JESSE JOHNSON
THERE WAS A TIME WHEN HE WOULD NEVER HAVE HAD A CHANCE

TODAY, 6 OUT OF 10 LEUKEMIA VICTIMS CAN LOOK FORWARD TO LEADING FULL AND NORMAL LIVES. THE TJ. MARTELL FOUNDATION'S LIFESAVING RESEARCH INTO LEUKEMIA CELLS HAS ALSO OPENED THE GATEWAY FOR THE SUCCESSFUL TREATMENT OF MANY OTHER FORMS OF CANCER IN PATIENTS OF ALL AGES.

IN ADDITION, EXPERTISE GAINED FROM BLOOD-RELATED DISEASES LIKE LEUKEMIA IS NOW BEING APPLIED IN THE BATTLE AGAINST AIDS. INCREASED RESEARCH IS VITAL FOR CONTINUING OUR RATE OF PROGRESS.

WITH YOUR HELP, THE NEXT DECADE WILL HOLD THE ANSWER.

THIS YEAR, YOU ARE INVITED TO JOIN US IN HONORING CBS RECORDS DIVISION PRESIDENT, AL TELLER, AT THE 1988 HUMANITARIAN AWARD DINNER ON SATURDAY, APRIL 16, AT THE NEW YORK HILTON.

THE T.J. MARTELL FOUNDATION FOR LEUKEMIA, CANCER AND AIDS RESEARCH
A Little Bundle Of Dynamite

The new three-inch CD has burst upon the scene with a very large bang. A&M, Columbia and the WEA companies all seem to be committed to making this format a leader in future projects. Sony will be introducing the combination 3"/5" CD player in the near future.

The format is undergoing a great deal of scrutiny for its real niche in the marketplace. A three-inch compact disc can include up to twenty minutes of music. Will the format be the successor to the 7" vinyl single? Is it a maxi-single? Is it an EP? Should it contain bonus tracks not available in any other format? Should it have three cuts, four, even five? We believe that the answer to all these questions should be yes. It should be all these things and more - each 3" CD should be customized to the act and marketing plan. So should the price.

Will it be $3.49, $5.98, $2.98? With a manufacturing price in the neighborhood of $1.00, it will be difficult for the manufacturers to view the 3" CD as strictly a singles vehicle. Manufacturers are going to have to be creative in both usage and pricing of this exciting new development.

Portability is another consumer benefit - with a player that fits in the palm of your hands. A disc containing up to twenty minutes of perfect sound quality music that is small you can fit twenty or so in a shirt pocket? it's party time anytime.

The 3" CD, we like it a lot.
**CASH BOX TOP 100 SINGLES**

The Cash Box Top 100 singles chart is based on a combination of radio airplay and actual pieces sold at retail stores.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Single</th>
<th>Artist</th>
<th>Weeks at #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAN IN THE MIRROR (Epic 34-07668)</td>
<td>Michael Jackson</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>GET OUTTA MY DREAMS, GET INTO MY CAR (A&amp;M 34-07678)</td>
<td>Billy Ocean</td>
<td>9</td>
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<tr>
<td>3</td>
<td>NEVER GONNA GIVE YOU UP (RCA 5347-7-RAA)</td>
<td>Rick Astley</td>
<td>17</td>
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<tr>
<td>4</td>
<td>ENDLESS SUMMER NIGHTS (EMI/Marathon 8-50113)</td>
<td>Richard Marx</td>
<td>12</td>
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<tr>
<td>5</td>
<td>ROCKET 2 U (EMI-MCA-53254)</td>
<td>The Jets</td>
<td>12</td>
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<tr>
<td>6</td>
<td>DEVIL INSIDE (Atlantic 7-91646)</td>
<td>INXS</td>
<td>9</td>
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<tr>
<td>7</td>
<td>WHERE DO HEARTS GO (Atlantic 7-91674)</td>
<td>Whitney Houston</td>
<td>10</td>
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<tr>
<td>8</td>
<td>GIRLFRIEND (EMI-MCA-53218)</td>
<td>Pebbles</td>
<td>11</td>
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<tr>
<td>9</td>
<td>WISHING WELL (Columbia 38-07757)</td>
<td>Terence Trent D’Arby</td>
<td>13</td>
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<tr>
<td>10</td>
<td>I WANT HER (Vintertainment/Elektra 7-94631)</td>
<td>Keith Sweat</td>
<td>6</td>
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<tr>
<td>11</td>
<td>SOME KIND OF LOVER (EMI-MCA-53235)</td>
<td>Jody Watley</td>
<td>15</td>
</tr>
<tr>
<td>12</td>
<td>OUT OF THE BLUE (Atlantic 7-89129)</td>
<td>Debbie Gibson</td>
<td>5</td>
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<td>13</td>
<td>(SITTIN’ ON) THE DOCK OF THE BAY (Columbia 38-07682)</td>
<td>Michael Bolton</td>
<td>12</td>
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<td>14</td>
<td>PINK CADILLAC (EMI/Marathon 8-50117)</td>
<td>Natalie Cole</td>
<td>22</td>
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<td>15</td>
<td>ANGEL (Geffen 7-28248)</td>
<td>Aerosmith</td>
<td>11</td>
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<td>16</td>
<td>PROVE YOUR LOVE (EMI 8-50117)</td>
<td>Taylor Dayne</td>
<td>20</td>
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<tr>
<td>17</td>
<td>I SAW HIM STANDING THERE (EMI-MCA-52218)</td>
<td>Tiffany</td>
<td>18</td>
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<tr>
<td>18</td>
<td>FATHER FIGURE (Columbia 38-07622)</td>
<td>George Michael</td>
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<td>19</td>
<td>HYSTERIA (Mercury/PolyGram 870 064-4)</td>
<td>Def Leppard</td>
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<td>20</td>
<td>I GIVE MYSELF (EMI-MCA-53242)</td>
<td>Belinda Carlisle</td>
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<td>21</td>
<td>ANYTHING FOR YOU (Columbia 38-07799)</td>
<td>Marilou Scott</td>
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<td>22</td>
<td>CHECK IT OUT (Mercury/PolyGram 870 126-7)</td>
<td>John Cougar Mellencamp</td>
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<td>23</td>
<td>ELECTRIC BLUE (Chrysalis 43201)</td>
<td>Icehouse</td>
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<td>24</td>
<td>ONE STEP UP (Columbia 38-07726)</td>
<td>Bruce Springsteen</td>
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<tr>
<td>25</td>
<td>YOU DON’T KNOW (V汐n 7-99465)</td>
<td>Scarlet &amp; Black</td>
<td>28</td>
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<td>26</td>
<td>SHE’S LIKE THE RAIN (EMI-MCA-5327-7-RAA)</td>
<td>Patrick Swayze</td>
<td>21</td>
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<td>27</td>
<td>JUST LIKE PARADISE (Warner Bros. 7-28719)</td>
<td>David Lee Roth</td>
<td>17</td>
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<td>28</td>
<td>I FOUND SOMEONE (Geffen/Warner Bros. 7-28719)</td>
<td>Chester</td>
<td>23</td>
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<td>29</td>
<td>BE STILL MY HEARTING B (EMI-MCA-29922)</td>
<td>Sting</td>
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<td>30</td>
<td>NAUGHTY GIRLS (NEED LOVE TOO) (Jive 1097-7-2)</td>
<td>Samantha Fox</td>
<td>36</td>
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<td>31</td>
<td>SHATTERED DREAMS (EMI 7-89388)</td>
<td>Johnny Hates Jazz</td>
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<td>32</td>
<td>ROCK OF LIFE (EMI-MCA-5323-RAA)</td>
<td>Rick Springfield</td>
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<td>33</td>
<td>I DON’T WANT TO LIVE WITHOUT YOU (Atlantic 7-89121)</td>
<td>Foreigner</td>
<td>47</td>
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<td>34</td>
<td>I WISH I HAD A GIRL (CBS 254-07720)</td>
<td>Henry Lee Summer</td>
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<td>35</td>
<td>PIANO IN THE DARK (A&amp;M-2992-076)</td>
<td>Joe Esposito</td>
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<td>36</td>
<td>PAMELA (Atlantic 38-07782)</td>
<td>Toto</td>
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<td>37</td>
<td>ALWAYS ON MY MIND (EMI/Marathon 8-50123)</td>
<td>Pet Shop Boys</td>
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<td>38</td>
<td>TWO OCCASIONS (Polydor/Capitol 70015)</td>
<td>The Deeles</td>
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<td>39</td>
<td>DREAMING (Virgin/A &amp; M AM 3002)</td>
<td>Orchestra</td>
<td>48</td>
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<td>40</td>
<td>WAIT (Atlantic 7-89121)</td>
<td>White Lion</td>
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<td>41</td>
<td>FISHNET (Warner Bros. 7-28701)</td>
<td>Morris Day</td>
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<td>42</td>
<td>WHAT A WONDERFUL WORLD (A &amp; M 30010)</td>
<td>Louie Armstrong</td>
<td>37</td>
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<td>43</td>
<td>GOING BACK TO CALI (From Less Than Zero) (Def/Jam/Atlantic 38-07799)</td>
<td>L.L. Cool J</td>
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<tr>
<td>44</td>
<td>SAY IT AGAIN (EMI-MCA-5324-RAA)</td>
<td>Jermaine Stewart</td>
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<td>45</td>
<td>KISS AND TELL (Reprise 7-28177-A)</td>
<td>Bryan Ferry</td>
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<td>46</td>
<td>STRANGE BUT TRUE (Reprise 7-27998-A)</td>
<td>Times Two</td>
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<td>47</td>
<td>ONE GOOD REASON (Chrysalis 45209-RAA)</td>
<td>Paul Carrack</td>
<td>55</td>
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<td>48</td>
<td>ARE YOU SURE (EMI-MCA-50109)</td>
<td>So</td>
<td>49</td>
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<td>49</td>
<td>NEVER KNEW LOVE LIKE THIS (EMI-MCA-53207-RAA)</td>
<td>Alexander O’Neal</td>
<td>34</td>
</tr>
</tbody>
</table>

The chart shows the top 100 singles for the week ending October 10, 1987.
Sundance Hosts Movie Music Fest

LOS ANGELES — At a star-studded event at UCLA's Royce Hall on March 22nd, the Sundance Institute presented "A Night Of Great Movie Music" honoring some of the greatest film composers in the history of film scoring. This was the first LA event for Sundance, an arts organization founded by Robert Redford. It was co-sponsored by ASCAP, BMI, and UCLA Extension. The concert raised money to benefit the preservation of motion picture music, a service of the Sundance Foundation.

The program featured a wide range of selections from films such as Spartacus, to Star Trek. A 90-member symphony orchestra was conducted by a variety of esteemed composers and conductors. Those conducting their own featured compositions included Georges Delerue (Day For Night), Maurice Jarre (Witness), Henry Mancini (Touch Of Evil), and David Raksin (Laura). Other selections were conducted by David Newman.

Compositions were often played in juxtaposition to the actual footage shown on a screen overhead. This was done to especially good effect with Alex North's title theme for Spartacus and with Bernard Herrmann's music to a fox hunt scene in Hitchcock's Marnie.

On hand to introduce the selection and conductors were Robert Redford, Kirk Douglas, Tippi Hedren, Charlton Heston and Kathleen Turner. Redford, President of the Sundance Foundation said, "When composers want to perform their film works, it's often not possible. Many printed scores have been improperly stored, and in some cases tossed out. Of course the music will always remain as part of the film itself, but as I think we're seeing tonight, there's a very deserving place for this music in a concert hall."

The first score reconstructed by Sundance is Max Steiner's music for The Searchers, which was performed as the finale to the concert.

22nd Burns Seminar Set For June 13-14

LOS ANGELES — The semi-annual Burns Media Radio Studies Seminar, one of professional broadcasting's longest-running education programs dealing directly with programming and positioning issues, has been scheduled for Monday and Tuesday, June 13-14, in Dallas, at the Westin Hotel in the Dallas Galleria.

This will be the 22nd seminar during the past eleven years and will be conducted personally by Los Angeles-based Burns Media President George A. Burns.

The seminar is designed mainly for radio station owners, group heads, general managers, program directors and research directors, yet attendance is open to other professionals and serious students of broadcast communications who are seeking insight into the current and future trends.

Complete Radio Studies Seminar information is available from Burns Media Consultants, 3054 Dona Marta Drive, Studio City, CA 91604; phone (818) 985-8522; WATS (800) 821-8035.

CEMA To Distribute Chameleon

LOS ANGELES — Capitol/EMI-Manhattan/Ange1 (CEMA) has signed an exclusive long-term distribution and manufacturing agreement with the Chameleon Music Group. The announcement was made by Dennis White, President of CEMA.

The agreement with CEMA will primarily involve the Chameleon Records Label, although CEMA will have the option to distribute top-sellers from any of Chameleons 17 self-distributed labels. The first release through CEMA will be the Bonedaddy's "A-Koo-De-A" and the Buddy System's debut LP, both to be released March 29th.

Chameleon is headed by President Stephen Powers, who was formerly Manager of A&R at Capitol Records assuming his current position in 1987. "We have our own in-house distribution, and we believe in independent distribution, but there are certain things that the majors can do that we can't. We're starting to record much more commercial records, possible CHR hits - more mainstream music. AOR and CHR radio, particularly on the rock side, do not give enough credibility to the independent label."

Powers was responsible for bringing in and signing Rhino to Capitol while he was there, as well as Cinema and DB.

"I was pleased that Capitol had set up the Distributed labels department being headed by vice President of that area. I saw they had an understanding of what it took to make it work for an independent label in the marketplace."

Scorpions To Rock U.S.S.R.

NEW YORK — German heavy metal band Scorpions will have a very busy spring and summer. With a new album, Savage Amusement, due shortly for Polygram, they're set for a heavy tour schedule that includes this summer's headbanger's Woodstock knockoff, the Van Halen Monsters of Rock nine hour extravaganza. But first they'll play ten concerts in the Soviet Union, five in Leningrad and five in Moscow, April 16 to April 29. Lead singer Klaus Meine says, "It's a new adventure. And that's what rock and roll is all about."

The Scorpions, who have three platinum and two gold albums in the U.S., will be the first major hard rock act to play the Soviet Union, where a heavy metal underground that has flourished for years has recently won governmental sanction. With the advent of glasnost, several native Soviet hard rock groups have gone on the national payroll (the ultimate in corporate sponsorship), and in Moscow the authorities have approved the establishment of an official heavy metal fan club.

The Monsters of Rock festival, on which the Scorpions receive second billing, will begin a month after the Scorpions' U.S.S.R. tour is completed, on May 27. The nine hour show includes Dokken, Metallica, and hot youngbloods Kingdom Come.

Definitive Clapton Set Due April 18

NEW YORK — Crossroads, a 73-track retrospective of Eric Clapton's 25-year recording career, is set for April 18 release by PolyGram in a sixLP, four-CD/cassette package. The set features digitally-remastered music from every phase of Clapton's career: the Yardbirds, John Mayall's Bluesbreakers, Cream, Blind Faith, Derek & The Dominos and his solo work, including previously-unreleased tracks. The package, which has been in the works for two years, will carry a suggested list of $44.95 for the LPs and cassettes and $39.95 for the CDs.

LEONARD COHEN WINS DUSTIN HOFFMAN LOOKALIKE CONTEST — Only joking. What Leonard actually won was a CBS Records International Crystal Globe Award, which signifies overseas sales of his albums in excess of 5 million units. Pictured at a party held at Man Ray Bistro in New York (l-r): Judy Collins; Leonard Cohen; and Robert Summer, president, CBS Records International.
Sylvia Rhone Named Senior VP Of Atlantic

LOS ANGELES - Atlantic Records Vice Chairman Sheldon Vogel announced that Sylvia Rhone has been promoted to Senior Vice President Of Atlantic Records. Rhone had been Vice President/General Manager of Black Music Operations for the company since August 1986. She joined Atlantic in June 1985 as Director of National Black Music Promotion.

Atlantic Chairman Ahmet Ertegun said, "Since joining the Atlantic family less than three years ago, Sylvia has proved to be a tremendously valuable member of our executive team. Under her expert guidance, our commitment to black music has seen a revitalization marked by innovation, imagination, and freshness. This is a well-deserved promotion for a most gifted woman."

Also commenting on her appointment was Doug Morris, Atlantic President. "Sylvia brings to her new post a rare combination of talents, from A&R to promotion to marketing. Her recent success with such artists as LeVert, The System, Miki Howard, Gerald Albright, and others, heralds the beginning of a new wave of Atlantic achievements in black music, with artist development as the keystone. I heartily congratulate Sylvia on her new appointment."

Irving Berlin’s 100th Birthday Gala

NEW YORK - ASCAP and Carnegie Hall are joining forces to honor American pop composer Irving Berlin on his 100th birthday, May 11, 1988. The event, which will be televised on the network, will feature Leonard Bernstein, Willie Nelson, Frank Sinatra and Isaac Stern, among others.

The concert will be followed by a dinner-dance at the New York Hilton. Tickets are priced at $1,000 for the concert and dance, and $250 - $75 for the concert only. Proceeds go to benefit the ASCAP Foundation and Carnegie Hall. Tickets go on sale Easter Sunday, April 3.

Sylvia Rhone

Berlin was a founding member of ASCAP in 1914. He wrote the words and music to a score of standards including "White Christmas," "God Bless America," and "There's No Business Like Show Business." Berlin has officially authorized the tribute concert.

E X E C U T I V E S  O N  T H E  M O V E

Yasgar Appointed - Gil Friesen, president of A&M Records, announced the appointment of Larry Yasgar to the position of executive vice president, Vendetta Records, a new record label through which A&M will significantly further its presence in the 12 inch and dance music marketplace.

Engleka Named - Millard Engleka has been appointed vice president, business planning, CBS Records International, it was announced today by Jay Edelman, vice president, finance, CBS Records International. Engleka will be responsible for coordinating and directing CRI business plans for its 35 foreign subsidiaries and headquarters operations.

James Promoted - Leeds Levy, president of Los Angeles-based Hub Records, has announced appointment of Sel Greenberg as sales and distribution consultant to the Country music label.

Swan Upped - As part of what continues to be the further development and expansion of their music operation, Rogers & Cowan executive vice president of entertainment, Joe Drez, announced the promotion of Cathy Swan to account executive.

Owen Joins - Holly St. Lifer, director of Performance Video, has announced that Michael Owen has joined the firm as producer, to work on selected projects.

Maddox & Associates Formed - Chesley Maddox has formed a new company to provide investment banking services to the broadcast industry. Chesley Maddox & Associates, Incorporated will be headed by Maddox, former vice president of specialized lending for the AmeriTrust Company.

Rougivie Joins - Rykodisc USA has appointed Jeff Rougivie to the position of A&R director/special projects coordinator. Rougivie will be based out of the label’s Minneapolis office.

Fenelon Named - Carol Fenelon has been named Attorney for Warner Bros. Records. It was announced recently by David Altschul, senior vice president of business affairs for the company.

Pastor Joins - Wayne Isaak, executive director of publicity at A&M Records, has announced that Mariel Pastor has joined the label’s publicity department as west coast publicist. Pastor will be responsible for handling all tour press in the country’s western hemisphere and will further develop A&M’s press relations with national music trades and other media.

Virgin Appointments - Sharon Heyward, Virgin’s director of national R&B promotion, announces the appointments of the following R&B regional promotion managers: Keith R. Moore, based in New York; Ulice Rice, based in Cleveland and Dave Rosas, based in Chicago.
Jane Fonda, Lorimar Set Record

LOS ANGELES — Start Up With Jane Fonda, a new light-workout tape, has set the all-time record for initial video shipments at a whopping 255,659 units. The announcement was made by Jerry Gottlieb, Chairman and Chief Executive Officer, Lorimar Home Video. The previous record was held by another Fonda video, Jane Fonda's Low Impact Workout at 320,000 units.

The video was designed to be more than a warm-up and less than a full workout. It is for those who are reluctant to invest in the regular library tapes, or for those who want a light exercise, stretch or stress-reduction program. This is an extra video, not a part of the regular Fonda Fitness Library.

Lorimar carefully designed the video and marketing strategy to attain this wholesale record. The video itself satisfies a niche for a toning, body awareness, flexibility, balance and posture video that Fonda's line does not have. It differs from the library enough so as not to conflict with it, yet at the same time promotes a lower price ($19.95) that gives many retailers a chance to carry a Jane Fonda workout video. "Start Up..." offers a $5 rebate towards any one of the full workout tapes in the Fonda Fitness Library. Additionally, there is a $2 proof of purchase rebate offer that allows the company to notify the consumer directly about new tapes in the Library. And finally, Lorimar instituted a time limit on wholesale orders, as well as a no-return policy. "Noel Gimbel, President and Chief Operating Officer, Lorimar Home Video said, "It's a tribute to Fonda's popularity, the quality of her product, the 'sell-through power' of the line and the sales/marketing efforts that even with a no-return policy we can far outdistance the direct competition."

Lorimar is planning to support the video with a national ad and promotion campaign that ties in with distributors at the regional and local level.

Start-Up With Jane Fonda — This is a special limited edition exercise routine created by consumer demand which offers two rebates: $5 back on "Start Up" and $5 back on the purchase any one of the regular Jane Fonda Fitness videos.

Man In The Mirror's Autobiogt Due April 20

NEW YORK — Moosalk, the much-anticipated autobiography of Michael Jackson, is set for an April 20 publication date by Doubleday. The 304-page book will carry a price tag of $15.95 and an introduction by Jacqueline Onassis, the Doubleday editor who, along with editor Shaye Areheart, acquired the book in 1984. Areheart worked on the book with Jackson.

"I don't really do interviews," says Jackson, "and this book is my way of speaking to the world. It's my story: the way I feel about things, the way I see life, the way I see what has happened to me and how things have affected me."

"Moosalk will give Michael's many fans and admirers a chance to understand the inspirational genius behind one of the most popular entertainers of our time," says Doubleday president and publisher Nancy Evans. "What's most appealing about Michael's book is the warmth, professionalism and intelligence that comes through so strongly on every page."

According to Doubleday, Jackson, in the book, "talks openly about the crushing isolation of his fame, his plastic surgery, and the bizarre and unfair rumors that surround him."

FEATUE SPOTLIGHT

Tonio K.

By Tom De Savia

LOS ANGELES — He has been called everything from "the angriest pianist on the planet" to "the funniest serious songwriter in America." He has had albums top critic's lists everywhere, yet, until now, the mainstream audience had failed to discover his talent. He has been responsible for the most misunderstood song on the radio ("I'm Supposed To Have Sex With You"). He is an inspirational artist who can write incredibly infectious tunes filled with sarcasm and humor. He is Tonio K., and it looks like he's here to stay.

A&M/What have recently released Tonio K.'s (a.k.a. Steve Krikorian) latest album, Notes From The Lost Civilization, and it is quickly proving successful at both radio and retail levels. Mysteriously long ignored by mainstream radio, Tonio K. is finally receiving sufficient recognition due to both the LP and its first single, "Without Love."

"I really consider my music, on this record in particular, literate urban surf music [laughs]," Tonio K. recently told Cash Box when asked to describe his sound. "It's got a pretty gritty bottom and a lot of jangle non-professional guitars over the top and it tends to be smarter rather than dumb."

During the early 1970's, Tonio K. began his career performing with an incarnation of Buddy Holly's Crickets (which boasted an impressive alumni that included guitarist Albert Kottke) performing music from his new LP Regards From Chuck Pink. Backstage, after the show (from left): Leo Kottke; Ron Goldstein, president & CEO, Private Music; and Chuck Morris, Kottke's manager.

(Continued on page 10)

ASCAP Celebrates Frederick Loewe

SHUBERT THEATRE, N.Y.C. — He was very lyric, he was driving, he had pace, he had an animal faculty, he had robustness; and it was all in the melody." So said legendary choreographer Agnes DeMille about composer Frederick Loewe, who died in February at the age of 83, and who was the subject of a clear, crisp spring afternoon of a celebration — free and open to the public — at New York's Shubert Theatre. Loewe, who, along with his partner, lyricist Alan Jay Lerner, wrote such Broadway hits as My Fair Lady, Gigi, Camelot, Brigadoon and Paint Your Wagon — was celebrated with warm reminiscences and anecdotes but, most of all, was celebrated with his beautiful music.

Julie Andrews, who starred in the Broadway versions of My Fair Lady and Camelot, sung "Say A Little Prayer Tonight," a song from Gigi that was originally written for Eliza Doolittle and cut out-of-town from My Fair Lady. Richard Harris, the King Arthur of the screen version of Camelot, delivered a hilarious account of his travails in getting to the Shubert, and then half-spoke/half-sang a moving version of "Camelot."

Skitch Henderson played the original, music-boxlike waltz-time version of "I Could Have Danced All Night," which became a two-step by the time it reached the stage. Richard Kiley belted "They Called the Wind Maria," Jack Jones sang "On the Street Where You Live," Robert Goulet — after depositing a wad of gum on the piano — sang "If Ever I Would Leave You," his hit from Camelot. And Betty Buckley sang a beautiful version of "Almost Like Being in Love."

Chatting about Loewe's famed Viennese warmth and genility were Herman Levin, an original producer of My Fair Lady; Kitty Carlisle Hart, the widow of Moss Hart, who directed My Fair Lady and Camelot, and a long-time friend of Loewe's; the ageless DeMille, who choreographed Brigadoon; and ASCAP president Morton Gould, who called Loewe "an American treasure" and "a genius."

ASCAP was responsible for the tribute, as they have been for similar tributes to other departed musical giants from their roster, and it was a lovely hour-and-a-half on Broadway. The best that can be said about it, and about the music of Frederick Loewe, is that the audience left the theatre humming. With Lerner and Loewe, of course, the audience always left the theatre humming.

Lee Jeske

A TALENT ON STAGE

KOTTKE AT CARNEGIE — Private Music recording artist Leo Kottke, currently on an extensive tour of the U.S., recently sold out Carnegie Hall performing music from his new LP Regards From Chuck Pink. Backstage, after the show (from left): Leo Kottke; Ron Goldstein, president & CEO, Private Music; and Chuck Morris, Kottke's manager.

(Cash Box April 9, 1988)
SINGLE RELEASES

OUT OF THE BOX

HEART
I Want You So Bad (4:16) – Capitol (7PR-79311) – Billy Steinberg-Denise Barry Music/ASCAP – B. Steinberg-T. Kelly – Producer: R. Nevison

Once again Anne Wilson provides her usual searing vocal performance, using her voice like Eric Clapton uses a guitar, reaching high for those aching notes. This is a powerful tune penned by Steinberg-Kelly that builds and subsides like the swells of a mighty sea. Ron Nevison produced, and Chris Lord Algee does a beefy 7" remix. All around hit potential.

OUT OF THE BOX

NU SHOOZ

Husband-wife team of songwriter John Smith and lead singer Valerie Day have created a merengue-light confection of funk and dance that floats off the vinyl. Very catchy, and hoaky, has the sound that radio craves. From their Atlantic LP Told You So, should do very well on CHR.

OUT OF THE BOX

ANGELA WINBUSH
‘Cest Toi (It’s You) (4:30) – Mercury (870 303-7 DJ) – Angel Noise Music Adm. WB Music Corp./ASCAP – A. Winbush – Producers: A. Winbush

A big base kick and base guitar keep this selection rumbling from the bottom up. Angela Winbush delivers a sharply rendered vocal. Impressive writing, singing and producing by Winbush.

OUT OF THE BOX

RICK ASTLEY
Together Forever (3:20) – RCA (83775-7-RAA) – Terrace Music/ASCAP – Stock-Aitken-Waterman

Producer: Stock-Aitken-Waterman

A classy, bright dance romp starring that husky-toned baby-faced kid Rick Astley. On the heels of “Never Gonna Give You Up,” this toe-tapper should once again catapult Astley into the ozone. From the hit LP, Whenever You Need Somebody, expect heavy airplay across the board.

FEATURE PICKS


A fine jazzy hard-edged ballad featuring powerful singing performances and great arrangements.

THE REDDINGS – So In Love With You (4:24) – Polydor (837 395-7 DJ)


Dance, dance, dance ‘till you drop! High spirited funk features stellar bass chops and great drum patterns. Urban, Dance, CHR.

MARTINI RANCH – Reach (3:58) – Sire (7-27985) – Ranch Style Music adm. by WB Music Corp./ASCAP

Todd-O’Heam-Paxton – Producer: G. Penny

A funny, tongue-in-cheek brand of cowboy disco with a fiery beat and growing, shouting vocals.


Producers: M. Ostin-Jellybean

An easy grooving tune featuring a big fat base bottom and plenty of tight vocal harmonies. Should score well wherever grooves are sold.

MADHOUSE – 13 (2:57) – Paisley Park Records (7-27944-A) – Pan-songs/ASCAP-Madhouse – Producer: Madhouse

A banging, rattling, shake it up kind of dance track. A real foot mover that keeps you moving. Instrumental.

RECORDS TO WATCH


Producer: S. Brown, Gottelher
ALBUM RELEASES

OUT OF THE BOX

RUBÉN BLADES
Nothing But The Truth – Elektra (9 6975-1) – Producers: T. Lipuma-C.

Rios-R. Blades-L. Reed – Bar Coded
Rubén Blades first all English album, Nothing But The Truth, should gain instant media attention as it
brings a new Sting composition as well as songs co-written by Blades
with the likes of Elvis Costello and
You Reed. Watch for Alternative and
AOR play first, and the aforementioned media attention should result in
impressive retail action. Listen for

JESSE JOHNSON
Every Shade Of Love – A&M (SP 5188) – Producer: J. Johnson – Bar Coded

Latest from Johnson should find
strong out-of-the-box action at a variety of radio formats. Radio is al-
ready aware of the project via the advance
detail, “Love Struck” (#39 bul-
ner on the B/C Chart this week). Best
album tracks include “So
Misunderstood,” “Color Shock” and
“Stop-Look-Listen.” Note: all songs
on the LP were written, performed,
arranged and produced by Johnson.

FEARGAL SHARKEY
Wish – Virgin (7 90895-1) – Producer: D. Kortchmar – Bar Coded
Sharkey’s U.S. Virgin debut is a
slickly-crafted collection of pop
numbers that should finally enable
the artist the edge at Top 40 radio he
deserves. Wish, Sharkey’s second
solo LP since the disbandment of
his original group The Undertones, was
produced by L.A. sessionman Danny
Kortchmar. Best cuts include “If
This Is Love,” “More Love” and “Cold,
Cold, Streets.”

OUT OF THE BOX

TRACY CHAPMAN – Tracy Chapman – Elektra (9 60774-1) – Producer: D.
Kershbenbaum – Bar Coded

Brilliant debut from modern-day folkster Chapman is instantly
reminiscent of both Armadreaming’s finest work. Boston-based singer/songwriter should
instantly achieve mega-status both in the states and overseas. Great album.

Bobby McFERRIN – Simple Pleasures – EMI-Manhattan (EI-49059) – Producer: L. Goldstein – Bar Coded

“McFerrin’s latest offering should prove the artists most successful to date.
Included on the LP are covers of such classics as Creem’s “Sunshine Of
Your Love,” “The Rain,” “Good Lovin’,” The Beatles “Drive My Car” and
the Clark standard “Suzie Q.”

TONI CHILDERS – Union – A&M (SP-5179) – Producers: D. Tickle-D. Rick-
iers – T. Childers – Bar Coded

Eclectic, yet extremely accessible vocalist should capture the attention of
many with her shining debut LP. “Stop Your Fussin’,” “Let The Rain Come
Down” and “Dreamer” are among the strongest tracks on this fine album.

TARIAINE STEWART – Say If Again – Arista (AI-8455) – Producers: Various – Bar Coded

Stewart should find continued crossover success with this, his first album
since the radio and retail success of “We Don’t Have To Take Our Clothes Off”
a couple of years back.

ENNY MORRIS – Body & Soul – Atlantic (7 81819-1) – Producer: M. Mof-
att – Bar Coded

Vocalist/songwriter’s impressive debut release features musical accom-
paniment and/or song contributions from INXS’ Andrew Farriss and the Finn
brothers, Tim and Neil. Worth your immediate attention.

KINGS OF THE SUN – Kings Of The Sun – RCA (6826-1-R) – Producer: E.
Kramer – Bar Coded

Lush garage-rock band should find AOR radio receptive first, with possible
crossover attention down the line. “Serpantine,” “Bottom Of My Heart”
and “Get On Up” are among the best.

dáKRASH – dáKrash – Capitol (CI-48355) – Producer: J. Johnson – Bar Coded

Skillfully produced by Jesse Johnson, dáKrash’s self-titled debut release is
already being herald as on of the hottest new releases of the year. Watch for
this one to burn up radio, retail and the dance floor.

PRETTY POISON – Catch Me If I’m Falling – Virgin (7 90885-1) – Producer: Various – Bar Coded

Band’s first album issued after advance single “Catch Me If Falling”
released late last year, instantly proved a hit at both radio and on the dance
floor. Watch for strong retail attention.

ZIGGIE MARLEY AND THE MELODY MAKERS – Conscious Party – Virgin (7 90878-1) – Producers: C. Frantz-T. Weymouth – Bar Coded

Conscious Party, Marley’s Virgin debut, was produced by Chris Frantz and
Tina Weymouth of Talking Heads and features guitar maneuvers courtesy
of Mr. Keith Richards. Should attract a new breed of fans to the genre via
assured Alternative/College radio play.


Canadian pop/rock outfit should benefit from play at both AOR and Top
40 formatted radio. Band should capture a large listener demographic right
away. First single, “Never Give Up,” has begun capturing Top 40 adds this
week.

RECORDS TO WATCH


SYNYRD SKYNYRD – Southern By The Grace Of God/Lynyrd Skynyrd

BOY WHITE – Do We Connect – RCA (6880-1-R) – Producer: Tunde-Ra

ALEEM – Bar Coded

BONZIE DOWN PRODUCTIONS – By All Means Necessary – Jive/RCA
(9 25882-1) – Producer: KRS-One – Bar Coded

BONFIRE – Fireworks – RCA (6942-1-R) – Producer: M. Wagen – Bar Coded

D.J. JAZZY JEFF & THE FRESH PRINCE – He’s The DJ, I’m The Rapper – Jive/RCA (1091-1-J) – Producers: D.J. Jazzy Jeff & The Fresh Prince-B. New-
PQ Harris – Bar Coded

WESTWORLD – Rockulator – RCA (6999-1-R) – Producer: M. Ferda – Bar Coded

MC LYTE – Lyte As A Rock – First Priority Music/Atlantic (7 90905-1) – Producers: Various – Bar Coded

ROCKY HILL – Rocky Hill – Virgin (7 90862-1) – Producer: B. Ham – Bar Coded

AUCTIONS

Cash Box April 9, 1988
B

IC HAIR WAS EVERY
WHERE!!! - We were
suspicous when Epic's
Hanna Bolte and Ivan
Bedley invited us down
to a mystery reception at Antonio's,
our stylish Mexican restaurant located
on L.A.'s stylish Melrose Ave. Our
curiosities grew when, amongst the
crowd of inquisitive reporters,
there stood members of Roxanne, Fifth
Angel, Lion and Quiet Riot. The
cent of metal was definitely in the air...

We were informed that a special
announcement would be made sometime
during the evening...the crowd grew restless with an-
ticipation. The night rolled on, then,
after a brief announcement of cur-
rent and upcoming Epic product,
in walked Ozzy Osborne and new
musician Zack Wylde. Points West
soon discovered that Osborne is
currently recording in L.A. with
an album predicted for September
release. In addition, the madman
plans to announce tour dates soon
for this summer.

Upon exiting the eatery, everyone
in attendance received a grab-bag of
rockin' goodies which included
several cassette tapes, a gen-u-ine
Quiet Riot mask, a Sanctuary t-
shirt, a couple 'o albums and
several Epic band press photos
suitable for framing. I love my job.

GONNA WASH THAT BAND RIGHT
OUT OF MY HAIR - No, the
boys surrounding Epic's Ian
Johnson are not
relatives of Cousin It of Adams Family
 fame...in reality, they are members of the
label's recording act Sanctuary. Rumor has
it that if the band's newly released debut
album, Refuge Denied, goes gold, Johnson
will get hair extensions. Said Johnson,
"Mike Rowe is crazy for thinking about
shaving his head...hair is a beautiful thing
to have, and besides my metal men are much
better looking than Sideshow.

THINGS... - Caught Enigma
recording artists and New York
(names The Broadcasters during their
first-ever L.A. appearance at North
Hollywood's Palomino the other
night thanks to a suggestion from the
label's Tom Cording. It was a
great show...Check out Tony Childs'
A&M debut, Union...Bobby Mc
Ferrin has a great new EMI-Man-
hattan album out, Simple Pleasures.
In addition to the great McFerrin
originafs included on the LP are
covers of such tunes as "Sunshine
Of Your Love," "Good Lovin',"
"Drive My Car" and "Suzie
Q..."A&M/What recording artist
Tony K. has been scheduled to
open for the Kinks at their
upcoming Universal Amphitheatre
gig...the lovely Tearjerkers
will be performing at Santa Monica's At
My Place on April 12 at 10:00
pm...and keep an open ear for Rod-
ney Crowell's upcoming Columbia
LP.

BRUUUUUCE!!! - Here they
are...the latest dates for Bruce
Springsteen's current world tour:
4/12 & 13 at The Summit in Houston,
TX; 4/15 in Austin, TX at the
Frank Irwin Center; 4/17 at St.
Louis' Arena; 4/19 at McNichols
Arena in Denver; 4/22, 23, 25 &
28 at the Los Angeles Sports Arena;
5/2 & 3 at Mountain View's
Shoreline Amphitheatre; and 5/5 &
6 at the Dome in Tacoma, WA. We'll
keep you posted.

GAR ROBERTSON

GAR ROBERTSON - Points West recently received a copy of Gar
Robertson's self-released 12" EP, MAS, and found it quite good.
We caught up with Robertson to
discuss the EP and his band: "We put
the EP out in January. "Putting it
out" is kind of a misnomer in a way,
because it's not on a label...it's
functioning as a demo more than
anything else. It's worked well, I
think there's a real good chance of it
being picked up by an independent
label. So far the response has been
really great, people really like it. It
represents the sound of the band
real well.

Robertson's band is comprised of:
Robertson, vocals, guitars; Carl
Byron, keyboards; Jean McClain,
vocals; Wally Ingrum, drums, per-
cussion; and Ted Wadhams, bass.
MAS was entirely written and
produced by Gar Robertson, en-
gineered by Guy Roche and
mastered by Bernie Grundman.
You can see the band perform live
at Madonna's on Saturday, April 15.
For more information on the
band, contact (213) 394-5959. Stay
tuned.

BE STILL MY BEATING
HEART, DEPT... - What is this we
heard about Nick Lowe inkng a deal
with Warner Bros. records and
recording an entire album with
Dave Edmunds producing?
H E Y!!! - Let's hear it for my
"rocker pal," Doomer, who recently
launched a gig as Robbins
Robertson's personal assistant.
Kudos, Doomer.
Until next week.

Tonio K.

(Continued from page 7)

LOS ANGELES - "When you sell
an album, you should give a part
of yourself, something real," says A&M
recording artist Jesse Johnson. And
real he is, spurring sequencers, play-
ing down parts live to tape. His
new album Every Shade Of Love is a
spirited dance oriented record with a
human feel, replete with Johnson's
creative funk and distinctive vocals.

Jesse Johnson, guitarist, singer,
writer and busy producer is an alum-
nus of that great Minneapolis band,
The Time, which yielded such talents as
Morris Day, the production team of
Jam and Lewis, and Prince.

Johnson went on to make three
albums for A&M, his debut album Jesse
Johnson's Rare was the 4th debut
gold album in A&M's history.

As a producer and songwriter,
Johnson has made quite a splash,
writing songs creating sounds for da
Krash, Sue Ann, Clarence Clemons,
Vanity, Debbie Allen and many others.
For all his production skills,
Johnson still believes in spontaneity
on record, especially for his solo
efforts.

"On my new album we went for a
lot of one-take stuff. I didn't want
to get it perfect, where you'd say 'well
produced album' but it left you cold.
I did a lot of one take vocals, cause
we didn't have a lot of time and some-
times get your best results. My first
two albums didn't have enough
emotion. This is also refreshing
because I'm actually playing."

"Love Struck", the single and first
cut off the album is a funky gem
featuring Johnson's searing guitar
work. Johnson is heavily influenced
by Jimi Hendrix in his playing and
writing. "One of the reasons I don't play
a lot of notes is because of Jimi. He
was interested in playing a few
notes well, with a unique sound over the
top."

The album is a collection of love
songs. Says Jesse, "Each song is a dif-
ferent phase of love. Each song page in one book. For example 'Love
Struck' is about the first phases of
love. 'So Misunderstood', it's a
love sometimes it's better if people
looked at love instead of living it.
People will watch a color TV and
enjoy it without knowing how it
works. Love and relationships
should be looked at like that."

In "Color Shock" Johnson touches
on racial suspicion in the US. "What
if I come into my music, all races, colors. The
song is about all those who say that
other races are moving them out of
their spot, that job opportunities
are lost. But people have the right to try
to make it. That's what the song's about.

Jesse Johnson feels that it is un-
fair to create categories in music. "To
me AC/DC is more soulful than almost
anything! I've always been an
AC/DC fan, I've always thought
their grooves were just as funky
about rock 'n' roll."

In light of his diverse influence,
Johnson remains uncompromising in
his aesthetic approach to his LP's.
"I never go into the studio and say I
want this to be a top 40 smash. If you
do that you're being a serious phony.
I'm trying to fool people with
your music. If I get on pop radio with
so-called black music, fine."

"I "never do the same thing;
"twice," says Johnson. "People say
give me a song like 'Crazy', it wasn't
real hot song, But I'll never do
that 'cause I don't want to be on stage
playing three songs that sound exactly
the same. The one thing about the
sixties is that if you pull out 20
albums and play them, none of them
would sound the same. We don't sell
to people to people to be individuals
anymore."

FEATURING SPOTLIGHT

Tonio K.

"That's a little misleading, it's
not like I was in The Crickets when
they were really The Crickets," he
explained. "When I first came to L.A.
my first pro gig when I was a kid was
with them. It was a trip being in
that band, it was like being in this four or
five dimensional rock history lesson. Those
guys have been around forever, they know everyone in
the music bus and all kinds of people
have been in that band. The
point of me being in the band
was that I was supposed to be the
young singer/songwriter, all those
guys were seasoned vets and I was
'the kid." Some years after leaving
the band, he found himself with
publishing deal that later evolved
into a recording contract.

Many may not be aware of the
fact that Tonio K. has released four
albums previous to Notes, beginning
with 1980's Life In The Foodstore (For
Moon/Epic) and continuing with
Americas (Arista), La Bomba (Capitol
and Romeo Unchained, the later h
NEW FACES TO WATCH
Blue Rodeo
By Joe Levy

NEW YORK — Blue Rodeo's debut album, Outskirts, is an awfully listenable collection of country-garage pop songs. Back home in Canada, Outskirts has gone platinum, and the single "Try," a smooth soul ballad, was a #3 hit. Last month Atlantic released the record in the U.S., and at week Cash Box got to talk with Jim Keeler who shares songwriting, guitars, and guitar chores with Jim Cuddy.

Cuddy and Keeler met in back in high school. "I didn't play the guitar in those days. Jim did a bit, but not much. It wasn't till after high school that he started playing a lot more. And then the circle of friends that he was in, you know, everybody was playing guitar and drinking tequila, and I thought that looked like a pretty good lifestyle." So Keeler learned a few chords, and when he and Cuddy got their first electric guitars, they formed their first band, The Hi-Fls.

In 1977 The Hi-Fls released an independent single which got some airplay in Toronto. It was successful enough that Keeler and Cuddy decided to move to New York City to seek fame and fortune. "The reason why we wanted to go to New York was sort of because of all the rock mythology. Or not even rock. Everyone from Leonard Cohen to Dylan Thomas to Sid Vicious has pulsed in the streets of New York City. We just wanted to go through that sort of thing; you hope the muse will talk to you in the same sort of way. That's always sort of there about New York."

"It was in New York that Keeler and I found our craft. Experience is the best teacher and all that, and it was the city around them and the songwriters it produced that opened them up to the poetry of the quotidian: "New York was so important because I heard so many songwriters who were just writing about things very real and not necessarily, you know, huge events. But with closer inspection of something that is considered everyday, it becomes universal. So I think that it just inspired us to be a little more true in our songwriting, rather than trying to pop-i-cize everything or try to write hooks. Instead of writing hooks, we started writing songs."

Keeler and Cuddy moved back to Toronto in '84 ("New York's a great place if you've got lots of money," say Keeler, "but if you're poor in New York, you're really poor"). They started working with drummer Cleave Anderson and bassist Brazil Donovon, the rhythm section from the Sharks, a Toronto band. Keyboard player Bobby Wiseman, the brother of a New York friend and an apotheosis jazz improvisor, completed the Blue Rodeo lineup with the warm sound of ancient acetone organ. Outskirts leads off "Heart Like Mine," a compelling rocker that mixes the Everly Brothers with an organ riff as ear catching as, say, the one from "Double Shot Of My Baby's Love." It's a familiar but fresh sound. "We're sort of all over the place," says Keeler. "One reviewer said it was kind of like a head-on collision between Elvis Costello and the Byrds, and the best part was that it was pretty apt. Not that we sound like that, but we draw on those two schools a bit." By turns charming and quirky, Outskirts is the sort of joyful, clever record that has depth. It's an auspicious debut from a talented band.

EAST CASTINGS
Sonic Youth, current drugs and wires buzz champs, never really wanted to be known as a "noise" band, even though they make symphonically white noise that often recalls the sound of a truck moving from over metal plates at high speed. Maybe their new 12" long-playing (LP) is intended to show us just how bad they would be if they were the noise band purists like me think they are. The A side, "Buzzcocks" (not as good as Anathrax, and the B side, "Beat On The Brat," is a Ramones song not as good as the original), both seem to be part points by printing a condemnation of themselves, their record label, and the entire noise aesthetic on the sleeve.

Meanwhile, Caroline Records' impending Pussy Galore CD (five extra tracks and a booklet with "amazing artwork") brings out the general contradiction of noise as a way of life (or music); when we stop listening to the grinding of gears in factories or the blunted transistor radios (ugh), the End is Near. I understand that bands actively trying to make similar noises we're elevating an environmental entropy to the level of actual entropy and that--like you--I'm trying to orchestrate an automobile accident. I mean, a Pussy Galore CD? I can't wait. The clarity. The Chaos Machine.


TIDBITS - Hoboken popsters and Profile recording artists The Cucumbers will be the New Jersey rock talk show People Are Talking, Friday, April 8. The program, which is broadcast live, airs from 11am-1pm. The show is part of a weekend music extravaganza called Antoinette's Birthday Bash. With Tom King's New York Revue, the Independent Protectors, and the 1910 Fruitgum Company in attendance. This should help the Cucumbers land that spot on the prestigious Joe Franklin Show... Graham Parker's new solo album, called The Mona Lisa's Sister, and Parker produced with long time associate Brinsley Schwarz... Big Tom, the Light, and guest feature guest shots by George Clinton, Nona Hendryx, and Boy George. Watch for a June release.

NOISE NEWS - New York's greatest contribution to recent music history may be hip hop, but the noisemongers who reside in the dark scum infested back alleys (Geddy Lee of the band that goes by the name Rush), are the first to admit that hip hop's influence has been signed off by Capitol. BAM follows Mantronix as the label's second hip-hop signing. His new album, called Dear Mr. G. in the Streets of New York City, is due out April 16.

FIRST AMENDMENT UPDATE - Billy Idol, Run-DMC, Lou Reed, Public Enemy, and LL Cool J have made music that in one way or another relates to violence and its effects on the soul, and all have recently moved to maintain their right to do so by declaring their support for Music In Action. MIA is the self-described music industry anti-censorship group that lobbies against the PMRC. The anti-censorship petition Music In Action has been circulating is has attracted over 12,000 signatures. No word on whether the band is delivered to the FCC, nor if the PMRC, MIA is still busy collecting signatures.

CAPITAL GEMS DEF - Afrika Bambaata, hip hop innovator and the first MC to have been signed by Capitol. BAM follows Mantronix as the label's second hip-hop signing. His new album, called Dear Mr. G. in the Streets of New York City, is due out April 16.

Outskirts is the sort of joyful, clever record that has depth. It's an auspicious debut from a talented band.

First for A&M/What. He also made some impressive noise at Top 40 radio last year via "I'm Supposed To Love Sex With You," a tune found on The Chrysalis soundtrack to the film of the same name which was powerfully credibly popular last summer," according to It was top ten and top five in various areas around the country. The song, a tongue-in-check ode to teen peer pressure,Cuddy believes has remained relatively unfamiliar with his work. "His music is all at once filled with humor and inspiration, sarcasm and conviction. He is open about his spirituality, but by no means is a 'gospel artist' in the traditional sense of the term, and by no means is his music inaccessible. 'I've made this joke before: I'm not in the least ashamed of the gospel, but I am ashamed of almost all gospel music [laughs]. There's some real garbage out there. I mean there's a big demographic - there's garbage everywhere, from new age to gospel to country to pop. There's plenty of garbage to go around.

'I've actually done okay in spite of the fact that everyone seems to see me as an underdog and very雏 and everything,' he concluded. "I would love to see my career be a lot more successful for two reasons: first of all because that would mean I'm having this dialog with more people and, secondly, it would be nice to be financially secure into the future. I want to be successful. I want more to do this to continually fall or be frustrated. Or maybe some people do - I just don't know them [laughs]."
WOMACK LEAVES ??? - One of the hot rumors on the streets concerned veteran entertainer The Preacher, Bobby Womack. Rumor has it that Bobby will leave the MCA Records roster. He recently completed a successful SRK tour in Europe. Bobby’s name on a record company’s (?) contract = sales dollars. Don’t miss signing a proven P.O.W.

HEAVY TALENT - Jean Beauvoir is one of the most startling rock personalities to have emerged in the ’80s. A much sought-after songwriter, producer and composer, his career as a solo artist was eagerly anticipated. Having scored major success with Feel The Heat, his chart single and the debut theme to Sylvester Stallone’s summer blockbuster, Corba, Beauvoir’s career is now rolling.

Jean, Jean’s latest release on Columbia Records contains a musically enjoyable compilation of rock, funk & roll, raggae and R&B. The first single entitled “Jimmy” features a smooth, scintillating arrangement tailored to Jean’s melodic tones. Look for multi format exposure on Jacknife.

He was thirteen years old when he formed his first band, Topaz. He spent the next three years performing regularly at Dick Clark’s oldies shows, playing bass and the guitar with Gary “U.S.” Bonds. At sixteen, Jean was franchised to The Flamingos, and spent his next year touring around the country supporting such rock ’n roll giants as Bo Diddley and The Platters.

Soon after, he met Bruce Springsteen’s guitarist and co-producer Steve Van Zandt and together formed Born Steven And The Disciples Of Soul at the end of 1982.

JEAN BEAUVOR

IMAGINATION - With Closer, the international source of Imagination coalesces into a new and happy maturity. Part of this comes from Imagination’s leap into a bold new territory using numerous producers: Nicky Martinelli, Preston Glass, Arthur Baker, Robert Kraft, Ron Kersey and Randy Goodrum. The future looks bright for Imagination.

LA’S HOUSTON - Rudy Houston is a true artist in every sense of the word, believing all the arts are connected. Through his painting he discovered his flowing talent which led him to venture into the rest of the arts, dancing, acting, singing and modeling.

His studies have taken him into dance, where he is most noted for his work with Janet Jackson in her video “What Have You Done For Me Lately” and in “I Think Of You”. Other video work includes: Girlfriend and Mercedes, Baby, Natalie Cole, I Live For Your Love and Sting, We’ll Be Together Tonight, just to mention a few.

RUDY HOUSTON

Rudy’s career has also allowed him to perform in such national commercials as Orange Crush, Coca Cola and McDonald’s. He has been seen in such popular television shows as Fame and It’s theatre on Broadway in Dreamgirls and Los Angeles in The Wiz and Dreamgirls. He has been chosen for the male lead of C.C. in the Long Beach Convention Center production of Dreamgirls.

Rudy is about to approach record labels, with his equally talented voice, in pursuit of a recording contract. Companies looking for that versatile package of talent, look to Rudy Houston.

HAMP-SEMS HIT - Los Angeles based Ham-Sept Records headed by industry veteran Bill Campbell has released a hit album entitled Motivation by The Motivation. The first single is a remake of The DeBarge hit There I’ll Never Be. The single is receiving good exposure in the midwest.

LEGEND RETURN - Veteran rap programmer Mike Pilette, who has many successes as a ratings leader in Pittsburgh and Cleveland, returns to the airwaves next week at KYES in West Monroe, La.
CASH BOX TOP BLACK CONTEMPORARY SINGLES

1. OOO LA LA (Capitol 34-07708) Teena Marie 4 10
2. WISHING WELL (Columbia 36-07015) Terence Trent D’Arby 2 13
3. WASTIN’ I GOOD TO YA? (Capitol P-44107) da’Krash 5 12
4. GET OUT OF MY DREAMS, GET INTO MY CAR (Jive JS1-0478) Billy Ocean 12 08
5. MAN IN THE MIRROR (EPIC-07166) Michael Jackson 1 10
6. DA-BUTT From The Film School Daze (EMI/Marathon Bg0115) E.U. 18 7
7. LOVING DOVE (EPIC 04-07949) Tony Terry 3 12
8. SWEET SENSATION (Atlantic 7-89126) Levert 15 9
9. ALL IN MY MIND (Columbia 36-07020) Full Force 11 9
10. FISHNET (Warner Bros. 1-28201) Morris Day 9 12
11. GOING BACK TO CALL (Def Jam 38 01579) LL Cool J 13 10
12. YOU ARE WHO YOU ARE (EMI/Marathon P-80108) Miquel Richard & Lerant 14 11
13. THAT’S WHAT LOVE IS (Atlantic 7-89129) Miquel Richard & Levert 20 11
14. EVERY DROP OF YOUR LOVE (Motown 19-126) Stacy Lattisaw 7 13
15. WHERE DO BROKEN HEARTS GO (Atlantic A61-9674) Whitney Houston 25 7
16. PINK CADILLAC (EMI/Marathon P-80117) Natalie Cole 22 8
17. ROCKETT 2 U (MCA 52025) The Jets 16 12
18. NITE AND DAY (Warner Bros. 1-28192) Ali B. Sure! 32 5
19. DON’T YOU KNOW (A&M 62529) Heavy D. & The Boyz 28 6
20. I’VE BEEN A FOOL FOR YOU (Island 7-9937) Miles Jaye 23 10
21. HERE COMES THE NIGHT (Capitol P-64022) Mel’ssa Morgan 24 9
22. THRILL SEEKER (Capitol 7-25982-A) Roger 21 8
23. COULDN’T CARE LESS (Tommy Boy 7-27978-A) Force M.D.'S 33 7
24. MERCEDES BOY (MCA 52079) Pebbles 37 4
25. INSTANT REPLAY (Columbia 36-07072) Mico Wave 29 8
26. THINKING OF YOU (Columbia 36-07056) Earth, Wind & Fire 8 11
27. EVERYTHING WILL BE FINE (Columbia 36-07737) Lisa Lisa & Cult Jam 34 6
28. STAND UP (Virgin SR-BB-S3196-A10) Hindsight 38 8
29. JUST HAVIN’ FUN (A&M 30027) The Fil 35 9
30. WHO DO YOU LOVE (Ryan 71156) Rodney Saulisbily 31 9
31. WILD, WILD WEST (Jive 1986-7-J) Kool Moe Dee 40 6
32. I AM YOUR MELODY (Capitol P-64110) Norman Connors featuring Spencer Hamilton 36 6
33. MY GIRL (Capitol P-84124) Suga 46 4
34. SOMETHING JUST AIN’T RIGHT (Intertainment/Elektra 7-60411) Keith Sweat 45 4
35. FATHER FIGURE (Columbia 36-07862) George Michael 17 12
36. DON’T MESS WITH MY HEART (MCI 870116-7) The Skawares 42 6
37. ONE TIME LOVE (CBS Assoc. Z54-07733) Chris Jasper 51 3
38. LOVE STRUCK (A&M 3220) Jesse Johnson 58 2
39. LOVE ME ALL OVER (Arista A51-9508) Kashif 46 4
40. FALLING IN LOVE (Select FMS 02302) Whistler 41 7
41. BED ROCK (Motown 1927MF) Georgia 43 9
42. PIANO IN THE DARK (A&M 3003) Brenda Russell 47 5
43. IF I WERE YOUR WOMAN (MCA 53279) Stephanie Mills 49 4
44. PLAYTHING (Columbia 36-07465) Stephanie Mills 49 4
45. STRANGE RELATIONSHIP (Elektra 7-69415) Howard Hewett 52 3
46. I’LL LET YA ‘I’LL LET YA’ (Motown 11909MF) Ada Dyer 55 3
47. WHEN LOVE COMES CALLING (EPIC 04-0707) Paul Johnson 53 5
48. NO PAY, NO GAIN (vGON/vr. B. 450) Betty Wright 59 4
49. DON’T WASTE MY TIME (solar P-70019) Dynasty 50 8
50. TAKE GOOD CARE OF ME (Jive/RCA 1087-7-9AA) Jonathan Butler 19 13
51. CAN YOU WAIT (MCA 52296) George Pettus 57 4
52. I NEED SOMEBODY (Profile 7-8910) Kechia Jenkins 54 5
53. HOW COULD YOU DO IT TO ME (Columbia 38-07735) Regina Belle 61 3
54. FREE (Island S-7-52646-5P) Will Downing 56 8
55. NEW GIRL ON THE BLOCK (Atlantic 7-89117) Gerald Albright 63 4
56. LIVING IN THE LIMELIGHT (Jive 1980-7-JAAA) Glenn Jones 62 3
57. SAY IT AGAIN (Arts A51-9636) Jermaine Stewart 65 3
58. AIN’T NO WAY (Atlantic 7-89118) Jean Carne 67 3
59. FLIRT (EMI/Marathon P-80101) Evelyn King 72 2
60. WOULDN’T YOU LOVE TO LOVE ME (Reprise 7-28212-A) Taja Sevelle 60 7
61. I CAN’T STAND THE RAIN (EPIC 04-07040) Tease 74 2
62. I NEED MONEY BAD (Mercury 870 166-7) John Whitehead 71 3
63. NEVER KNEW LOVE LIKE THIS (Tabu Zs 407465) Alexander O’Neal 30 13
64. GITIN’ ON THE DOCK OF THE BAY (Columbia 38-07160) Michael Bolton 9 3
65. LOVE DON’T GIVE NO REASON (Motown) Smokey Robinson 27 11
66. YES (IF YOU WANT ME) (London) PolyGram 866 168-7) Junior 80 2
67. TIRED OF BEING ALONE (Motown 3913MF) The Right Choice 19 14
68. JUST GOT PAID (Columbia 38-07714) Johnny Kemp 84 2
69. BETCHA CAN’T LOOSE (WITH MY LOVE) (Magic Lady (Motown 1927MF) 62 8
70. WE’RE GOING TO PARTY (Houston International 111) Future 77 2
71. DO YOU FEEL IT (Future Fr103) Tyrone Davis 19 11
72. HOW LONG (PolyGram 87-1267) Gwero Wuu 24 11
73. THANK YOU (FALETNINMEMECIFAGAIN) (EPIC 04-07719) Charlie Singleton & Modern Man 8 13
74. LOVER FOR LIFE (Columbia 38 07712) Misson 79 3
75. PLEASE DON’T GO GIRL (Columbia 38-07700) New Kids On The Block 85 2
76. IM IN THE MIX (Mickie Small/Marco) The Rose Brothers 82 2
77. ANTICIPATION (BCC 37164-7-RAA) The Dazz Band 19 11
78. DIVINE EMOSIONS (Reprise 7-27976-7J) Narada 19 11
79. THAT’S WHERE YOU’LL FIND ME (Virgin 7-99375) Deja 48 12
80. YES (RCA 69867-7-RAA) Merle Clayton 19 11
81. THY WAY YOU LOVE ME (A&M 3018) Shiree Wilson 68 8
82. ONE MORE FOR THE LONLEY HEARTS CLUB (A&M 69567-7) David Ruffin & Eddie Kendricks 19 11
83. SLOW STARTER (MCA 35139) Randy Hall 19 11
84. PAID IN FULL (4th & B’way 7466) Eric B. & Rakim 64 5
85. NO 1/2 STEPPIN’ (A&M 2990) Shiree Wilson 68 11
86. NEXT TIME (Motown 1923MF) Brownmark 68 8
87. ANOTHER CHANCE TO LOVE (A&M 9456) Dionne Warwick & Howard Hewett 69 8
88. RAINY NIGHT (Motown 1992MF) Chico DeBarge 37 7
89. YOU WILL KNOW (Motown 1919) Stevie Wonder 73 13
90. LOOK WHAT YOU STARTED (Motown 1920MF) The Temptations 75 16
91. RUN TO ME (Mercury 870 033-7) Angelo Winburn 81 17
92. SOME KIND OF LOVER (MCA 53235) Jody Watley 83 17
93. HE TURNED ME OUT (From The Movie Action Jackson) RCA A6657-7-RAT 86 9
94. GIRLFRIEND (MCA 53185) Peabo Bryson & Regina Belle 90 17
95. TWO OCCASIONS (solar P-90015) The Deele 88 23
96. PUMP UP THE VOLUME (4th & B’way Island 7462) M/A/R/R/S 89 18
97. WITHOUT YOU (Epic 7-94629) Peabo Bryson & Regina Belle 90 17
98. JAMES BROWN (Motown 19349) Darryl Dundac 91 3
99. ACTION JACKSON (Atlantic 7-99568) Madonna X 92 5

From The Movie Action Jackson
RAPPIN’
With the Retailers

This week’s question posed to various retailers across the country was the result of Billy DePasquale’s Tower Records/New York) comment that he may be phasing out the handling of cassettes and maxi-cassettes due to the price variation and lack of uniform packaging problems. As Cash Box talked to other retailers we asked: “Are you having problems dealing with cassettes and/or maxi-cassettes?” The responses are as follows:

SCOTTS / Indianapolis, IN
Reporting: Cheryl Gregory

“Well, we are selling cassettes, but not to the extent we were at the end of last year. They are hard to stock because they come in so many configurations . . . some are cardboard rimmed, some come in standard cassette shells, some are in long, narrow packages that just won’t fit anywhere. Now there’s been a price increase, so what we used to discount back from $1.98 now is discounted from $2.49, and then there are some maxi-cassettes at $1.98 and $4.98. The maxies are not selling well at all. I wouldn’t feel much if they stopped mailing them. As far as our best selling independent product goes, the new Byrds reissue on Rounder is doing well, we’ve sold over 75 units in the last few days, and we expect it to do great once its exposed.”

Salt-N-Pepa is still moving; in new releases we like Sir Mix-A-Lot’s “Swass,” on the Nasty Mix label, Gucci Crew 2 on Gucci Records and Ghetto Boy on Rap-A-Lot.”

RECORD BAR / Durham, N.C.
Reporting: Kevin Hawkins

“The single cassette is still selling pretty well, the maxisingle is a little off and also a little unnecessary when the 12” vinyl is still so incredibly hot. Salt-N-Pepa has been in our top 5 for eight weeks. World Class Wreckin’ Cru’s “Turn On The Lights” will probably be a big pop cross-over; in fact, World Class Wreckin’ Cru could go a long way. Also hot right now is Vision’s ‘MC Cool Rock & Cheezy Chez,’ which we got three calls on before even had it in the store. The MCADE record is doing well, too, and Select’s new Whistle 12” single is moving out.

HARMONY HOUSE / Detroit, MI
Reporting: Sandy Bean

“We haven’t decided to phase cassettes and maxi-cassettes out yet, but we have moved all the cassettes to $2.49; they’ll all get bumped up anyway in the industries usual follow-the-leader fashion. We pick and choose the maxi-cassettes we carry and try to order only those that will move out fast. The lack of standard packaging is really a nightmare. We’ve just been taking them as they come, and that can be anything from cardboard without even shrink-wrapping, to laminated bubbles. We do very well with 12” vinyl. Salt-N-Pepa’s Hot, Cool & Vicious is still No. 3 in our Top 20: Surfing With The Alien is on our Top 50 LP chart and moving up; M/A/R/R/S’ Pump Up The Volume is 15th on our Top 20 singles chart.

SPEC’S RECORDS / Miami, FL
Reporting: Cindy Barr

“We do well with the single cassettes, but we built new fixtures, and we featured our customers to the different price configurations. We’ve got just about all of them at $2.49 now. We only bring in a few maxis titles; the maxi-cassettes just don’t sell well. We do very well with 12” vinyl. The independent artists who are hot for us are M/A/R/R/S; Treniere; Salt-N-Pepa; MC Cool Rock; Eric B & Rakim; Noël; then there is the JGI ‘Dolce Vita’ which is very strong. We don’t do much New Age, and as far as 3” CDs go, I don’t know if we’ll carry them. We have a big independent label business here.”

STRAWBERRIES / Boston, MA
Reporting: Tracy Waxler

“Our cassettes are doing okay. We have a whole floor designated to Dance Singles and, of course, the 12” vinyl is the biggest mover. We are heavy in R&B, we’re located in downtown Boston. We have a lot of regular customers; Salt-N-Pepa is our hottest independent act. The 12” single ‘Tramp/Push It’ is still in our Top Ten. Our customers know what they are buying and they know the difference between the cassettes and the maxi-cassettes. The different prices do not seem to bother them much, but it does make it hard on the retailer.”

MUSIC PEOPLE / Oakland, CA
Reporting: Bobby Weeks

“We still like the 12” vinyl, but we do big cassette business with dance product. The Force M.D.s are slacking off now. So is TKA’s ‘Tears May Fall.’ Hot for me right now is Cash Money, MPMID, and Mantronix. I’ve also already handled over 100 units of Mother Wit and it’s just starting, so that one looks big.” (continued on pg 20)

Indie Groove

Wonderful response to our new “Rappin’ With The Retailers” column. Many thanks to all the store managers and buyers who give so freely of their time to chat with us about independent product every week.

Also many thanks for all the phone calls, letters and product for review which flooded in following the debut of our College/AOR page. The albums and EPs selected for review, and for Album of the Month honors, are the result of the voting of a listening panel made up of young adults between the ages of 20 and 26. The next College page will appear in our April 23rd issue, with an advertising deadline of April 12. Reserve your space now.

Item: Holly Cass of NAIRD called to let us know that the registration for this year’s convention in New Orleans already surpasses that of a year ago. Those of you who have not registered and wish to do so, may contact Holly at (609) 685-6636. In what is probably a first, the IAC Committee, which recently chose to be formally under the NARM umbrella, will meet prior to the official opening of the NAIRD convention on May 12 at the Monteleone Hotel in the French Quarter. Despite the IAC’s official NARM status, the NAIRD folks have been most kind in providing meeting rooms and the ancillary equipment required. That’s the kind of cooperation that is making the independent record industry stronger and healthier. Excuse me while I go drink to that.

Item: I’m back.

Item: Okay all you distributors, it’s reporting time again. Remember, a record must be reported by two or more distributors to make the chart. There’s a lot of hot, new product out there, so we should be seeing quite a change from the last reports.

Item: Hub Records, one of the up-and-coming West Coast Country music labels, has followed their successful debut LP, Sarah/ Breakin’ Rules, which contained the two charted singles, “Lyin’ Eyes” and “Who’s Gonna Love You,” with the release of a second album, Sarah, Too scheduled for mid-May. Already off the presses and on the street is the first single from the LP, “You Can’t Hurt Me.” Bob Summers continues to produce strong product that does not rely on any formula, but comes across as fresh and new as spring itself. Listening copies are available by calling Hub Records at (818) 762-1710, or Levinson Associates at (213) 460-4545.

Item: Gene Norman’s St. Louis outfit continues to put out 45’s worthy of R&B radio attention. This month’s batch includes a couple of really nice singles. Especially recommended: “Back Up Train,” a re-make of the old Al Green hit done by Charles Beverly. Tell ya what, it sounded better to me than the original. Then there’s “The Other I Get,” by Ross and Hunt (who also co-wrote this one), which is already on about twenty stations and picking up more, and Barbara Carr singing George Jackson and Teeny Hodges’ “What’s Wrong.” For those MDs, PDs and DJs who like to have a little miscellaneous background information about the writers, George Jackson was a staff writer at Rick Hall’s immortal Fame Recording Studios in Muscle Shoals and Teeny Hodges was (and maybe still is) one of Memphis’ hottest studio musicians, cutting for Willie Mitchell at Hi/Royal Studios where he put those famous Memphis guitar licks on such hits as Al Green’s “Let’s Stay Together,” etc. Ann Peoples “I Can’t Stand The Rain,” and about a zillion other R&B standards. Teeny also co-wrote “Funkier Than A Misquito’s Tweeter” for Ike and Tina Turner. Now if that ain’t enough trivia … I can’t help ya. Anyway, give this 45 a spin. Barbara Carr has one of the most unique voices around, but you’ll never know if you don’t listen. Get your copies from G. Norman, Scorpio Productions, (514) 382-7222.

Till next time – stay Indie Groove.

P. J. Wichman

Phyllis J. Wichman
Andrea
FALLEN ANGEL
Cartoon Records/SOS
This happy sock hop set starts out with a vivacious rock 'n' roll tribute to the early days of Elvis, Chuck Berry and Danny and The Juniors as Andrea breathes new life into such solid gold oldies as "Hound Dog," "Maybelline," and "At The Hop." Producer Joe Mesina thoughtfully provides a background of party noises, complete with chit-chat, clinking glasses and laughter under the medley, which ought to make party people feel right at home. Side B ends with Andrea's appealing version of the Beatles classic, "I Saw Her Standing There." Other recommended cuts: "Getting Looser," on Side A, and the playful "Will You Be My Love" on Side B. For you trivia people, Andrea was one of the original members of The Flirts, and fronted her own group, Andrea and Hot Mink before stepping out as a solo artist.

JAZZ

Samoa
NO BAND IS AN ISLAND
ProJazz (645)
Get ready to hear something as hot and exciting as a sexual fantasy on a tropical beach. Everything moves ... sways, throbs, pounds ... the rhythms are exotic, playful, intense; the melodies tease, moving in and out of pulsing bass lines. The album is funk, fusion, jazz and joy. David Marden's breathy flute is captivating, guest trumpet player Bernie Edstrom encapsulates the spirit of the album in a thoughtfully conceived muted solo, and Mike Hurley's creative and inspired percussion work is the super glue that holds everything together. Other members are Phil Kadidlo, keyboards; Alan Tosel, bass guitar and Dan Thayer, guitar. The group hails from Minneapolis - St. Paul, where they must be often hired to melt the snow.

Michael Pedicin, Jr.
CITY SONG
Optimism, Inc. (OP-3106)
In the liner credits, Michael Pedicin, Jr. thanks "my friend and colleague Micki Rossli for his devotion and music." Rossli earned that special recognition through the contribution of seven of the ten songs on the album, as well as through his enlightened performance on the acoustic piano, synthesizer, recorder, synthesizer bass and percussion instruments, electronic and otherwise. He also co-produced the album. And what a slick album it is. Michael Pedicin, Jr. is an expansive horn player who surrounds himself with clouds of melodic riffs played against innovative percussion and esoteric bass lines, and then cuts through to the heart of the song like a laser beam. Through it all, Pedicin maintains an urban stance, a New York feel. In Rossli's "City Song" Pedicin wraps up the whole town in a soprano ribbon. Our jazz poltergeist indicates that this album is getting reported across the country and should soon hit the jazz charts. There is a video available on "Out Of Line." Pedicin epitomizes the re-emergence of bebop as close kin to electronic jazz. Special cuts: "She's Out Of My Life": "Free Fall," and the title tune, "City Song."

Chet Baker
THE IMPROVISER
Cadence Jazz (CJR 1019)
This compilation of live performance tapes, first released in 1984, captures the trumpet virtuoso gigging in Scandinavia with pick-up sidemen and even two pick-up horns. The ambience is great, the rooms must have had fans hanging from the rafters. Chet Baker plays exuberant, free-fall solos that showcase his amazing control and his fine, creative and melodic concepts. Imagine yourself in the audience as the band cooks for thirteen and a quarter minutes on "Night Bird," featuring a long (7 minutes) and complex Baker solo, with Per Husby on piano, Bjorn Kjelemyr on bass and Espen Rud on drums. The club was called Hot House, and it had to have been that this night. Todd Dameron's "Gnoid" gets a ten minute work-out. The A side features another Galper tune, "Margaret," as well as the familiar and plaintive "Polkadots and Moonbeams," taped at Club 7 in Oslo with Per still owning the piano chair and Terje Venaas, bass and Ole Jacob Hansen, drums, rounding out the rhythm section. Salleymer on bass, Jakob Ingebrigtsen on drums, swings the A side to a mellow close. Any serious jazz buff should order this one. Radio copy from Cadence Jazz Records, Redwood, NY 13679. (315) 287-2852.

CLASSICAL

Gerard Schwarz
The Seattle Symphony Orchestra
STRAUSS, THUS SPACE ZARATHUSTRA
Delos/D/CD 3052
Ellahu Inbal
The Frankfurt Radio Orchestra
MAHLER/ SYMPHONY No. 5
Denon 33CO-1078
The one aspect of this CD recording of Zarathustra that is noticed immediately is the extreme range of highs and lows that are distinctly audible. Particularly impressive is the opening passage in the basses; it is felt as well as heard. In light of the fact that this Strauss standard is recorded and performed all to frequently, Gerard Schwarz, the Seattle Symphony, and the engineers at Delos achieve truly refreshing and impressive results. The transparent sound of the disc allows all the subtle shadings and orchestral textures to come through with extreme clarity and balance. Coupled with Zarathustra is the "Dance of the Seven Veils" from Salome and the rarely heard "Four Symphonic Interludes" from Don Quixote. These light orchestral vignettes are in marked contrast to the preceding works, indeed the first interlude, entitled "Travel Fever and Waltz Scene" transports the listener to the heart of old Vienna.

This recording of the Mahler Fifth Symphony represents the middle of Eliahu Inbal's monumental Mahler cycle recently completed with the release of the Eighth Symphony (Denon 60CO... 1564 - 68). Throughout the recording process Inbal and the Frankfurt Radio Orchestra have maintained the highest performance standards resulting in a collection that is essential for the serious student of the late German Romantic Period. The Fifth Symphony marks the beginning of Mahler's "middle period" and described as "musique pure or absolute music in the pure sense." This entire cycle is an impressive achievement for all who participated in its realization.

Gary Starr
Cash Box April 9, 138
Rebirth of The Egyptian Empire

LOS ANGELES, CA - Egyptian Empire Records, Kru-Cut Records, Dream Team Records, and Techno-Hop Records, united since February under the umbrella of West Coast Record Distributors, have already made inroads in developing more visibility for their labels. Since pulling away from their former alliance with Macola Records, Inc., the companies have developed their own distribution system by combining their own armies with those of the existing independent distribution network.

Thus far, they have succeeded in breaking World Class Wrecking Crew’s “Turn Off The Lights” on the Kru-Cut Label; and J.J. Fad’s superhot “Supersonic,” along with L.A. Dream Team’s “I’m In The House,” both on Dream Team Records. Rodney O., on Egyptian Empire Records, is also getting airplay and is currently being promoted in major markets across the country. So three on the independent distributors’ top-movers reports and one breaking out... all in a short six weeks. Those numbers even a major would envy.

The principals of the new company, Rudy Pardee of Dream Team; Egyptian Lover of Egyptian Empire; Alonzo Williams of Kru-Cut and Andre Manual of Techno-Hop, indicate that they anticipate bringing other small labels into the fold. “We’re going to stay independent... to do everything the independent way, including how we produce our videos. We’ll be approaching other labels and artists as we expand and succeed, but we’re not out to rip anybody off... never to rip anybody off... we’ve been there, and we know what that feels like.”

And it’s a well-traveled family, too. All the acts do the club scene, especially in Europe and Hawaii, in an effort to expand the impact of their product on the world’s dance music industry. Future projects include the upcoming release of a new Dream Team label discovery, Sugar & Spice, and continuing to build on the new visibility and wide acceptance of World Class Wreckin’ Cru on the Kru-Cut label, and J.J. Fad on Dream Team.

Egyptian Lover himself, now signed to record for Priority Records, continues to work with both Egyptian Empire and West Coast Record Distributors in the sale and promotion of his extensive catalog. He also assured this writer that, although some Priority product is distributed through branches, his contract calls for any future Egyptian Lover releases to be distributed through the independent network. My kind of guy.

Andre Manuel (The Unknown DJ) of Techno-Hop

“This is the year for west coast dance-oriented rap. Sure it’s hip-hop but its got a softer edge. They’ve picked up on it in Miami, but they don’t put it together the same way we do in L.A. We can capture two different crowds,” so says Lisa as the discussion continues. Rudy Pardee, in talking about promotion of new product said “Everybody does their part... it’s a total group effort. If we’ve got a song breaking on, say, Alonzo’s label (Kru-Cut, ed.), we’re all going to get behind it. Nobody is alone here. We’re like a family.”

Ron Pardee of Dream Team

Not that Egyptian Empire was not successful in the past. Quite the contrary, as the label home of Egyptian Lover, they racked up sales in the hundreds of thousands in 1987 alone. However, they became unhappy with their Macola relationship over the five years it lasted. According to Lisa (public relations person and spokesman for West Coast Record Distributors), and the group’s long-time manager, Jerry Heller, Egyptian Empire stuck with Macola, “long after it really made sense. In a way, we were forced to do it (leave Macola, ed.), we did not feel we were realizing the fruit of our labor.”

Rodney O., General Jeff & Joe Cooley

The Egyptian Lover

Cash Box April 9, 1988
Distributors Initiate Conference Call System

ELK GROVE, IL—March 24, 1988 was more than just the third day of spring. It was the day that John Salstone’s IAC Promotion Subcommittee initiated their conference call system. Twenty-one promotion professionals representing fourteen distributors shared information about the independent product they were working in their individual market areas. They spoke for 45 minutes on such topics as instructions for the labels as to the development of promotional game plans for each release; on initiating a universal independent tracking sheet, not necessarily utilizing the reporting stations, but built around the stations that impact independent product sales in the marketplace.

Also discussed were means of supporting mass promotional efforts on breaking product, and an “early warning system” that might help identify strong product before multi-market breakouts. Salstone indicated, “This conference surpassed our expectations. It not only proved that we are all working hard in our individual market areas, but that we have compadres out there, we’re not alone and we all share in the benefits reaped from successfully breaking product and bringing it home. Our labels now will have a method of contact much more satisfying than they have ever had before. . . . We’ll both (the distributor and the label) have faster, better information and a true networking of effort, up, down and across the country.”

The next conference call will be scheduled for Friday, April 8th at 3 PM Central Time. The IAC Committee will meet on May 12th prior to the NAIRED Annual Convention.

Profile Appoints Kim Freeman

Freeman was formerly Radio Editor of Billboard Magazine, and brings a depth of knowledge to her new assignment. In discussing her move to Freeman said, “I’ve admired Profile Records’ achievements over the years, and am thrilled to be joining such an adventurous and well-respected label.”

Robbins, who noted that this is the first position of its kind at Profile, indicated his belief that, “Kim has developed as one of the foremost authorities on radio and her efforts here will be invaluable.”

Freeman will be based at Profile’s Manhattan office and will report directly to the president.

Independent Product On The Charts

CASH BOX TOP 100 ALBUMS
No. 24 - Hot, Cool & Vicious - Salt-N-Pepa - Next Plateau
No. 41 w/ - Surfing With The Alien - Joe Satrani - Relativity/Import
No. 93 - Show Me - Cover Girls - Fever/Sutra

CASH BOX TOP ALBUMS (101 TO 200)
No. 119 - Dana Dana With Fame - Dana Dane - Profile
No. 129 - Payed In Full - Eric B. & Rakim - 4th & B'way
No. 142 - Mother Wit - Betty Wright - Vision
No. 145 w/ - SWASS - Strix Mix-A-Lot - Naisty Mix
No. 165 - Cool & Deadly - Just Ice - Fresh/Sleeping Bag
No. 172 - Letal - UTFO - Select

CASH BOX TOP 100 SINGLES
No. 54 - Pump Up The Volume - M/A/R/R/S - 4th & B'way
No. 56 - Push It - Salt-N-Pepa - Next Plateau
No. 67 - Because Of You - Cover Girls - Fever/Sutra
No. 80 w/ - Presence Of Love - The Alarm - IRS
No. 81 w/ - Promise Me - Cover Girls - Fever/Sutra

CASH BOX TOP 40 JAZZ ALBUMS
No. 14 w/ - Tribute To Count Basie - Gene Harris - Concord Jazz
No. 21 - Best Of Groove, Howard, Vol. L - Groove, Howard - TBA TBA
No. 29 w/ - Steppin Up - Hank Crawford/Jimmy McGriff - Milestone
No. 33 w/ - Dancing In The Dark - Sonny Rollins - Milestone
No. 37 - Live At The Alley Cat - Capp & Pierce - Concord Jazz

CASH BOX TOP 75 BLACK CONTEMPORARY LPS
No. 7 - Hot, Cool & Vicious - Salt-N-Pepa - Next Plateau
No. 28 w/ - Payed In Full - Eric B. & Rakim - 4th & B'way
No. 33 - Cool & Deadly - Just Ice - Fresh/Sleeping Bag
No. 40 - Come Into My Life - Joyce Sims - Sleeping Bag
No. 51 - The House That Rap Built - Hurby’s Machine - Next Plateau
No. 53 - Dance Wit Fame - Dana Dane - Profile
No. 55 - Best Of House Music - Various Artists - Profile
No. 63 - Hooked On Love - Clarence Carter - Ichiban
No. 69 - Sleeping Bag’s Greatest - Various - Sleeping Bag

CASH BOX TOP 100 BLACK CONTEMPORARY SINGLES
No. 24 w/ - Couldn’t Care Less - Force MDs - Tommy Boy
No. 41 w/ - Falling In Love - Whistle - Select
No. 49 w/ - No Pain, No Gain - Betty Wright - Vision
No. 53 - I Need Somebody - Rechis Jenkins - Profile
No. 77 w/ - In The Mix - The Rose Bros. - Muscle Shoals/Malaco
No. 85 - Payed In Full - Eric B. & Rakim - 4th & B'way
No. 97 - Pump Up The Volume - M/A/R/R/S - 4th & B'way

CASH BOX TOP 50 DANCE SINGLES
No. 13 - Tramp / Push It - Salt-N-Pepa - Next Plateau
No. 16 w/ - Dreamin’ Of Love - Stevie B. - L.M.R.
No. 25 - Tears May Fall - Tomka - Tommy Boy
No. 36 - Pump Up The Volume - M/A/R/R/S - 4th & B'way
No. 38 - Move The Crowd / Payed In Full - Eric B. & Rakim - 4th & B’way
No. 45 - Miracles Explode - Tina B. - Criminal
No. 49 - Leave It All Behind - Tolga - Cutting Records

Life After Blood, Sweat & Tears

Steve Katz Joins Green Linnet

What is former Blood, Sweat & Tears’ guitarist Steve Katz doing as Chief Executive Officer of a label specializing in traditional Celtic music? Well, to quote Katz, “I am also the former head of A&R for Mercury records and the producer of such varying artists as Lou Reed and the Horslips. Independent labels are where one can truly be creative and have a lot of fun!”

This statement reflects the entire independent industry at this time. As Katz’ vision brings Green Linnet Records forward in terms of distribution, marketing and increased national exposure, the label will be facing exciting new challenges. Green Linnet is now broadening its eclectic roster of artists but intends to remain true to its commitment to the Celtic music idiom.

Cash Box April 9, 1988
MIKE'S STAND — Mike Metheny (r), hangs out backstage at Boston's Regatta Bar with Ricky Schulte (l), MCA vice president of jazz, and Boston promoter Fred Taylor, both there to see Metheny say about his latest Impulse! release, "KaidoLoco.

ON JAZZ

ON JAZZ

COLUMBIA album. Brazilian music, folk, takes another step forward. It'll take a bigger step forward in the beginning of May when Town Hall hosts (on successive nights) Gal Costa, Caetano Veloso, Joao Bosco and the reclusive Joao Gilberto, More on that later.

PASSING ON — Trumpeter Billy Butterfield, whose distinctive sound was as pretty a trumpet tone as you'd ever hear, died March 18 in North Palm Beach, Florida at the age of 71. Butterfield's horn graced the bands of Bob Crosby, Artie Shaw, Benny Goodman, Les Brown, and the World's Greatest Jazz Band.

Art Blakey Jr., the son of the great jazz drummer, and a jazz drummer in his own right, died of pneumonia in New York March 13 at the age of 40.

BOPPING AROUND — Prince and his purple entourage fell by New York's Blue Note recently to catch Wayne Shorter. He also just sent buddy Miles Davis a snazzy lucite cane (Miles needs a cane since his hip replacement a few years ago) filled with stars and sparkles and stuff like that. Miles, by the way, is out of the hospital and on his way back on tour...The Third American String Summit will bring back the fiddlers, and the last time I saw Shankar, John Blake, Claude Williams, Vicki Horner Richards and David Darling together for a three-day extravaganza, May 6-8; Julia Lyonn Lieberman is the host and mastermind (along with the Improvised Music Collective) and events (concerts and seminars) will be held at New York's St. Peter's Church and Montclair, New Jersey State College...Speaking of workshops, vibist Karl Budrow is being led one called "Music Mind," for listeners and musicians, and another called "Modular Harmonics," for musicians and composers, beginning April 26 in New York; call (212) 642-8153 for information...Cherry Lane Music has published The Errol Garner Songbook Volume 2...The Best Of Impulse! Volume I is a recently-released sampler of that label's reissue...Mike Zwerin's book, while it's a popular book, La Tristeza de Saint Louis, about how jazz survived the Nazis, is now being made into a documentary, titled Swing Under the Sunlight, by the British director John Jeremy, who did the fine Billie Holiday documentary that aired on PBS a while back...The Chameleon Music Group has recently begun issuing albums from the label, Mountain Railroad Records. One of them is a delightful blues album, Jug Band Blues, sort of featuring the Jim Kweskin Jug Band but really featuring Sippie Wallace and Otis Spann.

Lee Jeske

JAZZ FEATURES PICKS

BASIC BLYTE — Arthur Blythe — Columbia FC 40884 — Producer: Dr. George Butler

The alto saxophonist's latest Columbia effort sets his red-hot horn into an attractive quartet-plus-strings setting, well-arranged by Bob Friedman.

MEMOS FROM PARADISE — Eddie Daniels — GRP GR-1050 — Producers: Eddie Daniels, Roger Kellaway

Another effective jazz-meets-classical fusion from saxophonist Daniels, this one featuring a string quartet and the music of pianist Roger Kellaway.

THE SECRET — Laszlo Gardony — Antilles/New Directions 90694 — Producer: Laszlo Gardony

Talented, McCoy Tyner-tipped pianist from Hungary in a steady-going set of originals with bassist Miroslav Vitous and drummer Ian Fisman.

LOU PALMISANO — John Scofield — Gramavision 18 8801 — Producer: Steve Swallow

Great title, and some of the most intelligent, musical jazz fusion to be heard on record in a while. Guitarist Scofield takes the form and bends it a bit...

PARADISE CITIZENS — Randy Bernsen — Zebra 42132 — Producer: Randy Bernsen

Caribbean-laced jazz fusion from a well-known guitarist who also plays the gitarronica (which sounds exactly like you'd think it sounds).

HOUSE CALLS — Willie Williams — New Note NN 1005 (dist. NMDS) — Producers: Willie Williams, Russ Musto

Impressive debut from a lusty young Coltrane-influenced tenorman (from Trane's hometown of Philadelphia). Piano Bernie Matthews keeping the backings.

THE REAL DEAL — The 29th Street Saxophone Quartet — New Note (dist. NMDS) — Producers: The 29th Street Saxophone Quartet

Proof that a saxophone quartet doesn't have to be attached to the avant-garde. This neo-bop team is fast becoming another all-star force to reckon with...

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number. Distributor

<table>
<thead>
<tr>
<th>No.</th>
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Cash Box April 9, 1988

19
# CASH BOX TOP 12" DANCE SINGLES

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<td>Atlantic 0-86618</td>
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## NEW 12" RELEASES

- **L'TRIMM (TIME-X HAL 1255X)**
- **SEE SAW (COVERED RECORDS HAL 1261)**
- **STRIP DOWN (12" Extended Version) (5:20) (Fudge Music/Henstone Music) (BMI) (Davis-Stone-Klein) (Producers: Davis-Stone-Klein)**
- **PEABO BRYSON (ELEKTRA ED 5293)**
- **COME ON OVER TONIGHT (12" Vocal LP Version) (3:45) (Tritonfold Music Ltd. (PRS) Administered By Virgin Music) (ASCAP) (J. Scott) (Producers: Michael J. Powell-Sir Gani)**
- **THE RIGHT CHOICE (MOTOWN 4606MG)**
- **SHADES OF LACE (WING PRO 581)**
- **NARADA (REPRISE 0-20874)**
- **JESSE JOHNSON (A&M SP-12265)**
- **LOVE STRUCK (12" Dance Mix Version) (8:00) (Shockadelica Music/Almo Music Corp) (ASCAP) (Jesse Johnson) (Producer: Jesse Johnson)**
- **THE REDDINGS (POLYDOR 887 395-1)**
- **CAROL LYNN TOWNES (POLYDOR 887 407-1)**
- **YOU KEEP RUNNIN' BACK (12" Extended Remix) (7:45) (Colgems-EMI Music Inc./The Melody Makr Music) (ASCAP) (D. Conley-D. Townsend-C. Conley) (Producers: David "Pic" Conley-David Townsend)**

## MOST ACTIVE

### CLUB PICK

**BILLY OCEAN**--Get Out Of My Dreams--Arista

**STRONG ACTIVITY**

- **NATALIE COLE**–Pink Cadillac—EMI-Manhattan
- **AL B. SURE**–Nite And Day—WB IMAGINATION—Instinctual—RCA IMAGINATION
- **NOEL**—Like A Child—4Th & Broadway
- **GLADYS KNIGHT & THE PIPS**–Luvin’ On Next To Nothin’—MCA BANARAMA

**THE First Degree—London/Polygram**

*Let's Get It Started—M.C. Hammer-Bustin' Records*

*Mike Culp
Club: Silks
Emoryville, Ca.*

*Comments:
It’s A Phenomenal Record. The Number One Most Requested Dance Record In This Area. The LP Has All Of The Ingredients To Become One Of The Biggest Albums Of 1988. Given Proper National Exposure. Great Cuts Include They Put Me In The Mix And Feel My Power. Another Star On The Horizon!!*

## RETAILER’S PICK

That's Ugly/Dance Of The Wizards–Amazing Wazards–Joey Boy

*Select-O-Hits Records
Manager: John Phillips
Location: Memphis, Tn.*

*Comments:
The Street Vibe On This Record Has Been Great. It Has Garnered Tremendous Response In The Mississippi, Louisiana And Tennessee Areas. It Is The Type Of Record That Will Sell Big Numbers. It Should Be A Big One For This Growing Miami Based Independent Label!*
Melody Maker Charts

England’s Top 10

Top 10 Singles
1. Don’t Turn Around - Aswad - Mango
2. Crash - The Primitives - RCA
3. I Know You Got Soul - Eric B & Rakim - Cooltempo
4. I Should Be So Lucky - Kylie Minogue - PWL
5. Joe Le Taxi - Vanessa Paradis - Polydor
6. Love Is Contagious - Taja Sevelle - Reprise
7. Drop The Boy - Bros - CBS
8. Ship Of Fools - Erasure - Mute
9. These Dreams - Heart - Capitol
10. Together Forever - Rick Astley - RCA

Top 10 Albums
1. Viva Hate - Morrissey - HMV
2. Introducing The Hardline According To Terence Trent D’Arby - Terence Trent D’Arby - CBS
3. Naked - Talking Heads - Fly
4. Harrys - Alexander O’Neal - Epic
5. The Best Of OMD - OMD - Virgin
6. Bridge Of Spies - T’Pau - Siren
7. Tear Down These Walls - Billy Ocean - Jive
8. Give Me The Reason - Luther Vandross - Epic
10. Popped In Souled Out - Wet Wet Wet - Precious Organization

Tokyo’s Top 10

Top 10 Singles
1. Paradise Ginga - Hikaru Genji - PONY/CANYON
2. Good Morning Call - Kyoko Kozumi - Victor
3. Kompai - Tsuyoshi Nagabuchi - Toshiba/EMI
4. Beyond The Time - TM Network - Epic/Sony
5. Down Town Mystery - Carlos Toshiki & Omega Tribe - VAP
6. Tokute Net - Yoko Minamino - CBS/Sony
7. You Were Mine - Toshinobu Kubota - CBS/Sony
8. Aita Kokoro No Shigotesu - Ra Mu - VAP
10. Daita Kurata - Linoni - Shizuka Kudo - PONY/CANYON

Top 10 Albums
1. Never Change - Tsuyoshi Nagabuchi - Toshiba/EMI
2. Stock - Akina Nakamori - Warner/Pioneer
3. Best Of Shonentai - Shonentai - Warner/Pioneer
4. Dragonquest III - Soshihe Densetsu - Apollon
5. Moral - Booby - Victor
7. Kagemu Nakaoka - Meiko Nakahara - Toshiba/EMI
8. The Seventh One - Toto - CBS/Sony
9. Rhapsody - Chage & Asuka - PONY/CANYON
10. Past Masters - Volume One - The Beatles - Toshiba/EMI

Tokyo News

TOKYO - JPRRA (Japan Phonograph Record Association) held an award ceremony of The 2nd Japan Gold-Disk Grand Prix at The Shin-Takanawa Prince Hotel on March 15, 1988. A list of award titles are as follows:

Album Of The Year:
Christmas Aids, Various (Classical) - New Year Concert '87, Karajan/Vienna Philharmonic (Jazz/Fusion) - Gift, Eddy Come

Tokyo’s Top 10 Albums
1. Never Change - Tsuyoshi Nagabuchi - Toshiba/EMI
2. Stock - Akina Nakamori - Warner/Pioneer
3. Best Of Shonentai - Shonentai - Warner/Pioneer
4. Dragonquest III - Soshihe Densetsu - Apollon
5. Moral - Booby - Victor
7. Kagemu Nakaoka - Meiko Nakahara - Toshiba/EMI
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9. Rhapsody - Chage & Asuka - PONY/CANYON
10. Past Masters - Volume One - The Beatles - Toshiba/EMI

Cash Box April 9, 1988
Like the old song begins, "I was born in Macon, Georgia." So, too, was Atlantic America recording star Randy Howard. Randy's current single, "I Make A Motion," a variety of songsthat had been released as the follow-up to his label debut, "Ring Of Fire," which made an impressive showing on the charts. Likewise, his self-titled debut LP is selling consistently and gaining considerable critical acclaim.

Randy sat in our Nashville office and related the long, tough road that led to his current major label contract. "I cut my first record in '68, when I was a senior in high school. I was playing local gigs, in Macon, six nights a week. I'd get out of school at one in the afternoon, go buy groceries until 6 or 7 o'clock, then, go play music until one or two a.m."

I got a job with The Buddy Knox Band. We had a local TV show in Macon. Through that exposure, some "backers" sent me to Nashville to cut that first record. I cut it and it was well received and continued...It was a big hit...in Macon and surrounding counties! In fact, it was the #1 record in Cochran, Georgia!

My parents insisted I go to college. So, I borrowed some government money and enrolled at Macon Junior College. I didn't even finish the first quarter. I took the remainder of the money, bought a guitar, and moved to Nashville!"

Randy Howard sold shoes when he arrived here. He pitched his songs on his lunch hours. He had seven different jobs and five different apartments during his first year in Music City. In stretching it to two and a half years, his biggest musical "break" was a substitute pickin' job in John Wesley Ryles' band for one week. So, after that one time, he moved back to Georgia. But, he never quite gave up his dream!

He worked as a deejay, picked at night, got a local TV show, formed his own record label, released 3 or 4 singles and an album, and worked clubs for the next eight years! In

1983, Randy was playing at the Whiskey River Club in Macon. Paul Hornsby, a producer for Capricorn, heard about him and came to one of his shows.

"I had a song I had written called "All-American Redneck." Paul took me in the studio to cut that one song, and we wound up doing an album. Paul shopped it, and I got a deal with Warner & Viva. I was on the label with David Frizzell, Shelley West, Ray Price and Porter Wagoner.

My album was kind of a cult album, but it went to #41 on the charts, and the single tore up the jukeboxes and charted strictly on sales. It got me a lot of attention in major press because it was controversial. But, shortly after, the label folded. So, I moved back to Nashville in '84. I had made some good contacts by that time. I figured it should be easier this time."

Again, he smiled. "It only took three more years! I hung around Nelson Larkin's office a lot, because my good friend, Bruce Burch, was writing for Famous Music. It was a year and a half before Nelson got to know my name. But, after two years, I caught him at a weak moment and he consented to record me!"

The rest of the story...is recent Nashville history!

Joe Henderson

COUNTRY

RAY PRICE-Just Enough Love-Step One, SOR-0033

This is, without question, the best Ray Price album since his "For The Good Times" product! The master of country music gives us not only a variety of songs and tempos, but a variety of pure listening beauty. Two hit singles, "Big Ole Teardrops," and the title cut, have already been successfully pulled from this LP. And, if they choose, any of the others are singles material. However, the first cut on the album is the now classic "Wind Beneath My Wings"...if you appreciate classic country beauty, just you listen to this one!

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

- Available on Compact Disc
- Platinum (RIAA Certified)
- Gold (RIAA Certified)

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<td>29 LILAC AFFAIRS</td>
<td>RANDY SMITH</td>
<td>MCA (42732)</td>
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<td>30 BLUE SKIES AGAIN</td>
<td>JOHN ANDREWS</td>
<td>RCA (MC 2032)</td>
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<td>DOLLY PARTON</td>
<td>Curb (MC 40648)</td>
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<td>33 I'M GONNA LOVE HER ON THE RADIO</td>
<td>CHARLEY PRIDE</td>
<td>RCA (MC 5488)</td>
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<td>34 WHEELS *</td>
<td>RESLIES HEART (MC 485)</td>
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<td>35 MAPLE STREET MEMORIES</td>
<td>THE SKILLED BROTHERS</td>
<td>Mercury/Polygram 425-454</td>
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<td>36 A MAN CALLED ROSS</td>
<td>WAYLON JENNINGS</td>
<td>MCA (MC 40238)</td>
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<td>37 COME ON JOE</td>
<td>JERRY ALLEN/ALABAMA</td>
<td>MCA (MC 4895)</td>
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<td>EDDY RAVEN</td>
<td>RCA (MC 6855)</td>
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<td>RICKY STONE</td>
<td>RCA (MC 4063)</td>
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<td>40 RIVER OF TIME</td>
<td>MICHAEL MARTIN MURPHY</td>
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<td>41 OCEAN FRONT *</td>
<td>PROPERTY</td>
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<td>43 FOSTER AND LLOYD</td>
<td>OLAF DOYD</td>
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<td>44 CONVERSATIONALIST</td>
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<td>45 HOLD ON NITY GRITTY DIRT BAND</td>
<td>WARNER BROS. (MC 42573)</td>
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<td>46 GRILLIN'</td>
<td>BAKER CONNOR</td>
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<td>47 HEARTBEAT</td>
<td>THE O'KANES/COLUMBIA (MC 4094)</td>
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<td>&quot;THE O'KANES&quot;</td>
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<tr>
<td>49 THE TIDE</td>
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RAY PRICE-Just Enough Love-Step One, SOR-0033

This is, without question, the best Ray Price album since his "For The Good Times" product! The master of country music gives us not only a variety of songs and tempos, but a variety of pure listening beauty. Two hit singles, "Big Ole Teardrops," and the title cut, have already been successfully pulled from this LP. And, if they choose, any of the others are singles material. However, the first cut on the album is the now classic "Wind Beneath My Wings"...if you appreciate classic country beauty, just you listen to this one!
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>First Week</th>
<th>Peak Position</th>
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<td>I'M A SURVIVOR</td>
<td>George Jones</td>
<td>Columbia 34-07148</td>
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<td>51</td>
<td>IF YOU CHANGE YOUR MIND</td>
<td>Rosanne Cash</td>
<td>Columbia 38-07146</td>
<td>58</td>
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<td>52</td>
<td>TOO GONE TOO LONG</td>
<td>Randy Travis</td>
<td>Warner Bros. 7-28264</td>
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<td>53</td>
<td>TRAINS MAKE ME LONESOME</td>
<td>Marty Haggard</td>
<td>MCA 78-72103</td>
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<td>HIGH RIDIN' HEROES</td>
<td>David Lynn Jones</td>
<td>Mercury (Polygram)/870-127-7</td>
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<td>55</td>
<td>BIG OLE TEARDROPS</td>
<td>Roy Price</td>
<td>Step One SCR 383</td>
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<td>56</td>
<td>I TOLD YOU SO</td>
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<td>THIS MISSIN' YOU HEART OF MINE</td>
<td>Sawyer Brown</td>
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<td>I HEAR THE SOUTH</td>
<td>Vassar Clements</td>
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<td>IF IT DON'T COME EASY</td>
<td>Tanya Tucker</td>
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<td>Ballie and The Boys</td>
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<td>SO FAR NOT SO GOOD</td>
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<td>MIRRORS DON'T LIE</td>
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<td>I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE</td>
<td>The Shooters</td>
<td>(Step One) SCR-384</td>
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<td>THE RHYTHM OF ROMANCE</td>
<td>The Kendalls</td>
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<td>I WILL WHISPER YOUR NAME</td>
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<td>Margo Smith</td>
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<td>WE WERE LOVERS IN THE FIFTIES</td>
<td>Johnny Travis</td>
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<td>I'M STILL YOUR FOOL</td>
<td>David Slater</td>
<td>Capitol 44129</td>
<td>76</td>
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<td>I CAN'T TAKE HER ANYWHERE</td>
<td>Darrell Holt</td>
<td>Anoka Air 221</td>
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<td>SETEM UP JOE</td>
<td>Vem Gosdin</td>
<td>Columbia 33-0761</td>
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<td>LEAVE ME SATIFIED</td>
<td>Tiny Tim</td>
<td>(Int'l) 1993</td>
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<td>FACE TO FACE</td>
<td>Alabama 53</td>
<td>RCA 5238-7</td>
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<td>WHO EVER LOST YOU (MUST BE LONELY TONIGHT)</td>
<td>(Country Pride CP 0006)</td>
<td>Brian Bate</td>
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<td>MUST BE LOVE</td>
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<td>I'LL KNOW THE GOOD TIMES</td>
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<td>(Capitol) 34-07640</td>
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<td>A LITTLE BIT CLOSER</td>
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<td>THE OTHER WOMAN</td>
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<td>Rose King NR 17335-1</td>
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<td>BOOTS</td>
<td>Brenda Cole</td>
<td>Soundwaves SW-4900</td>
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<td>MISSIN' TEXAS</td>
<td>Kim Grayson</td>
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<td>ANYTHING THAT IT TAKES TO GET ME TO YOU</td>
<td>Jamie Lee Hewitt</td>
<td>(Silver Star SS 77033)</td>
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<td>TONIGHT SHE WENT CRAZY WITHOUT ME</td>
<td>Mike Lunsford</td>
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<td>HOLIDAY INN SHOWERS</td>
<td>Ronnie Godfrey</td>
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<td>I'VE TRIED TO MAKE IT WITH YOU</td>
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<td>PUT US TOGETHER AGAIN</td>
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<td>PERFECT STRANGERS</td>
<td>Anne Murray (with Doug Mallory)</td>
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<td>I WON'T TAKE LESS THAN YOUR LOVE</td>
<td>Tanya Tucker, Paul Davis &amp; Paul Overstreet</td>
<td>Capitol (Capitol) 44134</td>
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<td>LIFE IN THE CITY</td>
<td>Mike McGuire</td>
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<td>OH WHAT A LOVE</td>
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<td>LOVE AIN'T MADE FOR FOOLS</td>
<td>Kevin Pearce</td>
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<td>Desperado Boddana DMM 1001</td>
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<td>IF YOU WANT MY LOVE</td>
<td>Maura Sullivan</td>
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<td>SHALLOW WATERS</td>
<td>Tommy Sheer</td>
<td>(Playback Pl. 1306)</td>
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<td>99</td>
<td>FROM THE SWAMPS TO THE HEAVENS (IN A DAY)</td>
<td>Bobby Yates</td>
<td>(NSD 258)</td>
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<td>100 IN THE MORNING</td>
<td>Johnny Vyers</td>
<td>(NSD 260)</td>
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**COUNTRY**

**OUT OF THE BOX**

ROBIN LEE (Atlantic America, 7-99353) This Old Flame (3:16) (Ensign-BMI) (P. Wolfe, B. Borchers) (Producer: N. Larkin)

Robin Lee has a new major label contract, and what sounds to us like a major hit for her first release on Atlantic America. This lady sings as pretty as she looks. She has an exceptionally well-written song to promote a strong, but relaxing, performance. The lyric content should find its way straight into country hearts. “Warm your cold heart on this old flame,” Robin sings...well, our review panel did just that! Great first release!

**FEATURE PICKS**

JOHN ANDERSON (MCA, MCA-53307) It’s Hard To Keep This Ship Together (2:50) (John Anderson, Sweedy-BMI) (J. Anderson, F. Carter, Jr.) (Producers: J. Bowen, J. Anderson)

We smiled at the title, but the song has a mysterious sound to it, which is created by the minor keys in the composition. Markedly different product for Anderson but, perhaps, that is what caught our fancies.

MICHAEL MARTIN MURPHEY/RYAN MURPHEY (Warner Bros., 7-27947-A) Talkin’ To The Wrong Man (3:26) (Timberwolf-BMI) (M. M. Murphy) (Producers: S. Gibson, J. E. Norman)

Very unique! Ryan does a superb job and, of course, Daddy does an expected great job. This is a father/son “talk” ending up with what every man has always known...we really never know how to impress a woman. We predict a very popular response from the listeners!


At last! Loretta returns with a great single and on the MCA label. This mid-tempo release features pure country lyrics for the purest female country singer in the business. Welcome back to the charts, Loretta! We love it!

LORETTA LYNN SALUTES ROY ACUFF’S ANNIVERSARY ON ‘GRAND OLE Opry LIVE’ Loretta Lynn salutes King of Country Music Roy Acuff during a special one-hour tribute to him on “Grand Ole Opry Live,” TNN’s televised portion of the world’s oldest continuous running radio show The Grand Ole Opry. Acuff, celebrating his 50th anniversary with the Grand Ole Opry, was honored by a host of stars including Lynn, Dolly Parton, Porter Wagoner, Minnie Pearl, Chet Atkins, Fee Wee King, The Croc Brothers and the Stoney Mountain Cloggers and Brother Oswald.

**NASHVILLE NOTE-ABLES**

**The Kendalls...Talented, Charming And Positive!**

It was a delightful afternoon at our Nashville office. The weather was beautiful and everyone was looking forward to the approaching outdoor season with big smiles and good moods. What really topped off the day for us, however, was the appearance of Royce and Jeannie...The Kendalls! As usual, they were charming and positive as they greeted each of our Cash Box employees and expressed their appreciation for past publicity and attention. We, in turn, expressed the same for their outstanding talents and products from Step One Records.

Immediately, the interview turned toward their new single “The Rhythm Of Romance,” which has been out for just a couple of weeks, and has already captured Indie Spotlight and Dark Horse Consensus features from Cash Box. The up-tempo product is getting great response and acceptance from radio stations across the nation. We knew it would. It is a very strong product across the board.

The Kendalls, in their sincere modesty, gave much of the credit to producer Ray Pennington. Jeannie said, “Ray is very easy to work with as a producer. First of all, he gives us a lot of freedom in choosing our songs to record.”

Royce added, “Ray does something really like when he produces. He doesn’t sit in the control room behind the board. He comes right out into the studio with everybody. It gives us (singers, musicians and producer) a chance to communicate by glances and motions. He can simply look at us and we understand. We have never before had a producer so easy to work with.”

The Kendalls have been signed with Step One Records for a year now. They love their new-found home. I suppose the label “Indie” is still sticking to Step One but, believe me, if there is such a thing as a “major Indie”...Step One is a leader in this enthusiastic in their agreement about independent record companies. “Independents are good for country music!” said Royce. “They give a lot of artists the chances they need and deserve.”

With an earnest look, Jeannie reinforced her father’s words. “We feel we have done better on an indie label. We thoroughly enjoy the working relationship with the people involved...and, they give us a chance to put a lot of our personal thoughts and feelings into each project.”

World Class Talent is the booking agent for The Kendalls, and Royce and Jeannie commented that they had a good winter “on the road.” They play 125 to 150 road dates each year. They are extremely popular with the fans who attend their concerts. There is an easy explanation for their live show acceptance. They “sound” the same at a live performance as they do on a record! As The Kendalls explained, “We record line. We don’t like the overdubs, the ‘stacks’, etc... We make a determined effort to sound, live, like we do on our recordings. That’s the way we do it.”

It sounds simple enough, doesn’t it? Well, my friends, there is a lot of deception in the simplicity. It requires great talent and a lot of hard work. The Kendalls, the producer, the musicians and the engineer. And, when you attend a Kendalls concert, you will appreciate the talents even more!

Joe Henderson
**INDIE SPOTLIGHT**

**DAVID JONES** (Half Hour Glass, FHG-087-7) At The Drop Of A Hat (2:41) (Vogue, Partner-BMI) (R. Scaife) (Producers: J. Kelton, D. Jones)

Not to be confused with David Lynn Jones... but, this David Jones also an extremely talented new vocalist on the Nashville scene. In fact, he impressed our review panel so much that he earned this Spotlight honor and we'd do it again "at the drop of a hat!" Positive country lyrics set to a country-boogie melody, with some fine bass guitar work. Jones is smooth and comfortable with his delivery. The song theme deals with the fact that he is satisfied with what he has done with his life. He should be!

**INDIE FEATURE PICKS**


"Yeah... a real country boy tellin' how he misses Dixie (the place and the lady)... and, he tells us in a convincing manner! The producer gave Wess a chance on this release, and Wess "Cookes"! Hoo-ray for Wess Cooke and Dixie!

**THE FAMILY BAND** (Playback, P-1308) Alabama Shines (2:24) (Trackshot, Boliram-BMI) (J. Fuller) (Producers: J. Gale, J. Pierce)

Here is a true sample of America's music, as you might hear it, live, from my stage. It's a true country presentation that hasn't been "fiddled" with. We loved the family harmony and the enjoyable country lyrics. Break out the old banjo and join-in!

**LINNE TYNDALL** (Evergreen, EV 1071) This Is Me Leaving (3:29) (Alabama Band, AMR-ASCAP) (K. Staley, J. Gerrard) (Producer: P. McLaren)

Pretty things happen here... the singer, the production, and the song! Lynne surely knows how to sing a country ballad, and this one proves it. Look for eye-opening results from the radio reports on this one. It's a "stand tall" product.

**DARK HORSE CONSENSUS**

**KIM GRAYSON-Missin' Texas-Soundwaves, SW-4800-NSD**

Kim Grayson has captured the Dark Horse Consensus, this week, with her performance of this tightly-written country song. She has, no doubt, spurred the hearts and fancies of the majority of radio listeners as is evidenced by the reports of many stations across the country. To names a few: KWRE, KVQQ, WMTZ, WHPY, KFRD, WASP, KSO AND WAGI.

**CASH BOX INDIES CHART**

1 **IT GOES WITHOUT SAYING**
   Tim Madacho-Alpine
2 **FIRST IN LINE**
   Shuflette-Amp
3 **I HEAR THE SOUTH**
   Waase Clement-M-Nikata
4 **THE RHYTHM OF ROMANCE**
   The Kendalls-Step One
5 **BIG OLE TEARDROPS**
   Ray Price-Step One
6 **ECHO ME**
   Mango Smith-Playback
7 **WE WERE LOVERS IN THE FIFTIES**
   Johnny Travis-Tip
8 **I CAN'T TAKE HER ANYWHERE**
   Darrel Hall-Anoka
9 **LEAVE ME SATISFIED**
   Tiny Tim-MLT
10 **WHO EVER LOST YOU**
    Brian Bates-Country Pride
11 **MUST BE LOVE**
    Jubel-Storbrit
12 **I'LL KNOW THE GOOD TIMES**
    Country Ski-Hurley-Cannery
13 **THE OTHER WOMAN**
    W. Roberts-Rose King
14 **BOOTS**
    Brenda Cole-Melody Dawn
15 **MISSIN' TEXAS**
    Kim Grayson-Soundwaves
16 **ANYTHING IT TAKES**
    Jamie Lee Hart-Steven Star
17 **TONIGHT SHE WENT CRAZY WITHOUT ME**
    Mike Lunford-Evergreen
18 **HOLIDAY INN SHOWERS**
    Ronnie Godfrey-Playback
19 **I'VE TRIED TO MAKE IT WITH YOU**
    Wyatt Brothers-Wyatt
20 **THE STARS**
    Rosemary Sharp-Canyon Creek
21 **ME LETTING GO**
    Andy Lee Smith-McWay
22 **RAISED ON RADIO**
    Linda Wyatt-Charts
23 **CAROLINA BLUE**
    The Hinson Brothers-Killer
24 **SHOULDN'T IT BE EASIER THAN THIS**
    Chetley Pride-16th Avenue
25 **LOVE AIN'T MADE FOR FOOLS**
    Kevin Pearce-Evergreen
26 **OUT OF BEER**
    Johnny Paycheck-Desperado Badlands
27 **IF YOU WANT MY LOVE**
    Maria Sullivan-Playback
28 **SHALLOW WATERS**
    Tommy Shear-Galaxy II
29 **HAPPY DAY**
    Avondale-Halton
30 **CINDERELLA**
    Larry Lovett-Hey Ho

**The New Single from ROSEMARY SHARP**

"THE STARS" (CCR 880210A)
(Produced by Bart Barton)

is already capturing playlists everywhere.

"...Rosemary singles out an album cut by Reba McEntire and does it with a demanding performance. We have a feeling this release will draw a lot of attention! Listen and ponder!"

Cash Box
Indie Feature Pick
March 26, 1988

Canyon Creek Records
P.O. Box 31361
Dallas, TX 75231
(214) 750-0720

**THANKS** to all of the CASH BOX RADIO REPORTERS for my 4th chart song...

**"THE OTHER WOMAN"**
Rose King Records
(NR 17335-1)

DEBUTED - #80 (Bullet)

SPECIAL THANKS to STAN EDWARDS and the Staff at Country 93-FM in Corinth, N.Y. for all of your special help!

Cash Box
April 9, 1988
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**RAPPIN' WITH THE WRITERS:**

**LARRY CORDLE**

Larry Cordle was born in Cordell, KY where he was raised on a small farm. He was raised in a country music family. His grandfather, played the fiddle, and his parents sang in church. Coincidentally, Larry was a close neighbor of the now famed Ricky Skaggs. Larry and Ricky grew up together playing front porches for entertainment on weekend nights.

After high school, Larry moved to Columbus, Ohio and worked in a factory until joining the Navy in 1968. After service, he enrolled at Morehead State University in 1972. That's when he first began to experiment with songwriting, while performing with his own band. He found the opportunity to play some of his material to Ricky, who liked what he heard and told Larry he would call for some songs if he ever got a recording deal.

After graduating college, Larry went to work for a CPA firm and performed three nights each week. Three years later music won out. He hooked up with Skaggs, again, to cut an album which Ricky produced. The album was never released, but one song, "Highway 40 Blows," became a #1 hit for Skaggs in 1983. This was Larry Cordle's first cut.

Larry signed with Ricky's publishing company, Amanda-Lin Music and Jack and Bill Music, when Ricky entered a co-publishing and writing agreement with the West Music Group in 1984. Since then, he has had hits by many of Nashville's finest artists: Exile, Mel McDaniel, George Strait, Moe Bandy, John Anderson, Charlie McClain and Reba McEntire.

Joe Henderson

**CREDITS**

"Highway 40 Blows"...Ricky Skaggs

"Honky Tonk Crowd"...John Anderson

"I Don't Want To Mention Any Names"...Reba McEntire

"You Can't Straddle The Fence Anymore"...Moe Bandy

Joe Henderson
Kasey Hasegawa Is New President Of Taito Corp.

CHICAGO - Effective March 17, 1988 Mr. Kasey Hasegawa, who formerly served as president of Kyocera America Inc. in the U.S., became president of Taito Corporation, headquartered in Tokyo, Japan. During his tenure with Kyocera, Hasegawa resided in the United States, where the company operates a number of factories.

The new president was officially introduced at a company held meeting which took place in Reno, during the recent ACME '88 convention, where Hasagawa addressed the members of the Taito Corporation and Taito America teams and outlined some of his plans. "Taito Corporation has had a growing position in the entertainment software industry under the outstanding business philosophy of Mr. Michael Kogan, founder of Taito Corporation, and through the dedication and leadership of Mr. Nakamichi and his staff," he said. "Today, the goal of developing new markets with new and existing technologies continues.""Stressing the importance of a good working relationship and a "strong communication chain," he stated further that "you are all aware that we are in an industry where the consumers' desires change constantly. We must all be sensitive to these changes and address them accordingly."

Taito is currently finalizing arrangements for a distributors conference and product presentation, which is tentatively scheduled for April 29 in the Chicago area. At that time, the company will reveal its new "Twin Eagle" Kit and the American version of "Top Shooter," the gun game with redemption capabilities, which was introduced at the ACME show.

ACME '88 Gets Rave Reviews

CHICAGO - The 1988 American Coin Machine Exposition (3/11-13) concluded the most successful show in its three year history, at Bally's Hotel in Reno on Sunday, March 13. The three-day event featured 137 exhibitors displaying the latest coin-op products in 41,000 net square feet of space in Bally's Grand and Goldwyn Ballroom. The number of "first time" exhibitors totalled 32.

Total attendance was 4,392, representing a 19% increase from the 1987 ACME in New Orleans; and it was the climate this year that was the most healthy coin-op industry. Show management noted that the most substantial increase was evident in arcade operator and route owner/operator attendance. Arcade operator attendance was up 31% compared to last year and route operators at the show reflected a 23% increase form 1987.

"Bally's Hotel, and Reno, contributed largely to the overwhelming success of the show," according to David Wenner, executive vice president of AAMA, co-sponsor of ACME. "The ability to self-contain the entire exposition in one facility provided a highly concentrated coin-op nucleus for three intensive show days."

He continued, "A captive coin-op audience, playing and enjoying the same facility allows limitless opportunities to conduct business both on and off the show floor - whether it's in the elevators, in the restaurants or at the tables - and ultimately has a positive impact on show generated sales and leads."

A dynamic seminar program attracted double the attendance compared to 1987. This year's program addressed hard-hitting topics with key speakers in their fields addressing some standing room only crowds.

As noted by Frank Ballouz, president of AAMA, "In planning the show, special attention was given to offering programs geared to specific segments of the industry, as well as the industry at large, to give them something they can't get at any other trade show today." Ballouz added, "we went to keep them coming back year after year - and we went to continually look for new and innovative programs to attract an even broader operator and distributor base at the shows."

Evidence of these programs implemented at ACME '88 was the Opening Day Operators Breakfast which brought together a steady flow of operators from 8 am to 11 am; and clearly responded to the requests of operators for a meeting place to plan their strategies during the "Distributors Only" hours on the exhibit floor.

The "All-Show Complimentary Cocktail Party" on Saturday evening drew crowds in excess of 2000. A brief awards ceremony conducted by Play Meter Magazine recognized four manufacturers for excellence in their industry, as voted upon by operators.

Another "first ever" program, "Distributors Row," allowed ACME '88 distributors the opportunity to secure conference areas on the exhibit floor where they could establish their own base of operations at the show as well as schedule meetings.

The Spouse Program was another

50 Year Club Now Forming

CHICAGO - If you are among that select group of individuals who have served fifty years or more of their lives in the coin-operated amusement business, please write to "join the club!" and be prepared for a sizeable membership, since there are more of you that fall within most of us realized. If your tenure is in the upper 40's, you can look into the possibility of acquiring this option as well.

The idea for this venture came from Al Rodstein, who's had more than five decades in the coin machine business, as a distributor; and, with the cooperation of Ed Adum of Replay Magazine, the reality began taking shape early this year. The first organizational meeting was held in

NEW ARRIVAL! Marcio Bonilla, vice president of Marketing at Taito America, Inc., has announced that Anais Bonilla, named president of their first child, a baby boy, who arrived on March 9, 1988 at Rockford Memorial Hospital. The baby, Marcio Antonio Bonilla, born after his father, weighed in at 6 pounds, 11 ounces and was 18 1/2 inches long at birth. Leave it to Marcio to provide full specifics - and isn't he the proudest looking dad in this photo! We'd like to extend our sincere congratulations to the new parents.

Cash Box April 9, 1988
Virginia Firm Sentenced In Illegal Games Case


Hunter himself was sentenced to two years probation, 200 hours of community service and was fined $40,000. Hunter Vending Company was fined $40,000 as well. Judge Hilton ordered Hunter to pay the fines within 90 days, according to AAMA. AAMA noted that Hunter previously pleaded guilty to conspiracy charges relating to the importation of non-copyrighted boards and Hunter Vending Company previously pleaded guilty to one count of smuggling on January 22, 1988. In addition to the sentencing, U.S. Customs agents previously recovered approximately 230 illegal boards, 89 cabinets, two trucks and approximately $5,000 cash from seized illegal games.

Robert C. Fay, director of industry affairs and enforcement for AAMA, stated that the conviction of Hunter and his company again illustrates the fact that operators who import, distribute and operate illegal video games can receive a criminal record for violating federal copyright, trademark and smuggling laws.

Merit’s ‘Pub Time Premier Edition’

The new “Pub Time Premier Edition” video dart machines, introduced by Merit Industries at the March 11-13 ACME convention in Reno, represent the culmination of an extensive engineering effort by the company to develop a soft-tip dart machine with every conceivable convenience and software feature. The reception given the new models was nothing short of overwhelming, according to the company.

Premier Edition is packaged in an outstanding new cabinet that comes in two decor themes: all black with yellow, red and violet trim, along with a target in yellow/red/black; and a beige-tone front with black cabinet trim and the familiar red/white/blue targets. The striking new “Authentic” dart color targets, featuring segments in red/black/green/beige were also shown for the first time and are equally appealing in either cabinet decor. All targets come with the double bullseye and target Catch-Ring.

The slim-line Premier cabinet features superior lighting with a no-shadow overhead light. The target section, unlocked at the top in front, swings down to a horizontal rest position. Total access to all components (monitor, power supply, PCB, buttons and wiring) is achieved without having to move the game at all. Service people will appreciate the fact that they will not have to contend with falling segments while doing maintenance on a target or matrix car.

The new software adds stability to the machine, both for play and during service. Below the top section is a wide opening dual chute coin door that can be fitted with a dollar bill unit; and the machine employs an advanced credit system. The new software allows players to deposit any amount of coins of dollars in advance, select the game they want, and push a 1,2,3 or 4 player Start Button to begin the game. All unused credits are saved for later and are displayed. Until the first dart is thrown, players can be added or deleted, and the game changed if desired.

Once a game begins, all scoring information is clearly displayed on the amber monitor screen. At the end of any ~Ol game, or Hi-Score, Merit’s exclusive copyrighted STAT-PAK software takes over. It computes and displays on-screen each player’s game statistics for average points per dart, tons and hat tricks. The dip-switchable feature was developed especially for league play and was enthusiastically received by league-oriented operators.

Premier Edition’s game library contains twenty-five of the most popular games, including Cricket, and all ~Ol variations. More games may be added simply by replacing a game chip. Coming soon is a 4-player Cut-Throat Cricket.

Operators can select from three pre-programmed eight-game menus (with fixed pricing) or any custom select their own combination of eight games with any desired pricing.

The software includes full bookkeeping for tracking game popularity, memory back-up for credit information, and complete diagnostic test modes.

Commenting on reaction to the new models, Mort Ansky, Merit’s vice president, said, “The deluge of response since the show has been phenomenal. We are working closely with all our distributors to ensure that all areas of the country receive full support from the factory.” Further information may be obtained through factory distributors or by contacting Merit Industries P.O. Box 5004, 2525 State Road, Bowling, PA 19020.

ACME (Continued from page 29)

Club (Continued from page 29)

Adlum’s suite at the ACME convention in Reno, with a number of fifty year veterans in attendance. Al Rockstein was named president.

Sol Lipkin of American Shuffleboard, another prominent fifty year veteran — and still counting — was present at the meeting and is very enthusiastic about the club. “I think it’s a great idea,” he said. “There were a lot of familiar faces at the meeting and, as word got out on the convention floor, more people expressed interest in joining.”

Seeburg’s Bob Brether, with 56 years chalked up — and still counting — also attended and signed up for membership. Bob started out in coin biz as a teenager, working for low wages, his goal being to earn enough money to buy a car; not realizing at the time, however, that he would so captivated as to stay on and make the coin machine business his career. “The club will allow us to maintain communication with our colleagues and enjoy social get-togethers which can be scheduled during the trade conventions we all attend each year” said Bob. “I’m really proud to be a part of it.”

Both gentlemen started naming some of the people who either attended this first meeting or who quality for membership — such as Paul Calamari, David Rockoff, Gordon, John Chapin, Herb Perdue, Ron Rood, Si Redd, Lou Baab and Lou Pachek — and the lost goes on...
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