of 1984 as an A&R Representative, has been closely identified with the careers of X, Guadalcanal Diary, The Screaming Blue Messiahs, and the platinum-certified Georgia Satellites.

Kerr Appointed - Chris Kerr has been named the head of the newly formed talent acquisitions music department at Asher/Krost Management, president Peter Asher announced.

Promotion Changes - Cypress Records has realigned its Promotion Department, it was announced this week by Cypress president Craig Sussman. Tami Shaw has been named director of National Promotion. Shaw joined the Promotion Department last year after working as management assistant to Anita Pointer of the Pointer Sisters. Other new additions to the Cypress Promotion Department are Scott Finck, who will do Top 40 secondary markets, and Linda Kaged, a New Adult Contemporary/Ne Age/Jazz specialist.

Beauvais Upped - Yves Beauvais has been promoted to the newly-created position of manager of Information Services for Atlantic Records, based at the company’s New York headquarters. Beauvais reports to Atlantic director of Media Development & Information Services Bob Kaus.

Lopez Appointed - Peter Lopez has been appointed to the position of Director of Contract Administration for Atlantic Records. The announcement was made this week by Atlantic vice chairman Sheldon Vogel, to whom Lopez reports.

Olliner Joins - Veteran promotion man Chuck Olliner has been appointed Northeast regional director of Album Promotion for Elektra Records. The appointment was announced today by Brad Hunt, the label’s senior vice president of Promotion.

Coalstone Named - Jodi Coalstone, president, The Write Idea, New York City, has been named communications manager of Broadcast Promotion & Marketing Executives (BPME), it was announced today by Lance Webster, BPME’s executive director.

Ward Joins - CPA Leslie Ward joins dick clark productions as the assistant controller it was announced today by Ken Ferguson, chief financial officer of the company.

Weisner Restructuring - Ron Weisner has announced the restructuring of his management company. The firm will be called Ron Weisner Entertainment, with Weisner serving as president and sole owner. In addition, Weisner has made two significant personnel moves with the naming of Corinne Alicia and Bill Diggins to the posts of Personal Managers. Both Alicia and Diggins will report directly to Weisner.

Schwartz Appointed - Mark Schwartz has been appointed counsel in the Law Department, CBS Records Inc., as announced by David Johnson, vice president, general counsel and secretary, CBS Records Inc.

Smythe Opening - Smythe, has formed Smythe & Company, Ltd., a new music production house. Smythe has put together a team of writers, lyricists, arrangers, producers, engineers and reps in the business, with new expanded offices including state of the art midii equipped studios for demo and final recording.

Gorky Named - Milhan Gorky has been appointed manager, National Publicity, EMI/Manhattan Records, it was announced today by Tony Conte, vice president, Press & Publicity, EMI/Manhattan, to whom she reports.

---

**A FAVORITE OF CULINARY EXPERTS**

**CARMINES**

Italian Cuisine Graciously Served in a Cozy Atmosphere

Lunchen Mon.-Fri. 11 am-2:30pm
Dinner Tues.-Sun. 5-11pm
Gloria Compitelli, Owner
10463 Santa Monica Blvd., West LA • Valet Parking
For Reservations: (213) 474-3577

---

**Cash Box** March 12, 1986
SINGLE RELEASES


Another masterful cut from his brilliant solo LP, Robertson generates a powerful vision of steamy life in a more primitive phase, on a river from soul of Louisiana, or the Nile, or the mortal soul. Done with spoken word and a chant-like vocal and poetic lyrics that speak with a novelist's tongue and the heart of Huckleberry. Tremendous mood tune on any format.

ALEXANDER O'NEAL (FEATURING CHERRELLE) - Never Knew Love Was Like This (3:22) - Tabu (Z54 7644) - Flyte Tyme Tunes - Avant Garde Music Inc./ASCAP - J. Harris Ill-T. Lewis - Producer: J. Jam-T. Lewis

Those magicians of pop/R&B, Jimmy Jam and Terry Lewis provide a tight little tune for O'Neal to vocalize over. Taken from the Tabu LP Hearst, O'Neal and Cherrelle play tag team with the infectious groove skipping about around them. This should chart high if there's any justice in the world and if we know our

ROBBIE ROBERTSON - Somewhere Down The Crazy River - Out of the Box

horse racing. Great add for Urban, CHR, and the hot tub.

BRENT K. STARR - I Still Believe (3:50) - MCA (MCA-53279) - Anta Music-Rare Blue Music Inc./Columbia Ltd.-Arista Music Inc./ASCAP - J. Doris - Producer: H. Medress

In his former incarnation as David Johansen he somehow didn't quite have the spark he does as Buster, and this song is a heartfelt offering with all the good intentions that make his live shows so fascinating. BODEANS - Dreams (3:37) - Reprise (7-28112-A) - Linn Music-Inter-Song USA/ASCAP - Llanas-Newmann - Producer: J. Harrison

They're in the same tradition of R.E.M., fine driving country-tinged rock and roll that has something to say and a reason to say it. This song will fit in any AOR format with ease.

STEVEN MULLS - If I We're Your Woman (4:33) - MCA (MCA-53279) - Jobe Music Co.,Inc./ASCAP - C. McMurray-P. Sawyer-G. Jones - Producer: R. Kersey

Mills has never sounded better, she nails on this slow soulful song. From her album If I Were Your Woman this lady has never achieved the stature she deserves, and hopefully this will again show her great talent.

ALEEM (FEATURING LEROY BURGESS) - Lonely Tears (3:59) - Atlantic (7-89113) - West Kenya Music Inc./ASCAP - Tunde-Ra T. Aleem

This New York trio slows down the pace with some fine vocalizing and soulful reminiscing of Stevie Wonder. This song is a real gem. A good addition for urban.


Ex-Eagle here negotiates a well-formulated tune in an easy-going manner that harkens back to his heyday with that aforementioned supergroup. A very radio sounding song, should fly well for Schmit in 1988.

OUT OF THE BOX

ROBBIE ROBERTSON - Somewhere Down The Crazy River


Killers. A well composed tune with a strong hook and a good groove. Great add for urban.

PERRY RUDDOCK - I'm Glad It's Over (3:27) - Forecast (7-89113) - 101 Music/BMI - J. Jam-T. Lewis - Producer: J. Jam-T. Lewis

The Perry Ruwack sound is at its best. A well composed tune with a strong hook and a good groove. Great add for urban.

RECORDS TO WATCH

GLEN JONES - Living In The Limelight (4:13) - Jive (1090-7-1AA) - Wilsedan Music Inc./BMI WB Music Corp/ASCAP - T. Allen-G. Jones - Producer: T. Allen


DEACON BLUE - Dignity (3:51) - Columbia (38-07755) - ATV Music/BMI - R. Ross - Producer: J. Kelly
**ALBUM RELEASES**

**OUT OF THE BOX**

**FAT McGUGLIN**
- Capitol (C1-18033) – Producer M. Froom – Bar Coded
  
  Producer Mitchell Froom (Crowded House, Los Lobos, etc.) has created a slick, polished debut effort for soulful, blues-rocker McGuglin (often reminiscent of John Hiatt). A “who’s who” of the most sought after session players adorn the project: Guest shots include David Lindley, guitarist Billy Bremmer and drummer Jim Keltner. Easily some of the most impressive duets in recent memory.

**Marilyn Martin**
- Atlantic (7 818114-1) – Producers Various – Bar Coded
  
  "Advance single, "Possessive Love" co-written by Madonna, should gain instant notoriety at Top 40 radio and firmly establish Martin as a major force in pop music. This Is Serious, Martin’s second Atlantic LP, should prove a winner at both radio and retail almost immediately. "Love Takes No Prisoners" and "The Best Is Yet To Come" are among the LP’s standouts.

**MORE DIRTY DANCING**
- RCA (6995-1-L) – Producers Various – Bar Coded
  
  Following the amazing chart success of Dirty Dancing, RCA has issued a second collection of timeless classics culled from the hit film. The Safaris’ "Wipeout," Frankie Valli & The Four Seasons’ "Big Girls Don’t Cry" and The Shirelles’ "Will You Still Love Me Tomorrow" are among those included.

**THINK OUT LOUD**
- A&M (SP 5187) – Producers Various – Bar Coded
  
  His songwriting team of Peter Beckett and Steve Kipner make an impressive debut as Think Out Loud. Sophisticated pop/rock should find acceptance at many levels.

**HAIRSPRAY**
- MCA (MCA-6228) – Producers Various – Bar Coded
  
  Soundtrack to the latest John Waters vehicle. Rachel Sweet’s playful and funny title cut is featured among a variety of impeccable. A great collection.

**ORCHESTRAL MANEUVERS IN THE DARK**
- The Best Of OMD – A&M (SP 5186) – Producers Various – Bar Coded
  
  A chronological best-of package featuring the newly recorded “Dreaming” should garner healthy retail attention out ofore. “Dreaming” debuts on the pop singles chart this week.

**FEATURE PICKS**

**Gavin Christopher**
- EMI-Manhattan (E1-46998) – Producers Various – Bar Coded
  
  Quality collection of fine pop/soul tunes will undoubtedly capture B/C attention first, with strong Top 40 crossover potential.

**Boze – XXX**
- Atlantic (7 81384-1) – Producer T. Mansfield – Bar Coded
  
  Adult Contemporary and Top 40 radio should get the best response from this eclectic pop vocalist’s debut album. Strong production values coupled with vocalist Boze’s intriguing style will open some ears.

**The Damned – The Light At The End Of The Tunnel**
- MCA (MCA2-8024) – Producers Various – Bar Coded
  
  A two-record set chronology focusing on one of the most important and influential punk bands to emerge in the late 70’s. Band is credited with releasing the first punk album: 1977’s Nick Lowe-produced Damned, Damned, Damned.

**Dirty Looks – Cool From The Wire**
- Atlantic (7 81386-1) – Producer M. Norman – Bar Coded
  
  Power-driven rock outfit offer a strong collection of intense melodic numbers – sure to saturate AOR. Many tracks could find crossover acceptance (ala Whitesnake, Bon Jovi, et al).

**RECORDS TO WATCH**

**The Zawinul Syndicate – The Immigrants**
- Columbia (FC 40969) – Producer J. Zawinul – Bar Coded
  
  **Kingdom Come – Kingdom Come**
- Polydor/PG (853 368-1) – Producers: B. Rock-L. Wolff – Bar Coded
  
  **Wall Of Voodoo – The Ugly Americans In Australia**
- Capitol (R-62140) – Producers: Wall Of Voodoo-B. Rudolph – Bar Coded
  
  **Devonsquare – Walking On Ice**
- Atlantic (7 8143-1) – Producer: P. Gallway – Bar Coded
  
  **Christy Moore – Christy Moore**
- Atlantic (7 81385-1) – Producers: D. Lanny-C. Moore – Bar Coded
  
  **Myles Goodwyn – Myles Goodwyn**
- Atlantic (7 81321-1) – Producers: L. Quinn-M. Goodwyn – Bar Coded
  
  **Johnny Be Good – Original Motion Picture Soundtrack**
- Atlantic (7 8137-1) – Producers: Various – Bar Coded

Cash Box March 12, 1988
BUFFET DINNER which will be held Sunday, March 13 1988 (4:00 pm to 8:00 pm) at Villa Sorrento, 10842 Magnolia Blvd., North Hollywood, (818) 761-4944. There will be a $12.00 charge per person at the door.

JEFF DAHL - PVC recording artist Jeff Dahl is currently putting the finishing touches on his solo debut album for the label. A founding member of such influential bands as Vox Pop, Angry Samoans and most recently, Powertrip, Dahl made the decision to pursue his own musical direction.

Stated Dahl in a recent interview with Points West: "With Powertrip what I wanted to do was take the energy and attitude from punk and merge it with some of the more conventional hard rock/heavy metal influences I had... and try to come up with something original." Dahl and Powertrip made quite an impression during their time successfully bridging the gap between two genres and building a worldwide cult following. Approximately two years ago, Dahl decided to dissolve the band. He explained: "It was getting too mainstream for my tastes. I definitely have an underground mentality and it was sounding a little too 'normal' to me. I just kind of closed the band down... we're still friends and we're doing a couple of reunion shows around the area, there's no animosity or anything."

Currently, Dahl is being joined in the studio by an impressive cast of friends who are lending a hand in the recording of his upcoming album - most notably the Dead Boys' Cheetah Chrome on guitar, Bruce Duff on bass, and Vox Pop and 45 Grave alumni Del Hopkins and Lead Vocalist (as past projects), more kind of rock and roll in an underground sort of way - heavy Stooges and MDC influences and a little bit of Roky Erikson sounding, too. Look for the LP to be issued sometime in May.

AN ALARMING EXILE - As of Tuesday, March 1, Keith Altmann, I.R.S. Records' National Director of Sales & Field Marketing, entered a period of self-imposed exile in his office at I.R.S.'s headquarters in Los Angeles until he receives 100 returned retail pledges of support to the Alarm's newest LP, Eye Of The Hurricane. I.R.S. is more than just to Altmann will "literally live in his small cubic 24 hours a day. Until retail comes to the rescue."

NEXT WEEK... - Look for cover story on Tommy Boy Records and the mother-daughter team of Judithe & Robin Randall.

Ciao, baby!  
Tom De Savia
EAST COASTINGS

COLD WAR DECLARED – As Grammy Week dawned on the City of New York (as officially observed by Edward Koch) a bad vibe surfaced. The Helmsley Palace canceled reservations made by RCA Records for a triplex suite. The reason: special guests staying at the hotel might be disturbed by a formal cocktail party RCA had planned to watch the Grammy Awards broadcast. Although RCA had agreed with the Helmsley to limit the number of guests on the guest list to 30, the Palace balked because that special guest or two might find the tower elevator tied up. Those in the know have concluded that the unnamed special guests are Michael Jackson and Bette Midler. RCA is pretty steamed about the whole mess, and has issued statements to all companies within the BMB Organization to come to the Helmsley Hotel.

ON A HAPPIER NOTE – A partial line-up for the 3rd annual New York Music Awards has been announced. The heap awards ceremony chooses its nominees from a poll of 350 music industry types, (critics, agents, biz execs, record buyers). Those who respond to an open ballot, so it tends to honor talent just as much, as sales. There are about fifty categories (some New York specific, some general) and nominees range from They Might Be Giants, to Taylor Dane. The growing list of artists who are scheduled to perform include Debbie Gibson, LL Cool J, They Might Be Giants, and Taylor Dane. The growing list of artists who are scheduled to perform includes R.D.M.C., The Ramones, Lou Reed, Ruben Blades, The Fat Boys, Debbie Gibson, Kid Creole and the Coconuts, and Noel Paul Stookey will be inducted into the New York Music Awards Hall of Fame. The show will be held at the Beacon Theater on Saturday, April 9th.

WE’RE GONNA HAVE A FUNNY GOOD TIME – Puerto Rican Jibaro music made its American debut on May 16th, together with Jean Pierre Weiller (1, dir, A&R, Antilles [New Directions] and Verna Gills (pres. Soundscapes Presents). Tyrone’s first album for the label is Funky Jibaro, set for release on Antilles/New Directions on April 5th.

THE SWINDLE CONTINUES – A rare interview in 1980 John Lydon said, “I’m tired of the past and even the future’s beginning to be repetitive.” With no love of history, I wonder what he’d make of Restless Records’ copious documentation of the death span that was the Sex Pistols. Restless has acquired the rights to a bunch of Pistols material previously released only in the U.K. and Japan. Set for March 25 release, Better Live Than Dead is a live album of pre-Sid Vicous material featuring the bass playing of Glen Matlock. The Swindle Continues and The Mini-Album collect studio demos also featuring Matlock.

I think during the time of the ‘Urban Cowboy’ thing that people just saw that it was a way of selling western wear and products – trying to get country music into the disco era. I think people just know if it’s real or if it’s phony.” One listen to My Heart Had Windows confirms, above anything else, that Patty Loveless is real.

Black Fights Back

By Julius Robinson

BLACK – Peter Gabriel to Pavarotti. He first performed in London in ’81 and by ’82 Black and his future producer Dave Dix formed a duo which opened for the Thompson Twins, and that year landed a deal with WEA records on the Eternal label. He recorded a couple of singles which failed to click, and by 1985 he entered his long period of industry rejections, resulting in some of his best songwriting. Now with the success worldwide of the new LP this year, he has exclusively toured again in Europe and Japan.

“It seems like the whole world except America is responding,” says Black. “It was a problem I’d anticipated because of the type of radio formatting you find here. When you’re talking to people in American radio they ask who targets the record to audiences in Britain, well they don’t. There are so few radio stations, it has to be for everybody. If people have a chance to hear it, they like it. Where we have received airplay, there’s been interest like Seattle, Dallas and San Francisco. The main way it’s spreading is word of mouth.”

One of the record’s strengths is it’s crystalline production, done with Dave Dix and Robin Millar (on one track) at a surprisingly low cost. “People generally have been amazed when they find out the kind of budget I used. I had a point to prove... why program a drum machine in a 100 pound per hour studio? We actually cut it

(Continued on page 30)

Black

Peter Gabriel to Pavarotti. He first performed in London in ’81 and by ’82 Black and his future producer Dave Dix formed a duo which opened for the Thompson Twins, and that year landed a deal with WEA records on the Eternal label. He recorded a couple of singles which failed to click, and by 1985 he entered his long period of industry rejections, resulting in some of his best songwriting. Now with the success worldwide of the new LP this year, he has exclusively toured again in Europe and Japan.

“It seems like the whole world except America is responding,” says Black. “It was a problem I’d anticipated because of the type of radio formatting you find here. When you’re talking to people in American radio they ask who targets the record to audiences in Britain, well they don’t. There are so few radio stations, it has to be for everybody. If people have a chance to hear it, they like it. Where we have received airplay, there’s been interest like Seattle, Dallas and San Francisco. The main way it’s spreading is word of mouth.”

One of the record’s strengths is it’s crystalline production, done with Dave Dix and Robin Millar (on one track) at a surprisingly low cost. “People generally have been amazed when they find out the kind of budget I used. I had a point to prove... why program a drum machine in a 100 pound per hour studio? We actually cut it

(Continued on page 30)

Rional sound and the country comes from learning from people like The Wilburn Brothers and Loretta Lynn and the edge comes from doing about six or seven years of doing rock and roll.

Loveless is gaining notice as one of the few females identified with the "new traditionalist" movement that is currently rejuvenating country radio. She, along with fellow artists such as Dwight Yoakam, Randy Travis, and Steve Earle, is rediscovering the roots of country music that is redefining the genre. "The music is honest and pure, it’s not plastic," explained Loveless. "Dwight and I and Steve Earle and Lyle Lovett and all these new artists are saying ‘we’re real about this – we

mean what we’re saying.’ It’s not that we’re trying to put on some kind of act here; this is our roots and this is where we’re from. I mean, Dwight is from Pikeville, Kentucky, like me. All the music that is on these records is about the real people and the artists themselves. It’s not like we’re trying to put on a show or anything, we’re just trying to sing about where we’re from and what we’re about.

I think during the time of the ‘Urban Cowboy’ thing that people just saw that it was a way of selling western wear and products - trying to get country music into the disco era. I think people just know if it’s real or if it’s phony.” One listen to My Heart Had Windows confirms, above anything else, that Patty Loveless is real.

petitive with cassettes and records. And it points to the disappearance of vinyl in the future.

RCA’s new mid-price CDs point the same way. They’ve put out 13 titles from their back catalog as digitally remastered CDs at a low price. The releases range from Perry Como and The Puppets to Shielders, Guess Who. CDs already outullet LPs, and unit sales for cassettes have already outstripped album sales. As CDs prices continue to drop, we’re getting ready to kiss those black platters goodbye.

ROCK’N’ROLL ALL NIGHT (AND SOME OF THE DAY) – Ladies and gentlemen, welcome to the 28th annual Rock & Roll Hall of Fame and Museum induction ceremony. And before the official sanction of rock music. Don’t lose control quite yet, because there’s not much to this that doesn’t qualify as rock and roll. And that means the event indeed, and there’s some cool programming. On March 19, in the New York area, WNET will broadcast a fifteen- and a half hour rock marathon from 1 p.m. until 4:30 a.m. Nine documentaries and concert films, including The Complete Beatles (3 p.m.), a special to promote an upcoming exhibition of John Lennon’s art, and Kristofferson (6:30 p.m.), and the 1979 film of the No Nukes concerts (1:15 a.m.), which features Bruce Springsteen on stage and Lou Reed on guitar. The show will be hosted by Steve Martin, who is the host of the 1986 Prince’s Trust Concert (12:10 a.m.) performs by Tina Turner, Sting, Wham!, Mark Knopfler, Phil Collins and others.

WEIRD, WEIRDER, WEIRDEST – I’ve got no problem accepting the fact that the Fat Boys have joined forces with Chubby Checker for a remake of The Twist” to be released on Memorial Day weekend, even though it makes less sense than the rap trio’s cover of Bo Diddley’s (I’m a) Man. I’m not doing the Fat and the Beach Boys. I mean, “Wipeout” like a lot of rap, was rhythm played as melody. Still I find it a little difficult to imagine Checker singing “Saturday Night is the Right Night” or “Me and My Girl on Broadway. I mean, this comes at the same time that Madonna is appearing off-Broadway, in David Mamet’s acclaimed Off Broadway piece Sexual Perversity in Chicago, which takes place in Chicago. Nowhere. It serves non-vegetarian cuisine, which is a cool thing to call vegetarian food. Zez Stoppes: “We plan to begin a catering service, for parties and recording studios and the like, that we’ll call Nowhere To Go.” Nowhere, 11 Waverly Place, 212 475-0235. Reservations required.

TIDBITS – The next single from Joyce Sims’ Come Into My Life will be her remake of Barbara Ackin’s “Love Makes the World Go Round.” The song was produced by DWG and Godfathers on Friday, March 18, at the Ritz…Eliza Gilkyson appears with Donovan at the Bottom Line on March 7 and 8. Joe Levy
HARVEST AWARD - The Soul Train Music Awards' second annual Heritage Award will be presented to Gladys Knight And The Pips, to commemorate their more than 30 years of leadership and outstanding contributions as artists in the field of music and entertainment. The presentation will be made as part of the Soul Train Music Awards' live telecast scheduled for March 30, 1988 at the Santa Monica Civic Auditorium. The Heritage Award, presented last year to Stevie Wonder, is a special award given by the show to pay tribute to persons whose career accomplishments have had a positive effect upon music acceptance and appreciation worldwide.

Gladys Knight and the Pips

The group, consisting of family members Gladys Knight, her brother Merald "Bubba" Knight and two cousins, William "Curly" Martin and Ben "Boo" Moreland, has remained intact since its 1957 formation in their hometown of Atlanta, Georgia. The group's current contract with Epic Records, entitled "All Our Love has been viciously acclaimed as one of their best. Their association with Soul Train dates back to the show's very first episode produced on October 2, 1971, with Gladys Knight And The Pips as its headliner. "Their appearance on our first show provided the impetus needed for Soul Train to ultimately succeed in national syndication," according to the program's creator Don Cornelius.

In addition to Gladys Knight's status, both as an actress and as one of the world's most revered singers, all of the group's members have performed admirably in other phases of entertainment, including network specials and the group's own network series. Gladys Knight made her Broadway debut in the Centenary musical, "Romeo and Juliet," and is proud of her role in the CBS situation-comedy "Charles And Company. Ms Knight also produced the highly acclaimed "HBO Special," entitled "The Name Of Love, which starred herself, Diane Warren and Paulette LaBelle.

Gladys Knight and the Pips will be presented with the award for their outstanding contributions to the entertainment industry, which has been one of the most successful and influential for more than 30 years.

RODNEY SAULSBERRY

Steeped in a proud soul/pop tradition while growing up in Detroit, the University of Michigan graduate כת such influences as Marvin Gaye, Aretha Franklin, Frank Sinatra and The Temptations, Rodney Saulsbury acquired a distinctive throaty voice that turns outward and tender. He has written and performed the soul ballads "I Wonder And Look Whatcha Done Now," the latter accompanied by a video that quickly made the rounds of the music industry. In heavy rotation on BET VHI, New York Hot Tracks and many other outlets.

His spirited single, Who Do You Love will surely expand his growing base of fans. Rodney Saulsbury, a seasoned youthfull veteran seems destined for a major career in the world of entertainment.

BLACK HISTORY - Wing and Solar Records sponsored the first of a series of scheduled series of Black History Month in local high school. They launched their first assembly from the program at the City of Los Angeles High School. The event featured Filon Wilson in the CBS situation-comedy "Charles And Company. Ms Knight also produced the highly acclaimed "HBO Special," entitled "The Name Of Love, which starred herself, Diane Warren and Paulette LaBelle.

The program was designed with the theme of "Inspiration" in mind to help influence students to study and look at different options in the music industry.

Each panelist shared with the students their experiences they have encountered in their respective careers as well as individuals who have influenced them as their "Window to the Future."

The idea was the brain child of Michael Johnson vp marketing and promotions for Wing Records. Participants included recording artists Vanessa Williams, who served as moderator, Lisa Frazier, Kathy Merrick & Vivian Ross of Lace, Mickie Free, Shirelles, Dick Miller of the Shalamar. Record executives included Doug Wilkins, vp promotions and marketing Solar Records, Nancy Pits, Sally & Felicia, Tracy and Lila Aries of Wing Records.

Various members of industry trade publications were in attendance during the course of events.

BOB LONG
Next Plateau Announces Staff Changes

NEW YORK, NY - Next Plateau Records, whose artist roster includes Salt-n-Pepa, Sybil, Kelly Charles and Sweet Sensation, recently announced the following personnel changes and additions: Tom Cilmi, Sales and Marketing Coordinator; Caryl De-Niece Quashie, Office Manager; Dale Roadcap, General Manager and Product Manager; Judy Herman, Promotions and Publicity Coordinator and Eddi Denise, Accounting Manager.

The creation of new positions, and the elevation of existing staff, is an indication of the label's growth in the past year, and is also evidence of the continued popularity of their product. Salt-n-Pepa's Hot, Cool & Vicious is still moving up the Top 100 chart, clocking in at 15 with a bullet (March 5, 1988 issue), with the single "Push-It" holding on at 26 after 15 weeks on the Top 100 singles chart. A second album is planned for release later this year.

Shanachie Records Artist S.R.O.

Alpha Blondy on Debut Tour

ATLANTA, GA - Atlanta's Center Stage Theatre rocked to the sound of a different drummer as Alpha Blondy, the African recording star who is heir-apparent to the charismatic role of reggae shaman left vacant by the late Bob Marley, treated a standing-room only crowd of nearly 1,000 people to a non-stop reggae barrage. Accompanied by his thirteen piece Solar System band, Blondy mesmerized and reggaded the attendees with a string of favorites as a crew from Black Entertainment Television Network captured the performance for posterity.

The strong tour-opener was quickly followed by an equally sold-out date in Charleston, South Carolina and another record-breaking show in Tallahassee, Florida, in front of more than 1,100 people, the largest turnout ever at that venue. The 30-city tour will include a performance at the Fillmore in San Francisco (the first Bill Graham production at that legendary club since Graham closed it several years ago), plus a stop at The Ritz in New York City.

Shanachie has released Alpha Blondy's new album, Jerusalem to coincide with the cross-country tour, while his debut Shanachie album, Apartheid Is Nazism continues to receive critical and popular acclaim.

Skywalker Runs in a New Direction

Enters Black Contemporary Music

In a move meant to expand on the formerly all-hip-hop rap product associated with Luke Skywalker records, Skywalker has entered into an agreement to distribute Magnum Records International. The company has released Michael Sterling's No Such Animal LP as its first product under the agreement. Sterling is a romantic vocalist in the same genre as Smokey Robinson and Hank Ballard, and his songwriting skills are evident in the warm cuts as "Tears Of My Pride" and "One More Chance." In fact, Sterling is apparently a man for all reasons as the jacket credits him with writing, arranging, producing, performing, engineering and mixing the album, with a few noted exceptions.

A phone check with a few distributors across the country indicates that the album is doing good numbers across the board, and the record label promotion staff says the LP is on approximately fifty stations, with add-ons now a daily occurrence. Skywalker, in the company of Michael Sterling, seems headed for chart territory.

Indie Groove

Lots of news this week so let's get to it:

ITEM: Restless Records has launched a mid-line ($9.98) series of compact discs featuring "live-only" recordings. The collection, entitled the Restless Performance Series, will be initiated with the release of the Smithereens, live at the Ritz in New York City. Other groups scheduled for inclusion in the series are Devo, Laaz Rockit, 45 Grave, Agent Orange, the Surf Punks, T.S.O.L. and the Dickies. This innovative marketing of College/AOR product will allow the label to "break new artists and capitalize on exciting performances of established ones," according to Sales Manager, Brian Cohen. Makes sense to me.

ITEM: Enterpreneurs Jacques H. Volgelaar and Michael F. Din have announced the first album on their new Racoon Records, Inc. label. The artist is Mark Vogel, and the first single from the LP, I'll Wait, is due for release shortly. The new company is located at 612 N. Sepulveda Boulevard, Los Angeles, CA 90049, telephone (213) 209-3783.

ITEM: AMA's find, Candy, will be welcoming the press and other invitees to the premier showing of her new music video, I Like It, which also features William Gallo (star of TV's Boys Will Be Boys) The unveiling takes place Thursday, March 3rd at Pips in Beverly Hills.

ITEM: How far is the journey from South African orphan to Las Vegas entertainer, and what does it take to get there? The answer is known only to Jamarah, who's first dance single is now available from First String Records, distributed under the Fantasy umbrella. A quick listen reveals a really danceable beat and a rich, smooth voice. The single was written by Hal Babb and Frank Wilson with Carl Maduri joining the writers in handling the production. Jamarah does have an impressive vocal talent. We'd like to hear this guy sing a romantic ballad or two, and maybe we will. What the heck, Las Vegas is just a five hour drive.

ITEM: Ichiban Records sends in its new 45 releases, and Clarence Carter's "Trying To Sleep Tonight," sounds like a winner. The song is from Doctor CC's new album, Hooked On Love which will be reviewed next week in our NARM issue. It's great to see artists survive through the years, and especially warming when they maintain their success through the independent network. We notice that Joyce Bullock's steamy single, "Right Love, Wrong Man," with great lyric lines like, "I don't know what I need the most; to be over and done with, or to hold him close," was co-written by Joe Shamwell, A.D. Prestage and Walter Godbold and produced by William Bell. Hello. Joe. Hello. William. Stax is gone but the spirit lives on. The folks at Ichiban turn out product with that southern soul sound, befitting a label headquartered in Atlanta. Attn: Radio programmers: If you haven't listened to Joyce's Don't Start A Fire LP, do it soon. The album is full of radio cuts with cross-over potential.

ITEM: Joe Louis Walker, the Hightone label blues artist, has been tearing up clubs up and down the California coast. He's appearing this week-end (February 26th at The Palomino) and he's shelled promoting his LP The Gift, which has some of the nicest horn arrangements we've heard in awhile, as well as some of the smoothest blues lines. Hightone continues to release strong product by continuing its policy of allowing their artists a great deal of creative freedom. This one is a gem.

Phyllis J. Wickham

Cash Box March 12, 1988
When You Want Blues In The Night

Neil Diamond once said that when you hear the blues you "start to feelin' good, you just got no choice." That being the truth of the matter, there are three albums available now that are sure to make you smile: Bobby Bland's Grammy nominated After All on the Malaco label; and two from Ichiban - If You Can Beat Me Rockin' You Can Have My Chair by Gary B.B. Coleman; and Clarence Carter's Hooked On Love.

After All was produced by Tommy Couch And Wolf Stephenson with such session talent as Carson Whitsett on keyboards, Jimmy Robertson on drums, Wayne Jackson and a bunch of Memphis cohorts on the horns, Cybil Cheeseman on flute and ten, you read right, ten string players including Mickey Davis, Bob McNulty, Claudette Hampton, Peggy Plucker, Janet Dressler, Steve Dressler, John Frantz, Patrice Evans, Mark Hatch, and Tim Mika, with Harrison Calloway providing the horn and string arrangements. The first cut on side one, "Second Hand Heart," was co-written by George Jackson, John Ward and Larry Chambers. Jackson used to be a staff writer at Rick Hall's legendary Fame studio in Muscle Shoals, where he turned out such stuff as "One Bad Apple," the song that gave The Osmond Brothers their first hit back in 1970. Jackson also is credited with "I Hear You Thinking," the fourth cut on Side A, "Walkin' & Talkin' & Singing The Blues" was penned by Malaco founder Dave Clark with longtime associates T. Anderson and Tommy Tate. Robert Johnson, S.R. Mosley, Larry Addison and Frank Johnson wrote the balance of the album, with the exception of "I Stand Accused," which is a wonderful, moving version of Jerry Butler's standard.

If there is anyone in the world who hasn't heard Bobby Bland's brand of blues, this is a luminous, shimmering example, which will probably prove addictive.

country. Clarence has a vocal talent capable of interpreting the most romantic ballads as well as getting on down with the blues, plus he's a cheap date on a record session as he plays all the instruments himself. While there are a couple of covers included, "Slip Away" and the Ray Charles classic, "What'd I Say," it's Carter's own songs that you end up humming when the album's over. David Johnson engineered, Doctor C.C. produced, Pat Cooley lent a hand in programming and keyboards. A job well-done by all.

NEW RELEASES

POP/ROCK

If You Can Beat Me Rockin', You Can Have My Chair by Gary B.B. Coleman is a collection of nitty, gritty material...most of it written by Coleman, including the title cut (which, by the way, is reminiscent of a number Joe Williams used to sing in club performances called "My Wife Is Not A Jockey, But She Taught Me How To Ride"). An interesting interpretation of George Harrison's "Cloud Nine," which not only stresses Coleman's own creativity but gives credence to Harrison's long-talked-about R&B influences, ought to be getting considerable airplay. For blues historians there is also a 4:50 version of "St. James Infirmary" that features Coleman on guitar and harmonica. This is Coleman's first LP for Ichiban and only his second in life. If, as the Whispers say, "It Just Gets Better With Time," Coleman's third is sure to be a mind-blower.

Ichiban has had great success with their product on Clarence Carter, starting last year with their long-charted Doctor C.C. album. Now it's Hooked On Love that's climbing up trade and airplay charts all over the country. One of the cuts, the very blues oriented "Grandpa Can't Fly His Kite No More" was released late last year as a jukebox single in the southeast and quickly became a novelty hit. Watch for it to take over Seebergs and Wurlitzers all over the

Kent Morrill
HARD TO ROCK ALONE
Suspicious Records (SUSLP 2101)
Move over Fabulous Thunderbirds, get outta here Jerry Lee Lewis, eat your heart out Billy Vera & the Beaters...here comes Kent Morrill. You get the idea. This is solid rock and driving roll, combining all the legendary elements: blues, funk, bass lines as firm as Schwartz's biceps, horn lines as raw and spirited as any that ever crossed the Mississippi by way of the Hernando DeSota bridge-back-up girls doin' it like 60, and whisky-throated vocals from Kent Morrill that cut through as straight as David Clayton Thomas at his drinking best.

You could say this one is hot if you are given to understatement. If your interest in background information...attention all you DJs who like to sound well-informed...this guy was one of the founders of the famous Seattle group who blew away the upper west coast like a hurricane back in the late 60s, early 70s, the fabulous Wallers. Stuff this one in your ear. It won't hurt a bit.

For listening copies contact Etiquette/Suspicious Records, 2442 N.W. Market Street, #273, Seattle, WA 98107. Call for Buck Ormsby at (206) 789-3658.

Bell-fires
WHAT YOU WANTED
Spinning Records (10010)
There is a certain mysticism in the new material included here. The band is double okay: some fine lead guitar lines, lots of kick musical phrases and the strong, stand up vocals of lead singer Cynthia Isabella. This is not an album to vacuum your floors by. You have to listen, you have to crank it up till you're in the warning zone, then you have to close your eyes and attempt to get inside the songs...There is no nod to commerciality on this lp, no softness. Yet there is an ethereal quality and the hard edges are part of it. The cover of the Doors' "Take It As It Comes" comes off as a band original, which may be because none of the members of this group, who are all under 25, would have been around to see the Jim Morrison, or to hear The Doors do this one in live performance. That's not to say that this is an immature treatment, or that this is a "young" band in the musical sense. Quite the opposite...true. They've picked a hard row in choosing to stay on the fringes of mainstream, but one is left with the impression that the Bell-fires own a big hoe and, young as they are, they are not going to sell the farm.

READ THE INDEPENDENT WAY.
Select Branches Out

In its first venture with a subsidiary label, Select Records has released *Every Dog Has Its Day* by the hard rock group, Damien, under its new Mondo Music banner.

The LP is being distributed across the country, with sales results in the past eight weeks that seem to indicate that Select has itself a winner. Glen Olshem, Select's Director of Publicity has announced that a tour is in the making to follow up their recent exposure on the Morton Downey Show and their featured spot on the MJJ Metal Shop with other guests Rush and Yes.

Internationally, *Every Dog Has Its Day* is being distributed by MJA, with the potential for impact on the metal-loving music fans of the world appearing to be very strong indeed.

The members of the group, Randy "Wolf" Mikelson (lead vocals), Chuck Stohl (lead guitar), Fritz Adamshick (rhythm guitar and background vocals), Kevin "Killer" Keke (bass guitar) and Johnny "Evil" Cappelletty (drums and background vocals), do not consider themselves "heavy metal" in the strictest sense but more "hard rockers." The album has bite, as the snarling wolf pictured on the LP indicates. Though no mention is made as to where the band's name came from, one has to believe that John Hesse's "Damien" ... a favorite of the counterculture for at least two decades ... might have been a likely inspiration. If so, Damien could do worse than follow in the tracks of another Hesse namesake, "Steppenwolf."
Martin Flamig
Dresden Philharmonic & Chorus
SAINT-SAENS - WEINHAGTSORATORIUM
Capriccio 10216
(distributed by Delta Music)

When Camille Saint-Saëns wrote his Christmas Oratorio in 1858 he indicated that the work was "in the style of Seb. Bach." In fact it is a work firmly rooted in the best tradition of Western European choral writing of the previous two hundred & fifty years. One hears the recitative style of Schütz, the orchestra/choral style of Bach, and the melodic style of Schubert in the arias. The opening pastorale recalls the Christmas chorales of Handel and Corelli. Saint-Saëns took his text from the Roman Catholic liturgy as opposed to the Lutheran texts of his German counterparts; we are thus reminded that this is a French work of the mid-19th Century. The Dresden Philharmonic, Chorus, and soloists, with Martin Flamig at the helm, perform exquisitely. The sound is full and lush, the overall pacing relaxed and unhurried. The uniquely "German" style of this ensemble recalls the wonderful recordings of DG Archive of the 1960's and early 1970's.

Coupled with the Saint-Saëns is Mendelssohn's cantata Von Himmel Hoch, the style and structure of which is derived from the Bach cantata format. The performing ensemble is right at home, this being the work of a German composer. Their precision and concise execution with regards to both of these rarely performed works makes this Capriccio CD one of the most satisfying works to come along in recent memory.

Leos Janacek's popularity as a composer has grown considerably in the last few years due in no small part to the work of Sir Charles Mackerras, acknowledged as a leading interpreter of the Czech composer. Janacek was intensely nationalistic, believing that Czech composers should not be influenced by their Western European counterparts. Janacek's music owes much to the Moravian folksong melodies and the natural speech rhythms of the Slavic languages, all of which sound foreign to our ears. Mackerras and the Czech Philharmonic span the musical distance between East and West with this recording of the Glagolitic Mass, nominated for Best Choral Performance in the Classical categories of this year's Grammy Awards. Because the work has elements of Czech popular song, and the text is taken from a Slavic adaptation of the Latin Mass, the work is less a church composition and more a secular oratorio or cantata, and, more importantly, an expression of Janacek's nationalistic ideals.

Mackerras' reading is spirited and lively, and the ensemble performance is aggressive and pointed, an almost prideful expression of this Eastern European work. The overall sonics are clear and transparent. The liner notes are printed in a variety of languages including Japanese, French, English, and German, but curiously, not in Czech. However a text of the mass in the original Latin, its Slavic adaptation, and in Japanese, is provided.

Three choral works from three distinctly different backgrounds, but all are satisfying in their individuality, and in the quality of the performances and sound quality. Both discs are highly recommended.

Gary Starr

William Aura
HALF MOON BAY
Higher Octave Music (HOMLP7002)
The sound of a waterfall, the Watkins Glen variety, not the mighty Niagara, leads into a patch of lush greenery that glimmers in the morning sun then stretches out with long green fingers till it touches dark wet sand and cools itself in an unfamiliar ocean. There is a poetry to this album that goes beyond electronic creativity. William Aura has an offbeat intensity, an appreciation and sensitivity that makes listening to this album have the same effect as reading a good book: it's a personal pleasure.

Bo Svensson
LIVING ON THE EDGE
Golden Boy/Next Plateau (GNLP 4001)
This is a unique album. It's New Age/Wave appeal is based more on the soft style and caressing movement of the music rather than the number of electronic instruments employed. This product features Bo Svensson on tenor saxophone, Nick Kelly on all keyboards and drum programming, and on electric bass; Dwight Treible contributes the lead and background vocals... there are three cuts with lyrics and the lyrics follow the same soft mood - Elaine Svensson is credited with creating these words that work. The title cut is especially effective, as is the "Parakeets and Robins" cut on side 2. Both these would be effective programming beyond wave radio.

Peter Davison
WINDS OF SPACE
Higher Octave Music (HOMC7001)
The title of the album is the perfect description of the music it contains. Davison uses flute, soprano saxophone, sultry flute from Ball, synthesizers and digital drums to create a fantasy world somewhere on the other side of Mars. The music floats in an orange sky, where chameleon clouds turn from pink to lemonade yellow to lush lavender at the command of the winds from space. Drum rhythms accent the compelling musicscape, the breathy sultry flute moves through a forest of unnamed trees. New Age music has created a vehicle for expression that must be like the discovery of paper to the poets of Egypt.

David Boruff
DREAMSTREET
Artful Balance Records/SCI (ABI-7205 / ABC-1003)
There is a feeling here of city traffic and hot dog wagons on the fringes of some park. Still there is something European in the movement, perhaps the writers' versions of travel posters to provincial France, or a no-speed-limit ride along the autobahn before stopping at a bed and breakfast inn. Then the listener is in a brown-dark room, wondering when dawn will come, wondering when sleep will come, wondering... the first side ends with "Midnight Moon," which is quartzential candlelight and wine. The variety of moods produced by Dreamstreet are the creations of David Boruff, who wrote, played also, tenor and soprano sax, plus flutes and synthesizers.
BIG JOHN SPECIAL – Michigan Rep. John Conyers, sponsor of a bill declaring jazz an “American national treasure,” here wafter-hosts the “World of Jazz” on Washington, D.C.’s WCCL-FM (which has just received approval to increase to 50,000 watts) during a fund-raiser, as G.M. Edith Ed with looks of passing.

PASSING ON – Memphis Slim, the great blues singer and pianist who had been living and working in Paris for the past 20 years, died February 24. Slim, whose real name was Peter Conlan, and who is best known to jazz fans as the composer of “Every Day (I Have The Blues),” was a treasure. His trips back to the States were infrequent; for many, a trip to the Trias Mallets, a cellar club where Slim held forth, was as integral a part of a Paris vacation as a walk up the Champs Elysees or a plate of cassoulet. Slim was a rollicking pianist and big-voiced shouter who could just as easily explore standard tunes and ballads as stomp out a husky, boot-in-the-head blues. Memphis Slim was 72. He will be missed in Memphis.

STEPHANE GRAPPELLI – The world’s greatest guitarist, Stephane Grappelli, has been given the title of “Mr. Jazz” by the California State Legislature. Grappelli, who is about to release his new album “The Guitar of Mr. Jazz,” was born in Paris in 1915 and began his career at the age of 17. He has recorded with such greats as Louis Armstrong, Duke Ellington, and Count Basie, and his influence can be heard in the music of countless artists.

AIR SHOW – The 1969-70 Jazz Festival, presented by the New York State Council on the Arts, opened today at the Music Hall. The festival features more than 100 concerts and workshops, including performances bysuch renowned groups as the Monterey Jazz Festival Orchestra, the Dave Brubeck Quartet, and the Art Farmer Sextet. The festival runs through December 20.

PARK BODIES – The New York City Parks Department has announced that it will begin operating a series of free outdoor jazz concerts this summer. The concerts will be held in Central Park and will feature such top-name performers as the Dave Brubeck Quartet, the Art Farmer Sextet, and the Stan Getz Quartet.

JAZZ CASH BOX ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIANE REEVES (RCA 3632)</td>
</tr>
<tr>
<td>2</td>
<td>MARSALIS STANDARD TIME (Columbia/EMI)</td>
</tr>
<tr>
<td>3</td>
<td>COLLABORATION (Green Gable)</td>
</tr>
<tr>
<td>4</td>
<td>SCHUER &amp; THE GOUTH &amp; ORCHESTRA (GRP)</td>
</tr>
<tr>
<td>5</td>
<td>JUST BETWEEN US (CBS)</td>
</tr>
<tr>
<td>6</td>
<td>1ST LIFE (TALKING)</td>
</tr>
<tr>
<td>7</td>
<td>SIESTA (Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>PORRIBTS (Columbia)</td>
</tr>
<tr>
<td>9</td>
<td>JIMMY SMITH'S PRAYER MEETING (Miles)</td>
</tr>
<tr>
<td>10</td>
<td>LEE MORGAN'S CARNABY B. (Miles)</td>
</tr>
<tr>
<td>11</td>
<td>JOHO (Columbia)</td>
</tr>
<tr>
<td>12</td>
<td>STORIES WITHOUT WORDS (Columbia)</td>
</tr>
<tr>
<td>13</td>
<td>THE GIFT OF LOVE (Columbia)</td>
</tr>
<tr>
<td>14</td>
<td>KALEIDOSCOPE (Miles)</td>
</tr>
<tr>
<td>15</td>
<td>THE VILLAGE (Miles)</td>
</tr>
<tr>
<td>16</td>
<td>DREAMLANDS (Miles)</td>
</tr>
<tr>
<td>17</td>
<td>THE BEST OF GEORGE HAVORD VOL. 1 (MPS)</td>
</tr>
<tr>
<td>18</td>
<td>YOU AND I (Miles)</td>
</tr>
</tbody>
</table>

JAZZ FEATURE PICKS

EASILY SLIP INTO ANOTHER SKIN – Threadgill's RCV Nova 3025 – Producer: Ed Mish

An album brimming with Threadgill's unique inside/outside writing and the fine playing of his seven-piece Sextet. Excellent sound, Chicago (trumpet).

EASY TO LOVE – Emery 832 994 (dist. PolyGram) – Producer: Martha Glaser

Previously released '61-'65 trio set.

IT'S ALL RIGHT – Jerry Goodman – Private Music 2026 – Producer: Stephen Goldman

The ex-Mahavishnu Orchestra violinist's second Private Music album is, for the most part, a searing, high-energy, jazz-rock set, recorded live in California.

NO BAND IS AN ISLAND – Samoa Pro Jazz CD 645 – Producer: Steve Vining

Minneapolis jazz/funk band – led by saxophonist/composer David Marden – in a dazzling, air-play friendly extravaganz.

MYSTERY WALK – Joe Taylor – Pro Jazz CD 635 – Producer: Joe Taylor

Lighter-than-air new-age fusion album featuring Taylor's pretty guitar work in tandem with Peter Scherer's Synclavier horns, strings, piano, etc.
### CASH BOX TOP RETAIL VIDEO CASSETTES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Weeks</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LADY AND THE TRAMP</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>JANE FONDA’S LOW IMPACT AERObic WORKOUT</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>AN AMERICAN TAIL</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>JANE FONDA’S NEW WORKOUT</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>CALLANETICS</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ROBOCOP</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>KATHY SMITH'S STARTING WORKOUT</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>STAR TREK IV - THE VOYAGE HOME</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>DIRTY DANCING</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>PINK FLOYD THE WALL</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>THE SOUND OF MUSIC</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>THE GODFATHER</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>PLATOUN</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>CROCODILE DUNDEE</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>MARY POPPINS</td>
<td>17</td>
<td></td>
</tr>
</tbody>
</table>

### CASH BOX TOP RETAIL VIDEO CASSETTES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Weeks</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>SLEEPING BEAUTY</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>SCARFACE</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>PLAYBOY 1988 PLAYDATE</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>GREATFUL DEAD SO FAR</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>LA BAMBA</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>THE WIZARD OF OZ</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>PREDATOR</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>KATHY SMITH'S WINNING WORKOUT</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>TOP GUN</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>THE MONSTER SQUAD</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>KATHY SMITH'S BODY Basics</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>PINOCCHIO</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>DRAGNET</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>DORF ON GOLF</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>RAIDERS OF THE LOST ARK</td>
<td>26</td>
<td></td>
</tr>
</tbody>
</table>

### CASH BOX TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Weeks</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIRTY DANCING</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>2</td>
<td>KICK</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>FAITH</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>NOTHING LIKE THE SUN</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>SKYSCRAPER</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CLOUD NINE</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>NEVER DIE YOUNG</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>LONESOME JUBILEE</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>A MOMENTARY LAPSE OF REASON</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>BAD</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>THE JOSHUA TREE</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>TUNNEL OF LOVE</td>
<td>9</td>
<td>21</td>
</tr>
<tr>
<td>13</td>
<td>HYSTERIA</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>BLOW UP YOUR VIDEO</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>TIFFANY</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>WHENEVER YOU NEED SOMEBODY</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>PHANTOM OF THE OPERA</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>GOOD MORNING, VIETNAM</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>INSIDE INFORMATION</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>WHITESNAKE</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>CHRONICLES</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>WHITNEY</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>ROBBIE ROBERTSON</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>ALL THE BEST</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>BORN TO BE BAD</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>PHANTOM OF THE OPERA</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>DOCUMENT</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>PETIT FROID DESTRUCTION</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>ALL OUR LOVE</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>CHARACTERS</td>
<td>26</td>
<td></td>
</tr>
</tbody>
</table>

### CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
Cash Box Congratulates Roy Wunsch... Named Senior VP, Nashville Operations, CBS Records Division!

At Teller, President, CBS Records Division, has announced the appointment of Roy Wunsch as Senior Vice President, Nashville Operations, CBS Records Division. He will head the Nashville office and oversee all aspects of A&R, marketing and promoting the artists of the Nashville region, working closely with the Columbia and Epic label staffs in New York and Los Angeles, and with the CBS Records field organization. He will report to Teller.

Wunsch has spent his entire career with CBS Records, the last seven of them as Vice President, Marketing, CBS Records/Nashville. In that time, he has been closely involved in developing the careers of such stars as Willie Nelson, Rosanne Cash, George Jones, Merle Haggard, Ricky Skaggs, Ricky Van Shelton, The O'Kanes, Sweethearts of the Rodeo, Janie Fricke, Exile, Larry Gatlin and the Gatlin Brothers, and Tanya Wynette.

Wunsch joined Columbia Records in 1963 as a sales representative in the St. Louis branch, and later became Columbia's local Promotions Manager in that market, winning numerous awards of excellence. In 1975, he moved to Nashville as National Sales and Promotion Director for Epic/Portrait/CBS Associated Labels.

In his career with CBS, Roy Wunsch has risen from a local sales position to chief of CBS Records' Nashville Division. But even more impressive than his personal success is his influence upon the entire country music industry. The effects of Wunsch's executive leadership for CBS/Nashville, from 1978 to 1987, extend far beyond the impressive growth of the record company's Nashville Division during the decade. As a result of the increased marketing concepts organized and overseen by Wunsch, the entire pre-recorded country music business burgeoned from a single-driven business to an album-driven business. And Nashville, a music-publishing-dominated community, blossomed into a "music city" that thrives in a healthy co-existence with the music division of the world's six major record companies.

The key to Wunsch's success was the logical but aggressive application of pop-music marketing concepts to country. "My background was really pop music," he explained. "Nashville, at that time, was a very singles-oriented publishing-driven music capital. It was somewhat myopic when you looked at things from my perspective, and seemingly not very artist career environmental. At CBS, we were into the album and artist career business, and I began applying this pop/rock philosophy to what we were doing. Other labels had not seriously committed the resources that we had in terms of backing the music. But CBS did take that all-important step. We started screaming nationally about our music, through everything from television advertising to national print advertising.

"We really took a look at artists in terms of career development. We began dealing with a total marketing approach, rather than the shotgun method. We molded a marketing mix which was inclusive of every element of an artist's career: aggressive radio promotion, artist touring strategies to include key geographies, television exposure, video opportunities, retail and rack in-store promotion and merchandising, print, radio and television advertising, live show production, and timely press exposure. In short, we work from promoting songs to launching artist careers."

Wunsch's involvement in the music business extends beyond this work for CBS. He is a recent past Director of the Country Music Association, a past Board of Directors member of the Association of Country Radio Broadcasters, and he is also a member of The Academy of Country Music, The National Academy of Recording Arts & Sciences, and a current Trustee of The Country Music Foundation. In conclusion, Cash Box also congratulates CBS Records. They have made a wise and popular choice in promoting Roy Wunsch to his new position!

---

COUNTRY

CASH BOX COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Date</th>
<th>Title, Artist, Label, Number, Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARCH 12, 1986</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>1 ALLWAYS AND FOREVER               SIR DERRICK (Warner Bros. 25644-1)</td>
</tr>
<tr>
<td>24</td>
<td>100'S LADIES                          LORI LISA (VCA 5942-1)</td>
</tr>
<tr>
<td>24</td>
<td>WILD EYED DREAM                       RICKY VAN SHELTON (Columbia FC 40020)</td>
</tr>
<tr>
<td>33</td>
<td>KING'S RECORD SHOP                    ROSANNE CASH (Columbia FC 40777)</td>
</tr>
<tr>
<td>13</td>
<td>BORN TO BOOgie                        HANK WILLIAMS, JR (Warner Bros/EMI 12995)</td>
</tr>
<tr>
<td>6</td>
<td>GREATEST HITS, VOL. 10               GEORGE STRAIT (MCA 42355)</td>
</tr>
<tr>
<td>24</td>
<td>CHILL FACTOR                          MILLIE HAGGARD (Epic FC 40586)</td>
</tr>
<tr>
<td>11</td>
<td>THE ROYAL TREATMENT                   BILL ROY JOHNSON (Atlantic America 9086-1)</td>
</tr>
<tr>
<td>11</td>
<td>THE LAST ONE TO KNOW                  REBA MCENTIRE (MCA 42030)</td>
</tr>
<tr>
<td>10</td>
<td>JUST US                                ALABAMA (MCA 4965-1)</td>
</tr>
<tr>
<td>12</td>
<td>THE BEST                              DAN SEAL (Cotillion CL 48308)</td>
</tr>
<tr>
<td></td>
<td>PONTIAC                               LYLE LOVELIT (MCA/Curb 42028)</td>
</tr>
<tr>
<td></td>
<td>CHISELED IN STONE                     WINK GORDON (Columbia FC 4982)</td>
</tr>
<tr>
<td></td>
<td>HIGHWAY 101                           HIGHWAY 101 (Warner Bros. 1-25608)</td>
</tr>
<tr>
<td></td>
<td>TOO WILD TOO LONG                      GEORGE JONES (Epic FC 40761)</td>
</tr>
<tr>
<td></td>
<td>MILLIBILLY DELUXE                      DAVE YOKAMAK (RCA/Warner Bros. 25617-1)</td>
</tr>
<tr>
<td></td>
<td>LOVE ME LIKE YOU                      TANYA TUCKER (Cotillion CL 44470)</td>
</tr>
<tr>
<td></td>
<td>UNASTATED HONEY                       KATHY MATTES (Rounder 432 793-1)</td>
</tr>
<tr>
<td></td>
<td>RAINBOW                               (Columbia FC 49868)</td>
</tr>
<tr>
<td></td>
<td>HEARTLAND *                           (Curb/SF 5916-1)</td>
</tr>
<tr>
<td></td>
<td>TRIO *                                ARDEN, LINDSAY, HARRIS (Warner Bros. 25645-1)</td>
</tr>
<tr>
<td></td>
<td>GREATEST HITS                        GEORGE STRAIT (MCA 59796)</td>
</tr>
<tr>
<td></td>
<td>CORNERSTONE                           BARRY WOOSEL (MCA 5969-1)</td>
</tr>
<tr>
<td></td>
<td>THE DESERT ROSE BAND                  HANK WILLIAMS, JR (Warner Bros. 25677-1)</td>
</tr>
<tr>
<td></td>
<td>SHELTER FROM THE NIGHT                ELEX (Epic FC 40001)</td>
</tr>
<tr>
<td></td>
<td>STORMS OF LIFE                        (Curb/SF 5912)</td>
</tr>
<tr>
<td></td>
<td>A MAN CALLED HOSs                     WAYLON JENNINGS (MCA 42038)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

ASCAP's #1 PARTY: ASCAP member Johnny Cash accepts a #1 award for his song "Tennessee Flat Top Box" along with his daughter, Rosanne Cash, who performed the song at a recent reception at the ASCAP Nashville offices. Pictured (left to right): Roy Wunsch, new senior vice president and head of CBS Records/Nashville; Steve Popovich, PolyGram Records; Johnny Cash; Rosanne Cash; ASCAP's Connie Bradley; and Tim Wipperman, VP and General Manager of Warner-Chappell. Photo by Alan Mayor.

Cash Box March 12, 1986

CBS SUITE WAS STARLIT! New CBS/Epic artist Darden Smith (left) met up with labelmate Tammy Wynette (center) in the CBS suite prior to the cocktail reception during the Country Radio Seminar. Smith has been on the road opening dates for Rosanne Cash in anticipation for the release of his self-titled album for release this month. Pictured with the singing duo is CBS director of promotion, Rich Schwaan (right).

This one has been a "hot cut" from Kathy's album ever since she released it. It is a super choice for her new single. The acoustic sound is clear and crisp, with some excellent finger-picking. Kathy's performance is relaxed and pleasing, the story is about a truck driver who is coming home from his last "run" to retire and enjoy life with his wife. The whole product makes the listener feel good. Kathy is making one more run, however...to the top of the charts again!

RONNIE MILSAP & MIKE REID (RCA, 6966-7-R) Old Folks (4:02) (Judge Hall-ASCAP) (M. Reid) (Producers: R. Galbraith, R. Milsap)

We knew that Mike Reid is a super writer, but he has a fine voice, too! Of course, Ronnie Milsap is a proven vocal genius. What a touching story in this song! "Love the old folks" is a suggestion that each of us should live by. The musical arrangement is perfect for presenting these meaningful lyrics. Harmonies are superb. Listen and...

OUT OF THE BOX


This one has been a "hot cut" from Kathy's album ever since she released it. It is a super choice for her new single. The acoustic sound is clear and crisp, with some excellent finger-picking. Kathy's performance is relaxed and pleasing, the story is about a truck driver who is coming home from his last "run" to retire and enjoy life with his wife. The whole product makes the listener feel good. Kathy is making one more run, however...to the top of the charts again!

RONNIE MILSAP & MIKE REID (RCA, 6966-7-R) Old Folks (4:02) (Judge Hall-ASCAP) (M. Reid) (Producers: R. Galbraith, R. Milsap)

We knew that Mike Reid is a super writer, but he has a fine voice, too! Of course, Ronnie Milsap is a proven vocal genius. What a touching story in this song! "Love the old folks" is a suggestion that each of us should live by. The musical arrangement is perfect for presenting these meaningful lyrics. Harmonies are superb. Listen and...

FEATURE PICKS

DON WILLIAMS (Capitol, B-44131) Another Place, Another Time (3:09) (Jack and Bill, Ranger Bob, The Walk Group, Unichappell-ASCAP-BMI) (B. McDill, P. Harrison) (Producers: D. Williams, G. Fundis)

This is vintage Don Williams! Such a delicate sound of soft guitars and a deeply mellow singing voice...a Don Williams trademark. Williams is so relaxing. This one features a beautiful production on an equally beautiful song. He is one of the true super-stylists in our business. Play it again, Mr. Geepay!


You may hear a lot of Merle in Marty's voice, but he is one super performer in his own right! This is a truly great country sound with Dobro, vocal corks, etc. What a super selection to promote Marty's vocal talent. Train songs have always been popular with "vagabond dreamers" in the country music world. Step aside. There's another great, young country artist aboard this one!

HILLARY KANTER (MCA, 53225) Lonely Again (3:20) (ESP-BMI) (H. Kantor) (Producers: J. Bowen, H. Kantor)

Beautiful! Hillary's vocal is convincing and heart-felt. Her vocal emphasis and presentation dominate the production, which is perfect for the "feel" of the song. Soft strings and a nice keyboard arrangement set the mood. Just relax with this one. It's a musical sedative after a long, hard day.

ALBUM REVIEW

GEORGE STRAIGHT-"If You Ain't Lovin' (You Ain't Livin')"-MCA, 42114 (Texas All-American country boy has released another winner in his latest MCA album. The selections are good to the last song. Tempo changes give the listener as much pleasure as George's smile. The title cut features western swing fiddlers and a hard country vocal by Straight, while "Baby Blue" seems tailored for him. "Don't Mind If I Do" reveals the bluesy side of this talented artist. George's current hit single, "Famous Last Words Of A Fool," is featured on side two. And, get your dancin' boots for "It's Too Late Now"...Like we said...they're all great, and so is Strait!

NANCY GRIFFITH-Little Love Affairs-MCA, 42102 (If there has ever been a perfect blend of folk and country styles, Nancy Griffith surely has it in her songs, her voice, and her presentation. She sings songs, like "Never Mind," with a personal conversation feel, which makes for great acceptance by the listener. There is a quiet excitement in her performance of "I Knew Love." The title cut is hauntingly beautiful in its simplicity. Nancy has a genuine melodic honesty in her voice, and her songs have a "gather round and let the apple pie settle" appeal. You're going to love this product!

NASHVILLE NOTEABLES

Nashville Cash Box Office Has Relocated!

Due to rapid expansion and the need for more office space, the Nashville Cash Box office has been relocated as of March 1, 1988. Cash Box's new mailing address is as follows: Cash Box, 1300 Division Street, Suite 202, Nashville, TN. 37203. The phone number will remain the same: (615) 244-2899.

Catching up on more business news in Nashville, here we go just driftin'...Rick Blackburn, former chief executive of CBS Records/Nashville, has announced his departure from CBS to form his own management firm. "I want to pursue some ventures on my own and stay in Nashville," Blackburn tells us. "This gives me the opportunity to focus solely on artist careers. I think I understand the process of selling records and that's what it's all about." Blackburn will formally announce his new venture soon...Tony Brown, president of A&R, MCA Records/Nashville, has announced the appointment of Chip Hardy to the position of director of A&R at the label. Chip has most recently been associated with the label as a producer...RCA Records announces the appointment of Greg DeLaurentis to the newly created position of regional marketing manager for the label's Nashville division. DeLaurentis is currently a local sales representative for the RGM distribution company in Phoenix, where he will continue to be based.

RCA Records/Nashville also announces the promotion of four executives in the label's Nashville office. Former director of merchandising, Randy Goodman, has been appointed vice president of product development. Jack Weston, previously director of national country promotion, has been elevated to vice president of that department. Manager of A&R, Mary Martin, is now director of A&R. And, Ric Pepin has been promoted from manager to director of marketing administration...

Craig Hickhardt (Schuyler, Knobloch, and Hickhardt) and his wife, Eileen, are the proud parents of a boy, Jacob Wilson Hickhardt, born January 11. Congratulations to the happy parents...Kitty Moon, president of Scene Three, has announced the promotion of Nick Paladino to vice president of the film and television production company...Lyne Mangrum has been named director of communications for Top Billing International, Inc., according to Randy Rice, president and CEO. Mangrum will be in charge of all media relations for the 20-year-old Nashville based talent agency...The Jim Halsey Company is proud to announce the appointment of Trisha Walker as director of International. A pioneer in the international area, Jim Halsey booked the first Headline Country Music Tour of the Soviet Union in 1976, with Roy Clark and The Oak Ridge Boys. Trisha is originally from Great Britain and is celebrating her 10th anniversary in Nashville this year...

Eddy Raven is touring heavily with Alabama during 1988...Atlantic America Records treated newly signed singer Robin Lee to a trip to Florida to shoot her debut album cover for the label...Hank Williams, Jr.'s album titles have always been synonymous with the man himself, including his current near-platinum LP "Born To Boogie." And, Hank won't be changing that pattern with his Spring album release for Warner Brothers, titled "Wild Streak." This will be career record #56 and counting for country music's Entertainer of the Year.

Joe Henderson
VASSAR CLEMENTS (Shikata, SR 10102) I Hear The South (3:36) (W.B.-ASCAP; Warner-Tamerlane-BMI) (R. C. Bannon, J. Bettis) (Producer: unlisted)

The record label calls it “hillbilly jazz” ... and it is! Vassar and Shikata Records may have something going here! Vassar gives us a relaxed, unpretentious vocal and some great fiddle licks, of course. This is a refreshing different product. Background singers add to the appeal (Andrews Sisters style). Innovative arrangement which demands the horns in order to complete the sound. Entertaining musical rides including a short drum solo. This could be a real sleeper!

INDIE FEATURE PICKS

LISA ALVEY (Sundial, SR 137) My Arms Stay Open All Night (3:15) (Writer’s Group, Scarlet Moon-BMI; MCA, Don Schlitz-ASCAP) (P. Overstreet, D. Schlitz) (Producer: D. Day)

This pretty lady sings extremely well! It’s a good song and production, but Lisa Alvey’s vocal talent makes this a fine product. The song features country lyrics set to a city melody. Good, strong mid-tempo beat should promote wide appeal.

WYATT BROTHERS (Wyatt, W 105A) I’ve Tried To Make It With You (3:35) (Wyatt-BMI) (T. Wyatt) (Producer: R. Faith)

After a rather slow start, Tim Wyatt’s strong country vocals takes this one over. He surely sings it with plenty of heart. The melody becomes predictable, but it is pleasing. “Hurtin’” lyrics are successful because of the well-done vocal performance.

TERESA KENNEDY (D & T, 001) One Kiss (2:49) (Tree-BMI; Cross Keys-ASCAP) (R. Barnes, C. Hardy) (Producer: D. McVey)

This is a good song with a markedly different rhythm pattern. Teresa does a fine job with the tricky phrasing and the stop-and-go vocal demands. The production also caught our attention. Our review panel was pleasantly surprised.


We were struck with Larry Jackson’s deep, honest country voice. This is a “good ol’ boy” production and vocal performance. One can tell that Larry enjoys country music sans all the frills. “Country music never let me down,” he says. He’s right! This one is basic and good!

DARK HORSE CONSENSUS

SHURFIRE-First In Line-Air, AR 181-A

The Dark Horse Consensus goes to Shurfire this week. The popular group’s release of “First In Line” has made them exactly that among the Cash Box reporting stations. Shurfire is a talented act, and they received the votes of the following stations, among others: WFMW, KSQ, KWKX, WMVY, WRX, WPCM, KSW and WTTR.

The Smiles Tell The Story! Three of Country Music’s brightest new faces gathered together at the Country Radio Seminar held recently at the Opryland Hotel in Nashville. Pictured (left to right) are: Larry Boone, David Lynn Jones and Larry Cannon. Their smiles reflect the feelings of everyone who attended the annual event in 1986. Photo by Beth Gwinn.
### COUNTRY

#### SONGWRITER'S PAGE

### TOP 30 NATIONAL CHART SONGS

<table>
<thead>
<tr>
<th>RECORD RANK</th>
<th>ARTIST(S)</th>
<th>TITLE-LABEL</th>
<th>WRITER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Randy Travis</td>
<td>Too Gone Too Long Warner Bros.</td>
<td>Gene Pistilli</td>
</tr>
<tr>
<td>2</td>
<td>Alabama</td>
<td>Face To Face - RCA</td>
<td>Randy Owen</td>
</tr>
<tr>
<td>3</td>
<td>Charley Pride</td>
<td>Shouldn't It Be Easier Than This - 16th Ave.</td>
<td>John Jarrard, Rick Giles</td>
</tr>
<tr>
<td>4</td>
<td>Michael Martin Murphey</td>
<td>I'm Gonna Miss You Girl Warner Bros.</td>
<td>Jesse Winchester</td>
</tr>
<tr>
<td>5</td>
<td>Ricky Van Shelton</td>
<td>Life Turned Her That Way Columbia</td>
<td>H. Howard</td>
</tr>
<tr>
<td>6</td>
<td>Sawyer Brown</td>
<td>This Miss You Heart Of Mine Capitol/Curb</td>
<td>W. Mullis, M. Geiger</td>
</tr>
<tr>
<td>7</td>
<td>The Judds</td>
<td>Turn It Loose RCA/Curb</td>
<td>D. Loggins, J. D. Martin</td>
</tr>
<tr>
<td>8</td>
<td>Lee Greenwood</td>
<td>Touch And Go Crazy - MCA</td>
<td>Michael Garvin, Tom Shapiro, Bucky Jones</td>
</tr>
<tr>
<td>9</td>
<td>Reba McEntire</td>
<td>Love Will Find It's Way To You - MCA</td>
<td>David Loggins, J. D. Martin</td>
</tr>
<tr>
<td>10</td>
<td>Tanya Tucker, Paul Davis, Paul Overstreet</td>
<td>I Won't Take Less Than Your Love Capitol</td>
<td>Paul Overstreet, Don Schlitz</td>
</tr>
<tr>
<td>11</td>
<td>Bellamy Brothers</td>
<td>Santa Fe MCA/Curb</td>
<td>David Bellamy, Ron Taylor</td>
</tr>
<tr>
<td>12</td>
<td>Eddie Rabbit</td>
<td>I Wanna Dance With You - RCA</td>
<td>E. Rabbitt, Billy Joe Walker, Jr.</td>
</tr>
<tr>
<td>13</td>
<td>Baillie And The Boys</td>
<td>Wilder Days - RCA</td>
<td>Craig Bickhardt, B. J. Mahay</td>
</tr>
<tr>
<td>14</td>
<td>Holly Dunn</td>
<td>Strangers Again - MTM</td>
<td>Holly Dunn</td>
</tr>
<tr>
<td>16</td>
<td>George Strait</td>
<td>Famous Last Words Of A Fool - MCA</td>
<td>Dean Dillon, Rex Huston</td>
</tr>
<tr>
<td>17</td>
<td>Waylon Jennings, Roger Murr - MCA</td>
<td>If You Can Only See Us Now - RCA</td>
<td>Waylon Jennings, Roger Murr</td>
</tr>
<tr>
<td>18</td>
<td>Nitty Gritty Dirt Band</td>
<td>Oh What A Love Warner Bros.</td>
<td>J. Ibbotson</td>
</tr>
<tr>
<td>19</td>
<td>T. Graham Brown</td>
<td>The Last Resort Capitol</td>
<td>Brown, Bouton, Burch</td>
</tr>
<tr>
<td>20</td>
<td>Rodney Crowell and Rosanne Cash</td>
<td>It's Such A Small World Columbia</td>
<td>R. Crowell</td>
</tr>
<tr>
<td>21</td>
<td>Highway 101</td>
<td>Cry, Cry, Cry Warner Bros.</td>
<td>John Scott Sherrill, Don Devaney</td>
</tr>
<tr>
<td>22</td>
<td>Ronnie McDowell</td>
<td>It's Only Make Believe - Curb</td>
<td>Conway Twitty, Tim Nance</td>
</tr>
<tr>
<td>23</td>
<td>K. T. Oslin</td>
<td>I'll Always Come Back - RCA</td>
<td>K. T. Oslin</td>
</tr>
<tr>
<td>24</td>
<td>Merle Haggard</td>
<td>Twingle, Twingle Lucky Star - Epic</td>
<td>Merle Haggard</td>
</tr>
<tr>
<td>25</td>
<td>Vince Gill</td>
<td>Everybody's Sweetheart - RCA</td>
<td>Vince Gill</td>
</tr>
<tr>
<td>26</td>
<td>Moe Bandy</td>
<td>Americana - Curb</td>
<td>L. Alderman, R. Fagan, P. Ryan</td>
</tr>
<tr>
<td>27</td>
<td>Tim McIlrach</td>
<td>It Goes Without Saying - Alpine</td>
<td>Lisa Palas, John Jarrard, Mark Sanders</td>
</tr>
<tr>
<td>28</td>
<td>Conway Twitty</td>
<td>That's My Job - MCA</td>
<td>Gary Burr</td>
</tr>
<tr>
<td>29</td>
<td>Hank Williams, Jr.</td>
<td>Young Country Warner Bros. - Curb</td>
<td>H. Williams, Jr.</td>
</tr>
<tr>
<td>30</td>
<td>Eddy Raven</td>
<td>I'm Gonna Get You - RCA</td>
<td>Dennis Linde</td>
</tr>
</tbody>
</table>

### TOP 20 INDIE LABEL NATIONAL CHART SONGS

<table>
<thead>
<tr>
<th>RECORD RANK</th>
<th>ARTIST(S)</th>
<th>TITLE-LABEL</th>
<th>WRITER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Charley Pride</td>
<td>Shouldn't It Be Easier Than This - 16th Ave.</td>
<td>John Jarrard, Rick Giles</td>
</tr>
<tr>
<td>2</td>
<td>Tim McIlrach</td>
<td>It Goes Without Saying - Alpine</td>
<td>L. Palas, John Jarrard, Mark Sanders</td>
</tr>
<tr>
<td>3</td>
<td>Randy VanWarmer</td>
<td>I Will Hold You - 16th Avenue</td>
<td>Randy Van Warmer, Roger Murr</td>
</tr>
<tr>
<td>4</td>
<td>Jerry Cooper</td>
<td>Code Of Honor Bear</td>
<td>S. C. Rose</td>
</tr>
<tr>
<td>5</td>
<td>Ray Price</td>
<td>Big Ole Teardrop - Step One</td>
<td>Dave Kirby, Warren Robb</td>
</tr>
<tr>
<td>6</td>
<td>Denny Payne</td>
<td>I Can't Hang On Anymore - True</td>
<td>Gene Pistilli, T. Irwin</td>
</tr>
<tr>
<td>7</td>
<td>Jill Jordan</td>
<td>Calendar Blues Maxx</td>
<td>D. E. James, K. P.</td>
</tr>
<tr>
<td>8</td>
<td>Clay Blacker</td>
<td>A Honky Tonk Heart - Rainforest</td>
<td>Dan McCoy</td>
</tr>
<tr>
<td>9</td>
<td>Hank Thompson</td>
<td>Here's To Country Music - Step One</td>
<td>H. Thompson</td>
</tr>
<tr>
<td>10</td>
<td>Don Juan</td>
<td>We're Gonna Love Tonight - Maxx</td>
<td>E. Rager, V. Pratt</td>
</tr>
<tr>
<td>11</td>
<td>Kevin Pearce</td>
<td>Love Ain't Made For Fools - Evergreen</td>
<td>T. Skinner, J. L. Wallace</td>
</tr>
<tr>
<td>12</td>
<td>Dusty Martin</td>
<td>I Don't Love You - Sound Track</td>
<td>Joe Henderson, Dan Mitchell</td>
</tr>
<tr>
<td>13</td>
<td>The Hinson Brothers</td>
<td>Carolina Blue killer</td>
<td>Danny Hinson, Derwin Hinson</td>
</tr>
<tr>
<td>14</td>
<td>Vassar Clements</td>
<td>I Hear The South - Shikasta</td>
<td>R. C. Bannon, J. Bettis</td>
</tr>
<tr>
<td>15</td>
<td>Bobby G. Rice</td>
<td>A Night Of Love - Forgotten Door Knock</td>
<td>Dave Judd, Don Graham</td>
</tr>
<tr>
<td>16</td>
<td>Allen Page</td>
<td>That's Not Exactly What I Had In Mind - Art Pro</td>
<td>Allen Page</td>
</tr>
<tr>
<td>17</td>
<td>Gail Welch</td>
<td>Deepest Shade Of Blue - Choice</td>
<td>L. Alderman, Rich Fagan</td>
</tr>
<tr>
<td>18</td>
<td>To The Max</td>
<td>Straight From The Heart - Track</td>
<td>A. Roberts, B. Casen</td>
</tr>
<tr>
<td>19</td>
<td>Shurirl</td>
<td>First In Line - Air</td>
<td>Butch Baker, Wade Kirby</td>
</tr>
<tr>
<td>20</td>
<td>J. C. Weaver</td>
<td>Feelin' Good - WMX</td>
<td>J. C. Weaver</td>
</tr>
</tbody>
</table>

### RAPPIN' WITH THE WRITERS:

**MENTOR WILLIAMS**

One of Nashville's finest songwriters, Mentor Williams, calls New Mexico "home". He began writing songs when he had his first band during his high school years. The day after he graduated from high school, he left for Los Angeles to make his way in the music business. A tour of duty in the Marine Corps interrupted his music career, but he returned to drive a truck during the day and write during the evenings.

He signed a writer's deal with Ario Publishing in 1971. It was about then that he wrote "Drift Away". He was performing at the same club with Dobie Gray and Dobie wanted to cut the song. So, Mentor came to Nashville to produce Dobie's "Drift Away" album in 1972. As Mentor says, "That was the real beginning of my career. I fell in love with Nashville, and I was offered a lot of production jobs here and in England. I was still living in L.A., and traveling back and forth to Nashville and England.

Mentor came to Nashville, often, to write with Troy Seals. During one of those sessions, they co-wrote "When We Make Love" which was recorded by Alabama. Mentor Williams moved to Nashville after that. After working for ATV and, later, forMerit Music, Mentor has opened his own publishing company (Mentor Williams Music) in conjunction with a fellow superwriter, Dennis Morgan.

Some of the stars who have recorded Mentor's songs include: Alabama, Dobie Gray, Eddy Raven, T. G. Sheppard, Janie Fricke, Rod Stewart, Tina Turner, Ray Charles, Lynn Anderson, The Oak Ridge Boys and John Anderson. Mentor has also produced such acts as Kim Carnes, Dobie Gray, Steeler's Wheel, John Stewart, Paul Williams (his brother), and has worked with Paul McCartney for Kenny Jones (drummer for The Who).

Joe Henderson
**EDITORIAL**

**Perfect Timing**

The 1988 edition of the American Coin Machine Exposition – ACME '88, to be exact – is about to get underway at Bally's Hotel in Reno. In many areas of the country, winter is making its last stand so this trade convention is perfectly timed for the spring buying season. The mood is right and ACME '88 holds the promise of providing an array of new equipment geared to enhance the operator's current stock.

In addition, the convention format will include a comprehensive program of educational seminars focusing on current issues and topics of importance to the operator. This is another incentive for attending the show. Keeping your home up-to-date is the name of the game in today's market and to achieve this status you must be in tune with the very latest, in terms of product, technology and business practices.

On Saturday afternoon, March 12, a panel of federal prosecutors, customs agents and industry spokespersons will provide an update on recent court decision, and (Continued from page 28)
Full Agenda Of Seminars At ACME '88

CHICAGO—Since its inception, the American Coin Machine Exposition has been noted for presenting an all encompassing educational program during the course of its annual trade convention. As in previous years, the show's sponsors (American Amusement Machine Association and Play Meter Magazine) and directors (William T. Glasgow, Inc.) have arranged for experts within their respective fields and from the ranks of the coin-op industry to participate in the various seminars that will be featured in this year's program.

The opening session on Thursday, March 10 will focus on placement, servicing, stock and legal issues in the area on condom vending. Friday will offer a full lineup of seminars commencing at 9 am and continuing through 3 pm. The topics will include a technical session dealing with the digger upper, meter, which is an inexpensive portable unit that can be used for diagnosing electronic failures in coin-op games; "How Today's Operators Can Run A More Profitable Business"; a session that will provide operators with a better understanding of contracts and how they work; and a two-hour session on "Computerizing Your Business". The Friday afternoon schedule will feature two seminars, one of which will be a panel discussion dealing with the servicing of equipment (with experts Todd Erickson, Randy Froman and Frank Seminsky presiding) and the other will zero in on profit analysis and cash flow management for the operator.

All you ever wanted to learn about monitors will highlight Saturday's schedule, which will be followed by a panel discussion on coin and token operation and maintenance, legal consideration, stocking and "dressing" these machines. Other topics will include "Tax Tips For The Operator"; "How To Select And Operate A Location"; an indepth presentation on pinballs and a two-hour discussion titled "The Jukebox: Past, Present and Future" with manufacturer, operator and record industry representative discussing the evolution and revolution of the jukebox industry from a historical overview to the compact disc and its impact.

There is an admission charge for attending the above seminars (with special discounts offered for multiple sessions). However, ACME management is presenting a two open forums, one each on Friday and Saturday, at free admission. The popular "Industry Firing Line" (Friday) will feature a panel of manufacturers, distributors and operators providing an update on the current state of the industry and encouraging sound-off reaction from attendees. The issues of copyright and trademark enforcement will be the subject of Saturday's forum.

Operators attending ACME '88 are invited to a complimentary continental breakfast to be hosted on Friday morning, from 8 am until 11 am.

This year's convention will see an expanded Spouse Program which will include "Backstage At Jolly" (a behind the scenes view of the fabulous "Hello Hollywood Hello" stage production) and "Secrets Of A Show Girl"; a Reno City/Gaming Tour; a Lake Tahoe Tour with luncheon and a Virginia City tour with luncheon.

During ACME '88, the American Amusement Machine Charitable Foundation will once again hold its annual banquet (on Friday) where Sega USA chairman David Rosen will be honored. In addition to dinner and entertainment, the banquet format will include a special raffle of a 1988 Jaguar. Proceeds from this function will be donated to a designated charity.

The convention is taking place during the period of Friday, March 11 through Saturday, March 12 at Bally's Hotel in Reno, Nevada.

Konami Intro's 'Super Contra'

How do you follow up a successful game? With a "super" version, of course. Thus, Konami, Inc. has just introduced "Super Contra", a dedicated upright, two-player interactive video game, with buy-in as well as the continuation feature, along with some familiar terrain to captivate the original Contra fans and attract plenty of new onlookers.

The scenario begins one year after the battle with the mysterious Red Falcon Organization, when the earth seems to be free; except it isn't because the culprits are back and this time they're more deadly than ever. Players are thrown into the midst of a guerrilla warfare with not only the soldiers of Red Falcon, but an assortment of relentless aliens.

In order to save the world, the player must blast through five perilous stages. A number of different kinds of power-ups can be gained to assist in the battle. These include a laser, a bomb, a machine gun, a spread gun and mega shell (which can only be used in vertically-scrolling stages); and the power-up intensifies if the same weapon is captured more than once.

The stages include a battle field, where the player confronts heavily guarded fortresses, underground cannons, and a giant helicopter that (Continued on page 29)
AOET (Continued from page 26)

boards being returned to their owners.

In his correspondence Beckham frequently stressed that he does not have "even one copy board" in any of his games "because a copy board is against the law, and I don't intend to break any laws. The legality of parallel boards, on the other hand, is not as clear cut, he noted.

He advised the AOET is "looking into possible anti-trust violations in the case of unfair competition and restraint of trade. The manufacturers are "legally and morally" in violation of the copyright law when they make a game in dedicated form herein the U.S. and as a kit everywhere else in the world, he claims.

The third letter was sent on February 17 reporting that sufficient information had been gathered to justify the filing of AOET's first lawsuit on February 10, 1988 in Alexandria, VA against Taito and AAMA for their "marketing and enforcement policies regarding the sale of Double Dragon only in dedicated form here in the United States, while it is available as a kit in other countries." The aim here is to establish a legal precedent.

At the onset, this entire undertaking was a one-man effort that has since attracted attention throughout the trade and considerable support from the operator community. When Cash Box spoke with Bill Beckham he told of "mushrooming" response from his fellow operators. He further told us that, while he turned down financial assistance when it was initially offered to him, at this point in time, with expenses mounting, he is appealing for contribution. "At first we didn't know if all this research would produce any results, and it didn't seem fair to ask other people to financially support a possible dead end. But I can tell you, after two months of gathering information and specific fact situations that this is definitely not a dead end," he continued.

"We feel we are going to need between $100,000 to $200,000 to fight this battle and I feel so strongly about it I have already committed $20,000 but that still leaves us considerably short."

Further information about contributing may be obtained by contacting American Operators for Equal Treatment, 6540-A West Central Ave., Toledo, OH 43617.

C.A. Robinson & Co., Inc.

Representing:

Arachnid • Ardac • Atari • Automatic Products • Bally Midway • Bally Sente •
Capcom • Choice Vend • Coinco • Data East • Dynamo • Exidy • Fixtur-World •
Grand Products • Imagination Leisure • Konami • Leland Corporation • Litton
Microwave • Mars • Memetron • Merit • Nintendo • NSM-Lions • Premier • RMI •
Romstar • Sega • Sun • Taito • Tecmo • Valley • Vendo/USI • Wedges/Ledges •
Williams

See the latest equipment featured at ACME '88 at our post-ACME convention showings to be held at our San Francisco office on March 23 and at our Los Angeles office on March 25.

2891 W. Pico Blvd.
Los Angeles, CA 90006
213-735-3001
Fax: 213/735-7322
(show date: March 25)

180 Utah Ave.
South San Francisco, CA 94090
415-871-4280
Fax: 415/588-8538
(show date: March 23)
On The Home Front (Part IV)
Data East Broadens Its Base For Success

By Roger Sharpe

If one company epitomizes just what it takes to endure within the enigmatic games industry, it might well be Data East, which has enjoyed a remarkable history filled with struggle, perseverance, innovation and the recognition that a manufacturer can never stand still if it wants to succeed.

Since 1979, when it was founded, this wholly owned subsidiary of Data East Corp., which is based in Tokyo, has managed to carve its own niche through both good times and bad. Success came initially with the introduction of Astro Fighter in 1980, but more memorable was Data East's foray into an interchangelable game system that was only slightly ahead of its time. The Dojo-Cartette concept was innovative, however, the industry wasn't ready for this dramatic departure away from dedicated machines. And the company found itself not only producing, but also licensing such titles as Lock 'N Chase, BurgerTime and Bump 'n Jump.

These titles would also be the foundation upon which Data East began to diversify and cross over into the still fledgling home game system marketplace. In fact, one of the first coin-op companies to get into the Intellivision System, an effort such as BurgerTime was also translated into a hand-held game. During this same time frame, the company also attempted to forge a place in the heated laser disc sweptakes with the animated Bega's Battle and the more successful Cobra Command. But it wouldn't be until the end of 1984 when Data East's fortunes totally changes with the release of Karate Champ, an interactive two-player game that brought martial arts to the world of coin-op and led to a string of hits that have included everything from boxing to combat and a host of efforts in between.

Today, this California-based power has matured to become the scope in the best tradition of the old Atari by entering into a select club where few have tread and fewer still have survived during the modern era — pinball. But the appearance of Laser War brought acclaim from all fronts and the belief that miracles might well happen. And given the preliminary reaction to the upcoming Secret Service, Data East has suddenly become a major player in this highly competitive game's category. However, above and beyond the inroads it continues to make and the ongoing success it enjoys in coin-op, there's another side of Data East which has propelled it to the forefront of the consumer market, based almost totally on the recognition it has received as an arcade game manufacturer.

Data East is currently on the leading edge of offering faithful adaptations of its arcade titles, as well as some efforts obtained via licensing agreements to the extent that it is having an appreciable impact in influencing personal computer software via translations for the Commodore 64/128, Apple II/IIGS, Atari ST and the IBM PC.

This alone would be a worthwhile achievement, but the company has also created a highly competitive lower priced line of home software titles under a new Moving Target label for the Commodore 64/128 personal computers. And the opening library so far includes Last Mission, Qbert and TNK III.

If anything, Data East has become a major player in this very lucrative aftermarket, taking full advantage of the name recognition it enjoys in the arcades. Karate Champ, Kung-Fu Master, Commando, Express Raider, Tag Team Wrestling, Break Thru, Speed Buggy, Kid Niki and Ikari Warriors via a relationship with Tradewest. And the hits keep coming as the company continues to concentrate on more fully tapping into the home with a licensing agreement for the Nintendo Entertainment System.

For this system, alone, Data East has committed eight titles to date including Tag Team Wrestling, Karate Champ, BurgerTime, Ring King, Break Thru, Kid Niki, Side Pocket and Karnov, as well as some healthy advertising tie-ins that are spotlighted by the appearance of 13-year old Ray Leonard Jr, son of the world famous boxing champion for its Ring King boxing simulation on the Nintendo.

Extremely aggressive and not willing to rest on its laurels, Data East has fulfilled the promise of being a complete entertainment company meeting the needs of not just arcade players, but also owners of the Nintendo Entertainment System and the most popular personal computers around.

Contra (Continued from page 27)

is armed and also dispatches enemy soldiers, which must be annihilated. From here the scene goes inside the enemy base where there are enemy soldiers and heavily armed tanks to confront as well as the giant tank at the end of this stage. There's also the jungle, with the threat of oppressive heat, enemy soldiers hidden in trees waiting to make a sneak attack and little alien creatures starting their assault from above and under ground. The next stage is the Alien's Lair where different types of menacing aliens are attacking and then a large alien, at the climax, who shoots red stars and zaps the player with its tongue. In the final stage, the Penultimate Battle takes place, with hidden aliens attacking in full force from both sides, so the player must move cautiously to avoid being chewed up by giant mouth which appear randomly on the ground, until he reaches his ultimate enemy a giant skull with tow projecting skulls on each side. When the final enemy is destroyed, the earth is free once again.

Further information about Super contra may be obtained through factory distributors or by contacting Konami, Inc. at 815 Millt Drive, Wood Dale, IL 60191.

Love Analyzer

$249.00

WITH STAND

QUANTITY PRICES EVEN LOWER!

★ Lowest Pricing

★ Anywhere!

★ Full Warranty!

★ Coinco acceptor!

PROJECT 249

636 Anthony Trail
Northbrook, IL 60062

(312) 498-2337

COIN MACHINE

For AMOA 1988

1st Annual Congresional Pinball Tournament

MAY 17

Sponsored by

Amusement & Music Operators Association

...representing the coin operated amusement, music & vending industry

(March 12, 1988)
Burns On Radio Vs. Television

LOS ANGELES - The gap between the role of radio and the function of television is widening, media guru George A. Burns told broadcast execs who attended his 21st Burns Media Radio Studies Seminar in Los Angeles last week.

In a keynote address, Burns stated that radio has been reduced to a minimal, briefing function in terms of non-musical content, and virtually any listener desire for detail or "in-depthness" is gone.

"The content of our culture has moved on from music. Radio is talking about less and less and has become utility with as much top-of-mindness as the water company."

These observations, along with other aspects of his state-of-the-media analysis, were based on conclusions drawn from the Burns organization's ongoing series of "one-to-one" in-depth interviews conducted nationwide during this year.

According to Burns, "People are now picking the morning show because the announcer/disc jockey matches their particular mood that morning, and too much of any content is not a good thing, even humor. In the mornings, music sets the mood. After the mornings, music is the mood.

"Listeners now use the radio to choose the mood they want, and they will switch to another station just to change the mood. They usually don't want variety from one station. Eclectic radio, which is many moods, is no longer viable in any form."

Black (Continued from page 9)

Wonderful Life" before I got the deal for about 200 pounds ($300) and all we did for the album was remix it. And this is the record that's sold about a million copies worldwide now! This is not penny pinching, it's just good sense."

On the cut "I'm Not Afraid" Black uses horns and background singers for a good effect. I felt if you want a real brass effect you should use a real brass section. If I wanted the impression, I could have used keyboards. As far as the singers, I always wanted to have a go at having the backing singers sing the main hook while improvising over the top and letting go. The girls sang on just about every track, and raised the energy level by 100%. A lot of musicians in Britain nowadays spend a lot of time with their expensive sampling machines and they get that and almost exclusively that."

Things scared up just a bit when Delsener complained that greed was breaking the bonds of trust and more these days, but Summers managed to sidestep the issue, concluding, "Money does come into this, but there is a mutual support system."

Hall stayed quiet through most of the evening, but did pipe up when asked about the creative state of contemporary pop. "It's not a great time. It is a great time," he concluded. New York rap, he said, had brought about a rethinking of melody and rhythm, but even the conservative state of the buying public there will no "hard big thing" for a long time.

The panel was held Tuesday, February 23. It was the last of six lectures in a series entitled "New York Underground."

Paramount Breaks Sales Record

LOS ANGELES - Paramount Home Video Senior Vice President Eric Doctorow announced on March 2 that pre-orders on Beverly Hills Cop II have topped 500,000 video cassette copies, setting an all-time sales record for rental-priced home videos. Orders are being taken from distributors, retailers and mail order firms.

Paramount Home Video has been engaged in a "Hits Blitz" campaign involving a 10 million dollar ad saturation program. They are attempting to increase the "depth of copy" ratio on their top titles. Says Doctorow, "We've scored a resounding victory for consumers, since there will be one Beverly Hills Cop II cassette for every 100 VCR households in the U.S. The existing average ratio for a hit release is about one to 222."

The cassette will be available on the street March 9th.

ASCAP Lecture Marks 50th Anniversary Of Copyright Competition

NEW YORK - The 1988 Herman Finkelstein Lecture at Yale University's Benjamin Cardozo School of Law, "Reflections on Copyright" - taking place this Monday (7) - will celebrate 50 years of the Nathan Burkan Memorial Competition; a competition sponsored by ASCAP to "awaken interest in copyright law among students and to improve the style and quality of legal writing."

The speakers - Judge Robert S. Gathworh, Professor Paul Goldstein, Professor Robert A. Gorman, attorney Robert M. Milgrim and attorney Franklin Feldman - are all past winners of the competition as is Cardozo Law School Dean Morris Price, who will moderate the lecture.
CLASSIFIED AD RATE 35 CENTS PER WORD

 Classified Ad Close Tuesday

COIN MACHINES OR SALE: DUNK SHOT $125, EM-
ECT STRIKES BACK $545, LOCK ON SIT
$1795, THE REAL GHOST
JUSTER $1495, LAST MISSION $747,
ANGER ZONE $1695, TOP SECRET SIT
$995, BOOT CAMP $995, DARK
AVENUE $1395, TIC TAC TRIVIA
Night $456, DEMOLITION DERBY 4
$495, STREET FOOTBALL $395,
SATIET 4 PLR $995, MAJOR LEAGUE
$695, BLACK TIGER $1095, 1942 Sit
Down Sky $695, SKY SHARK Sit Down $979,
WORLD CUP $675, VICTORY ROAD
$1995, JUNGLE KING $395, PARTY
ANIMAL $1295, DUNCE &
DRAGONS $1595, HEAVY METAL
$1495, SPACE BREAKERS $995,
SUITER FLIP $995, CHIEF-
TAIN TANK S1495, THUNDER HORSE
$1195, TREASURE ISLAND 4 PLR
ROTARY PUSHER $1495, SPIN-OUT 1
IWO PLR ROTARY PUSHER $1795,
CALL OR
NEW ORLEANS NOVELTY CO
330 NO. ARNOLDTOWN ROAD,
HAITAIR, LOUISIANA 70062 TELE:
(504) 888-3350.

GAME AUCTION—Jukeboxes, Pinballs,
video Games, Kits, etc., Campaign Your
Games Now. Call (312) 672-5922. Ask
for Kevin or George. 955 North Main Street,
Crate, Illinois 60417—25 miles south of
Elk Grove! (Over 100 Games Sold Monthly).
C.G. Commercial Auction Co.

JUKEBOX SERVICE MANUALS,
books on jukeboxes, title strips. Send
for your catalog of jukebox service manuals
and jukebox books. Over 300 quality printed
items listed. A.M.R. Publishing Co., P.O.
Box 3007-C, Burlington, IA 52601.

WANTED
Old Gumball and Peanut Vending
Machines, and parts. Send description and
price to Don Reedy 251 W. Patrick St.,
Yoderick, MD 21710

SEEJUN
Jukeboxes and Used Amuse-
ment Games for Sale. New. Old Style Electro-Me-
chanical Pin Balls available. Videoles, Shuffle
Alleys and your specific requests are our
command. Send 3EM and Games Box-
226, Hanover, Pennsylvania 17331—
Phone (717) 632-7205.

DISTRIBUTORS/OPERATORS for Ca-
nadian made coin operated Counter Top
Games and Electronic Skeeles. High quality
and profit. Local or national. Send from manu-
fr. Contact ASTRO VISION INC., 145-9
Bentley Ave., Nepean, Ont., Canada K2E
677, Tel: (613) 226-7515.

ATTENTION JUKEBOX OPERA-
TORS—Sunbelt Music, texas leading sup-
plier to Jukebox Vendors, has the
best selection of 45s at the
best price! With PRE-
PRINTED TITLE STRIPS FOR ALL
NEW RELEASES

WANTED—Quarter Horses Panthers—Ke-
nox—Mad Ill—Dragons Lair Pole Position—
Spy Hunter—Punchout—Crossbow—Paper-
boy—Hangover—Golden — Will exchange
for Belgian Cranes—Five Line Crisicross—
Pokers—Bingo, etc. A&P Amuse, Hillside,
New Jersey (201) 926-0700

OVER 5,000 OLDIE TITLES, ALL OR-
ders SHIPPED THE SAME DAY. USE
OUR TOLL FREE # USA-1-800-527-5137
TEXAS 1-800-442-3136.

WANTED: Miss Pac Man Cocktails, Wha-
scro, Skeeball, Lucky Crime. For Sale:
Shopped Regular Pac Man $395. Miss Pac
Man $900. Frogger $256. Call Mike or Phil
(717) 848-1846.

ATTENTION! Join the Illinois Coin Ma-
chine Operators Association Now! United
We Stand Tall. For further information call
312-369-2406.

JUKEBOX OWNERS—Sell your used
45's and picture sleeves. Highest prices
paid for any quantity. Records or sleeved
albums. Al's 2249 Cottage Grove Cleveland,
Ohio 44118 (216) 321-0175.

SLOT MACHINES FOR SALE—World's
largest Manufacturer of Video Slots—in
stock 100 assorted Bally-Jennings—IGT—
must be sold now! St. Reed, IGT 520 So.
Rock, Reno, NV 89504, (702) 323-5060.

Operators Dist. Inc., Rt. 5 Box 336, High
Point, NC 27263. Phone: (919) 884-5714.
NSM phonograms—All Major Manufactur-
ers Conversions.

For sale IGT-80, also Bally Shoot a Line,
Lotta Fun, Barrel O Fun, & Dixoiland.
Will also buy IGT 80 & Quick Change. Guer-
ini 1211 W 4th. Loveland, PA Phone
717-248-9611.

MERCHANTISE
FOR SALE: PIANO
Yamaha Grand — Ebony—per. cond. Used
on many great hit records. Recording Stu-
dio closed. Must sell. $8,000. Call (818) 509-
0322

GOVERNMENT JOBS $16,040-
$59,230/yr. Now Hiring. Call 805-687-
6000 Ext. R-4415 for current federal list.

RED HOT bargains! Drug dealers' cars,
boats, planes rep'd. Surplus. Your Area

REAL ESTATE
GOVERNMENT HOMES from $1
(U repair). Delinquent tax property.
Repossessions. Call (805) 687-6000
Ext. GH-4415

RECORDS-MUSIC
SINGERS, MUSICIANS. Record com-
pany accepting material. Send demo tape
and promo material. Dr. Drexen Records, 900 E.
Katella, Orange, CA 92667

FOR EXPORT: All labels of phonograph
records, cartridges, cassettes. Also exci-
antly priced selections of closeouts. Nearly
40 years of personalized service to import-
ers world over. Wholesale only. DARO EX-
PORTS, LTD. 1468 Cone Island Avenue,
Brooklyn, NY 11230 Cable: EXP DOPARDO.

NEW YORK.

SERVICES
ACE LOCKS KEYED ALIKE: SEND
LOCKSMITHS, AND KEY YOU WANT
THEM MASTERED TO: $1.65 EACH
PLUS UPS SHIPPING. RANDEL LOCK
SERVICE, 61 ROCKAWAY AVENUE,
VALLEY STREAM, NY 11580. (516) 526-
6216. OUR 40TH YEAR IN VENDING

PROMOTIONS REPRESENTATIVE—
Radio/Video/Record Communications, Inc. is seeking qualified promotions person to handle local and national promotions. Must be management oriented, aggressive, personable, computer literate with 2-4 years experience in promotions/station relations. Extensive radio/syndication background a must. Send resume: vice president 3151
Cahuenga Blvd. West, Suite 200, L.A.,
90068

SONGWRITERS
SUCCESSFUL MUSIC AGENT with ma-
jor international contacts now accepting a
few new writer clients. Song material
must be original; top-quality, well demanded, com-
pletely contractable (unpublished).
PROFESSIO~ALS ONLY PLEASE write
for Submission Forms.
(DHO) Don Heck Organization, 801 N.E.
Fourteenth Street, Miami/Homestead, Florida U.S.A. (305) 245-3071.
Europe: #88 Hampton Road, Forest Gate

FREE
WITH YOUR NEW SUBSCRIPTION OR RENEWAL
THE ULTIMATE RADIO BOOTLEG

CHECK ONE
VOLUME VI ( ) OR VOLUME VII ( )

CASHBOX
525 WEST STREET, NEW YORK, NEW YORK 10013
(212) 861-5850

NAME
COMPANY
ADDRESS
CITY STATE/PROVINCE/COUNTRY ZIP

SIGNATURE
SUBSCRIPTION RATE
$150 PER YEAR

Cash Box March 12, 1988
YOUR BEST PROMOTIONAL TOOL.

READY TO WORK FOR YOU AT NARM, MARCH 11 - 14, 1988

Get your message to retailers, rack-jobbers, distributors and one-stops with Cash Box
...the NARM merchandising book ...
and, your best promotional tool
when you need the impact of a sledgehammer,
the strength of a massive retail subscription base,
and extra on-site distribution
to all NARM attendees.

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

MARCH 7, 1988