Cash Box Salutes The 100th Anniversary Of The Jukebox
The new, all-English album that speaks to every heart.
Including the first single, "My Love," written by and featuring Stevie Wonder.

On Columbia Records, Stereophonic and Compressed Discs.
May 31, Boston, MA — Great Woods
June 1, Columbia, MD — Merriweather Post
June 4, Chicago, IL — Poplar Creek
June 7, St. Louis, MO — The Fox
June 11, Albuquerque, NM — Tingley
June 12, Las Cruces, NM — Pan Am Center
June 16-19, Los Angeles, CA — Greek Theatre
June 23-25, Los Angeles, CA — Greek Theatre
June 29-30, Milwaukee, WI — Riverside
July 1, Detroit, MI — Fine Knob
July 5-7, Holmdel, NJ — Garden State
July 9, Wantagh — Jones Beach
July 12, Miami, FL — Miami Arena

*Appears courtesy of Motown Record Corporation. Produced by Humberto Gotico, Tony Renis, Julio Iglesias, Stevie Wonder and Ramon Arenas.

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AS IF A PLATINUM DEBUT ALBUM
ISN'T PROOF ENOUGH...

"I'LL PROVE IT TO YOU."

GREGORY ABBOTT'S
NEW ALBUM, SINGLE AND VIDEO
ARE PROOF POSITIVE.

ON COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.

Produced by Gregory Abbott for SBK Record Productions, Inc.
Executive Producer: Charles Koppelman

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WINNER'S CIRCLE
LOST IN YOU
Rod Stewart
Warnor Bros.

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
FROM THE NICKELODEON TO THE JUKEBOX, IT'S BEEN ASCAP FOR THE EXTRA PLAY. ASCAP CELEBRATES A CENTURY OF JUKEBOX HISTORY.
Mel Ilberman Named Senior VP, CBS Records Division

NEW YORK – Mel Ilberman has been named senior vice president, executive assistant to the president of the CBS Records Division, by Division president Tommy Mottola. Ilberman will be involved in the administration of all aspects of CBS Records’ U.S. activities under the direction of Mottola.

Ilberman comes to CBS from PolyGram, where he has served as executive vice president since 1982. Prior to joining PolyGram, he had been general manager of CBS Songs; prior to that, he held a variety of executive positions at RCA, including director of financial operations, vice president of commercial operations, vice president of business affairs and associated labels, and vice president of business affairs and international.

Quartararo To Senior V.P. Virgin

LOS ANGELES – Phil Quartararo has been promoted to Senior Vice President, Promotion and Marketing, Virgin Records. The announcement was made May 6th, 1988 by Jeff Ayeroff and Jordan Harris, Virgin Records Co-Managing Directors. In this position Quartararo will help conceive and oversee the overall promotion and marketing strategies of the company. Quartararo originally joined Virgin as Vice President of National Promotion. Previously he was at Arista Records in New York as Vice President of National Singles Promotion and started his career with A&M as a College Promotion Rep.

E.T. Comes Home On Video

By Julius Robinson

LOS ANGELES – In a cooperative agreement between MCA Home Video, Steven Spielberg’s Amblin Entertainment and Pepsi-Cola, E.T. The Extra-Terrestrial will be released on video October 27th at $24.95. The announcement was made at a May 5th Universal City, CA press conference by Sidney J. Sheinberg, President of MCA Inc. and Gene Giaquinto, President of the MCA Home Entertainment Group. The price, already less than a third of the normal retail list of most “A” titles, will be further reduced through a special $5 rebate offer with proof of purchase from Pepsi-Cola, lowering the video’s price to $19.95. The rebate offer is limited through January 30th. There will be no pay-per-view or cable release of the film during the promotion. The video itself will be available for an unspecified limited period. A portion of proceeds will be donated to the Special Olympics. The release of E.T. is an important event in the history of video marketing. Since its original theatrical release in 1982 to rave critical reviews, Spielberg’s heartwarming story of a boy’s friendship with a lovable alien became the largest grossing film of all time, garnering a monumental $700 million in box office revenues. This unprecedented popularity of a one-of-a-kind film has led to a marketing strategy focusing on sell-through over rental, hence the reduced retail price and mass blitz. The Pepsi tie-in not only includes a rebate program but a cooperative ad campaign with MCA that is estimated to have a $25 million dollar budget.

Roger Enrico of Pepsi detailed television spots that would star E.T. himself. Additionally there will be Pepsi sweepstakes with a 100,000 $10000000 giveaway videos. Enrico called the E.T. campaign “the largest promotion Pepsi has ever run.”

In total video cassette sales, it is expected that E.T. will surpass the current sales leader Top Gun (Paramount), which has sold more than 3 million units at $26.95.

MCA Launches Uni Records

MCA has announced the launch of Uni Records, which the company describes as a British/American street-oriented rock label. David Simone, former head of Arista and Phonogram in the United Kingdom, has been named president of the new label.

In making the announcement, Irving Azoff, president of MCA Music Entertainment Group, said “We conducted an extensive search for all the elements to properly launch this important new addition to the MCA Entertainment Group. David Simone’s industry experience is world-wide.” Simone has worked in the UK with such successful acts as Haircut 100, the Thompson Twins and Def Leppard.

Simone said the label will aggressively pursue performers who are “on the forefront and cutting edge of rock music.” So far the Uni roster includes several new British artists, including Cactus World News, Transmission Vamp, Wet Wet Wet, and Big Bam Boo. The label will also concentrate on urban music, with the Strong City Records roster and r&b superstars Eric B & Rakim.

BACHELOR NUMBER ONE? – Pictured during CEMA’s recent convention in Los Angeles are (1 to r): Joe Smith, President and Chief Executive Officer, Capitol Industries-EMI, Inc.; Bhs-

uar Menon, Chairman and Chief Executive Officer, EMI Music Worldwide; Nikki Vallet, Vice President, Alternative Marketing/ Administration, CEMA; and Dennis White, President, CEMA.
Cafe 50’s – Jukebox Is Core Of Business

By Julius Robinson

LOS ANGELES – Walking into any one of the three Los Angeles area Cafe 50’s restaurants is a little like stepping into a time machine and going back to the era of Ike and Elvis. Although designed from scratch, they look like they were built 30 years ago. The busy Van Nuys store features chrome rimmed counters, walls covered with fifties movie posters, and the aroma of a varied selection of food from hamburgers to fresh trout to Chicken Florentine. One of the most important elements that creates the mood is the jukebox. The Sherman Oaks restaurant features Seeburg machines with individual terminals for each table (wall boxes). The terminals allow for easy access to record selection for the customer. Craig Martin, co-owner of the restaurants spoke to Cash Box about his system.

"The jukebox is the core of our restaurants," says Martin. "Everything revolves around the nostalgia of the music. My record selection goes from 1950-1963. The machines are priced like 1957, with 3 selections for a quarter, one for a dime. At my Venice store I’ve got everything priced pre-1957, at a nickel a song and six songs for a quarter. The problem I had was getting the credit units back to the lower price, so the other Sherman Oaks and Hermosa Beach locations remain a dime minimum. I’m in the business to sell food, not to make money off of the machines. That’s why I don’t charge a lot of money."

Some restaurants go a quarter a song.”

Martin wanted every element of his restaurants to be authentic, so he searched and found vintage fifties jukeboxes.

"I’m a stickler for detail...I have original Chicago soda fountains for example. In my stores the first thing you see is the jukebox, it sets the tone for our kind of operation. I bought my own systems from operators that had them sitting in warehouses. My partner, he’s a grease-monkey, he gets into fixing them. I have a friend who works for IBM who used to fix jukeboxes as a summer job back in Jersey. My managers know how to deal with coin jams. So my maintenance is low.”

"I pay an operator’s fee and buy records, but the machines pay for themselves, not to mention creating the atmosphere we want.”

"One adjustment I had to make was to make the machines track lighter. I found that my older originals were ok, but new reissues are mastered on cheaper vinyl and wear out faster. The adjustment alleviated the problem.”

Martin found that the boxes were integral part of the ambience of his fifties diner concept, and well worth the time required to train employees on how to maintain the jukeboxes.

Martin concludes, "You’re only as good as the people that are running the system for you.”

The Best Jukebox in America

by Joe Williams

If you want to find the best jukebox in America, you’ll have to go to St. Louis, Missouri, to a funky strip of Delmar Blvd. called the University City Loop and a popular watering hole called Blueberry Hill. Blueberry Hill is like a museum of pop culture stuffed into a crowded bar. In display cases along the wall, Howdy Doody lunchboxes and vintage Superman comics peer out at the patrons, many of whom are students at nearby Washington University. On a ledge above the dining area, a man-sized marionette, a ceramic Pan and gigantic pelican hold court. The walls are decked with vintage automobile parts and enormous reproductions of St. Louis Cardinal

(Continued on page 35)
POINTS WEST

BLURBS, BLURBS, BLURBS — On May 22, A&M recording artists Big Pig will headline The Roxy — two nights later, on May 24, Island recording artist Melissa Etheridge will appear at the famed Sunset Strip nightspot...The Pogues will perform at the John Anson Ford Theatre on June 4...On June 7, Goffen will issue new LP's from both Steve Forbert and The Sun And The Moon (formerly Chameleon U.K.)...Rodney Crowell will perform at The Roxy on June 8 in support of his excellent new Columbia LP, Diamonds And Dirt...I.R.S. Records will release Rating Roger's solo debut LP, Radical Departure, on June 20. The album was co-produced by Roger and Colin Fairley...Goffen will issue Jimmy Page's long-awaited Outrider LP on June 21 - the advance single will be titled "Wasting My Time." Guests on the forthcoming project include Robert Plant and Jason Bonham...The Neville Brothers have signed to A&M and soon will head into the studio with Daniel Lanois producing...Be on the lookout for upcoming albums from Sam Phillips (Virgin), Brian Wilson (Warner Bros.), Crowded House (Capitol), Robert Palmer (EMI-Manhattan), Jane's Addiction (Warner Bros.) and Devo (Enigma)...and don't forget to celebrate Nancy Sinatra's birthday on June 8...Enough said...

Burt Bacharach — His critically acclaimed Elektra debut LP is currently bulleted its way up the Cash Box album chart...the first single, "Fast Car," is enjoying MTV exposure...now it appears that radio is beginning to take notice as well. For those of you who are unaware, you don't know what your missing.

I'LL HAVE MY MACHINE CALL YOUR MACHINE, BABE— Sure, we were scared when Epic's Hanna Bolte called Points West asking for some pub on the label's Killer Dwarfs. Of course we were frightened when she gave us a frame by frame description of their current video. But nothing...nothing, could have prepared us for her blaring the band's current single, "We Stand Alone," in its entirety over the phone — pausing only once to say "listen, guitar solo!" That new form of promotion in itself merits mention.

SOMETHING TO KEEP YOU CONTENT... — Both Joan Armatrading and Marti Jones have new A&M albums on the way. Until next week...

Tracy Chapman — Her critically acclaimed Elektra debut LP is currently bulleted its way up the Cash Box album chart...the first single, "Fast Car," is enjoying MTV exposure...now it appears that radio is beginning to take notice as well. For those of you who are unaware, you don't know what your missing.


"PAT ON THE BACK" AWARD of the month goes to Motown Records for re-releasing Marvin Gaye: A Musical Testament 1964-1984, a two-record set compilation featuring some of the finest moments in the legendary performer's career. Among the 21 tracks included on the collection are "Try It Baby," "When Did You Stop Loving Me, When Did I Stop Loving You," "Lil' Darlin' I Need You" and "His Eye Is On The Sparrow." Also featured is Gaye's breathtaking, soulful (and previously unreleased) reading of "The Star-Spangled Banner," recorded live during the 1984 NBA All-Star Game. A must...

THIS JUST IN... — For those of you who have been holding your breath, you'll be glad to know that original Sweet members Brian Connolly and Steve Priest have reunited and signed a worldwide deal with the MCA-distributed Mechanic Records label. Mechanic prez Steve Sinclair says, "Sweet's influence on generations of bands, including contemporary rockers from Krokus to R.E.M., makes them relevant for the late eighties and beyond."

PROMOTION OF THE MONTH — A flyer for the upcoming Paramount Home Video of Brain Damage offers a helpful in-store promotion idea: "Attach toy rubber eels to your sales staff, to your front door, and anywhere else where it'll look like a spooky invasion of parasites." Just thought that you would want to know...

House Of Schock

Los Angeles — Capitol Records have recently released the self-titled debut album from House Of Schock — a new band formed by Gina Schock and Vance DeGeneres. The names Schock and DeGeneres may sound familiar to some: Schock enjoyed tremendous national exposure as drummer for the hugely successful (now defunct) Go-Go's; bassist/ songwriter DeGeneres was a founding member of New Orleans' The Cold, one of the most successful regional bands of the last decade. Upon meeting a couple of years back, the two decided to combine their unique talents and form a partnership — which would later result in House Of Schock. The finished project showcases one of the freshest and most exciting new bands to emerge in years. Recently, both Schock and DeGeneres spoke to Cash Box, discuss-

Vance DeGeneres & Gina Schock discussing the band and their new album.

Right now, I'm strong as I can be 'Cause I'm not so easily broken
This time no one else decides for me
This time...

— "This Time"
NEW YORK – Singer, producer, songwriter, and instrumentalist Craig Holliman has this to say of Cinema, his Michigan based funk quartet: "I want to communicate that there’s an alternative to the same-old-same-old. When I first started the concept of Cinema it was really to get away from the Minneapolis thing...I wanted to do something different from what everybody else was doing, and I wanted Cinema to be the next main thing for the 90s. I just wanted everyone to know that there’s someone new coming, and we’re going to be killing, and we’re going to be making music that’s going to be strong, and it’s always going to be visual. It’s going to be a fun, hard hitting thing. Another new power thing that just came from nowhere."

Well, not exactly from nowhere, as the sweet longing of the new single, the ballad “New Girl Now,” isn’t even entirely different from the catchy groove music of Prince. But the sound of Cinema’s debut, Wrong House (A&M) is fresh, fun, and hard hitting for sure. Formed about two years ago when Holliman was signed to A&M, Cinema fuses street beats and pop hooks. Intricate rhythmic jams like “Put You In My Pocket” and “Cinema 6” blend hip hop energy with catchy melodies.

“At the time that I was working on the songs for this album, I was hearing a gap in music,” explains the soft spoken Holliman. “The strongest stuff I was hearing were these street rhythms and stuff. But it was missing songs. All these street things were really happening. If you’re outside, just out, you’d hear that everyone was listening to the stuff. But there was another group of people that was missing the whole thing...So I just wanted to bring the two together.”

Holliman started his serious musical efforts with the group, but quickly switched to bass at age 12, playing in several bands throughout elementary school and high school. Eventually, he joined the Michigan club band Alpha, and stayed with them for almost five years. “I couldn’t get anyone to play the ideas I was hearing in my head, as far as original material. That’s one of the reasons I moved on to keyboards. And those work out so good to just playing Top 40, because you know the money is really good.”

But Holliman was more ambitious, “I was saving my money, buying recording equipment, trying to get the guys to record, because they were really talented. They just weren’t interested.” He built up his home studio, worked on his demos, and no fewer than seven companies were involved in the bidding for Cinema. The band that eventually committed to A&M includes vocalist Kimberly Ober, guitarist Produce, drummer Mark London, who was the nephew of one of the members of Alpha, and drummer Christopher Buckingham, a friend of London’s.

What does Cinema strive to do? Holliman explains, “I like creating an attitude in people when they hear the songs. If they’re interested, if they really get into their heads or to jerk their bodies around because the beats are killing, then that attitude. Or if it means to be really quiet or reflective or maybe cry or something, from one of the ballads or something, I want to create that attitude.”

The Go-Go’s were easily one of the most successful bands to emerge in the eighties; Shockey explained the problem she faced when the band dissolved, “At first I was really confused, I didn’t know what to do. The same way if you’re married and you have a break-up...you feel lost initially. You don’t know what to do or who to turn to. I knew that I wanted to continue working in the music business...I had started writing in the last year with the Go-Go’s more than I ever had - you know how it is when you get something new you get really excited about it and you want to do everything you can do, and it can be exhausting. I had a kid with a new toy, and writing was my little new toy...I was starting to develop my writing, in the process trying to find other people that I could work with...soon it became apparent to me that the smartest thing that I could possibly do would be to find one other person to work with...then I found Vance and my prayers were answered.”

DeGeneres, who was involved with several bands in his native New Orleans, explained his decision to Shockey on the West Coast, “Owen and Family LP indicate the growing importance of world beat. But in the confusion of licensing deals and American releasing that we’re currently into, it’s impossible to know what the stuff is, where it comes from, when it was made, or who plays on it. Take, for example, Wende Zak’s record by The Real Sounds released through Rounder last winter. The eleven piece band is composed mostly of Zaireans who live in Zimbabwe. Their music draws on Souks, also on the Guitar-happy jilt-by-sound of fellow Zimbabweans The Bhrundo Boys (who have a record due this summer from Mango/Island), but they have a horn section that is really quite something. The record has no liner notes, and beyond a personnel list and the location of the recording studio, little information on the band. It’s a great record, but I feel damn ignorant every time I listen to it. I can understand the reluctance of record companies to put long, dull ethnomusicological notes on the back of their records. I’d be like giving the listener a homework assignment. But I can’t understand how Shanachie, Rounder, and Virgin ($13.95) (whose liner notes are often confusing) expect to build a market for world beat in an atmosphere of absolute ignorance and exotic mystery. The music will attract the same small crowd of hipsters and dilettantes as usual. Great as it is, The Heartbeat Of Soweto doesn’t have a word of explanation. Where’s the geographic, cultural, linguistic, stylistic differences between the various artists? More importantly, which artists are Zulu, Shangaan, Tson- gay, etc.?”

The answer to these and other questions can be found in The Da Capo Guide To Contemporary African Music (Ronnie Ross and Matthew P. Paulson). Although the encyclopedia of African pop, it’s the best, if not only, complete reference available. Graham goes country by country through Africa, briefly describing its music and geographic, cultural, and political elements, and offering occasional encapsulations of political history. Indispensable biographical information and discographies are provided for major pop composers. Maps of each country provide clear geographic specificity, and more importantly show linguistic/tribal regions (i.e., cultural boundaries) as well as political borders. Graham’s fear that regional folk musics are being destroyed by record companies eager to make money is a naive understanding of our own media and industry, but his scholarship is exhaustive.

TASTY BITS – The Rascals have announced a reunion tour following their 35th birthday extravaganza. Three of the four original members – Felix Cavaliere, Dino Danelli, and Gene Cornish – will get back together to work out on classics “Good Lovin’,” “Groovin’,” “You Better Run.” Initial dates have them opening their tour June 21 in Columbus, OH and finishing August 23 at the United Center in Chicago. With two stops in the NYC area, the Meadowlands, June 24, and the Nassau Coliseum, June 25, Mitch Ryder is scheduled to open for part of the tour...Pretty Poison at the Ritz, May 21...Also at the Ritz, NY Live, a chance to support local artists. Featured: Slander, Doug Wimbish, and the All Stars Of Angels...First release on the new Bug Records label (distributed through Capitol) is a Willie Dixon album produced by T Bone Burnett. They’ve released their second album of Northern soul tracks for the likes of Muddy Waters and Howlin’ Wolf than his performing, recorded the album in four days directly to two track. Look for a summer tour...Joe Levy

She is 12 years old with a voice to be reckoned with. On this pop/dance tune she skips merrily into your heart and keeps you hooked.

IRON MAIDEN - Can I Play With Madness (3:31) - Capitol (P-'B-44154) - Zomba Enterprises Inc./ASCAP - Smith-Dickinson-Harrison - Producer M. Birch

Raging, pulsating metal that should shake up a few speaker cabinets and damage eardrums. Hit top of charts in U.K.

EURYTHMICS - You Have Placed A Chill In My Heart (3:50) - RCA (8619-7-RAD) - BMG Music Ltd./ASCAP - A. Lennox-D. Stewart - Producer: D. Stewart

Once again, Annie Lennox proves that she is the supreme funk-rock queen, with an edge in her delivery that bites as it allures. Hit across the board.

POISON
Open Up and Say...Ah! - Enigma/Capitol (Cl 45993) - Producer: Tom Werman - Bar coded

The leading exponents of glammy pop metal are back with a follow-up to last year's debut smash. This is seamlessly hooky, anthemlic metal that never gets out of control. These guys are just hard enough for the headbangers, just suggestive enough for the boys on the make and just pretty enough for the new generation of girl metal fans. Highlight: A sassy remake of Loggins and Messina's "Your Mama Don't Dance." This'll sell a ton.

Graham Parker - The Mona Lisa's Sister - RCA (8316-1-R) Producers; G. Parker, B. Schwartz - Bar coded

The man whose two middle names are "Influential" and "Overlooked" has released another characteristically clever and biting LP. Yet now there's a wisdom behind the hooks and wordplay, as evidenced by "Don't Let It Break You Down." He even throws in a cover of Sam Cooke's "Cupid" to prove that he's really a softy.

CHIEFS OF RELIEF - Chiefs Of Relief - Sire (9 25703-1) - Producer: R. Gottehrer, J. Lesser - Bar coded

To call a record bubblegum-metal-rap is no help at all, but that's as good a description as this for this rousing platter. Imagine the Beastie Boys and Adam Ant duking it out for world supremacy. This is bullishly affecting, with metalloid guitars and call-to-arms vocals. Ex-Pistol Paul Cook is delightfully bombastic on drums.

SPOOKIE - Spookie - Columbia (BFC 40987) - Producer David Kahne - Bar coded

Spookie is a young-very young-soul/pop singer with a string of influences that stretch from Cab Calloway to Elvis Presley to Smokey Robinson. His material ranges from breezy jitterbug to Motown sweetness, uniquely seasoned with synthesizer and falsetto. An impressive, one-of-a-kind effort.

THE DAZZ BAND - Rock the Room - RCA (6928-1-R) - Producer: Eumir Deodato - Bar coded

This sharp new Dazz Band offering runs the gamut of funk/R & B stylings, from tender ballads to Princely grooves to the jaunty single "Anticipation." This clean, high-tech production has a tune for every mood, with a slight nod to the shake-yet-booty factor.
Gould Reelected ASCAP Head

NEW YORK – Morton Gould was unanimously reelected president of ASCAP in an April 30 vote by ASCAP’s 24-member Board of Directors. Gould, who has been on ASCAP’s Board since 1959, has been president since April, 1986, when he succeeded Hal David. Also reelected were ASCAP officers Irwin Robinson and Arthur Hamilton, vice presidents; Marilyn Bergman, secretary; John Green, assistant secretary; Leon J. Brettler, treasurer; and Sidney Herman, assistant treasurer.

GRP Ships DAT NOW

NEW YORK – GRP Records, unchallenged by the domestic retail inavailability of DAT players, has begun shipping digital audio tapes to American audio retailers. Six catalogue titles and a sampler, packaged in 3 x 12" long boxes, are being distributed through an independent network of representatives. DAT players are currently only available in certain car models. Already in place is a GRP co-promotion with Delco Electronics, which is offering DAT players in selected GM cars. Starting in June, the purchaser of cars that include DAT players will receive three free GRP DATs.

“Our firm commitment to digital technology and the DAT format is such that we are making our product available now,” said Larry Rosen, GRP co-principal, “even though the DAT hardware is not widespread. The fact that DAT car players are now on the market is impetus enough for us.”

Eighteen Wireless Pioneers Headed Into Emerson Radio Hall Of Fame

NEW YORK – Eighteen pioneers in radio, in a variety of different categories – from Technology (Guglielmo Marconi) to Bandleaders (Benny Goodman) to Newscasters (Edward R. Murrow) to Rock n’ Roll (Alan Freed) – will be inducted into the new Emerson Radio Hall of Fame, May 17, in a ceremony at the Empire State Building, where the new Hall of Fame will be based. Also inducted – with all honorees picked by a selection panel of radio executives and personalities – will be Hiram Brown, Charles Correll and Freeman Gosden, Fran Striker, Virginia Payne, Orson Welles, Arthur Godfrey, Fred Allen, Groucho Marx, Bill Stern, Don Dunphy, Martin Block and Bruce Morrow, with special achievement awards going to CBS founder William S. Paley and Inner City Broadcasting chairman Hal Jackson.

Executive on the Move

Batkin Tabbed – Vicki Batkin has been appointed manager of television and video promotion, West Coast, for Columbia Records. The announcement was made by Bob Wilcox, vice president of product marketing, West Coast, for Columbia.

Greifer Named – Julie Greifer has been named senior attorney for Polygram Records. The announcement was made by Lisa Rothblum, vice president of legal affairs for the company.

Frische Appointed – The Sony Corporation of America has appointed James M. Frische as president of Digital Audio Disc Corporation, its Terre Haute, Ind., compact-disc manufacturing subsidiary.

Paramount Video Names Two – Paramount Home Video has announced appointments for two new positions. Alan Perper is now vice president for marketing, and Jack Kanne is vice president for sales.

Lang Chosen – Maxyne Lang has been chosen as the new president of Williamson Music, a music-publishing subsidiary of the Rodgers and Hammerstein organization. The announcement was made by executive director Theodore Chapin.

Boncimino Debutos Agency – Chicago talent agent John Boncimino has started Full Circle Talent Agency, specializing in urban roots/blues music. His first signings include Lonnie Mack, the Kinsey Report and Big Shoulders.

TicketTape

NEW YORK – Princess Margaret will open the new National Sound Archive in London, May 17; it’s part of the British Library. Atlantic Records received NARAS’ President’s Merit Award, during Saturday’s 40th anniversary concert…ASCAP will fet Broadway composer Andrew Lloyd Webber at a Rainbow Room luncheon, May 16, at which he will receive the first ASCAP Triple Play Award, in honor of his being the first composer to have three musicals running simultaneously in London and New York…Julio Iglesias will make a rare in-store appearance when he shows up at the tower for Tower Center Sam Goody’s, May 20 at 12:30 p.m., to sign his new Non Stopalbum…American Concert Connection, set to start up on June 1, intends to run a toll-free nationwide telephone service to provide concertgoers with up-to-date concert information about the artists who subscribe. Sound interesting? Call them at (800) 247-1212 or write to P.O. Box 2122, Hastings, NE 68902…An exhibition titled “Come On And Hear: The Songs Of Irving Berlin” will be on display at the New York Public Library at Lincoln Center from June 9 – 17; the exhibition will draw on the Library’s archives…The Roxy Wood and Bo Diddley Live at the Ritz has been issued by JVC Records in Japan, which holds exclusive rights to export it overseas; inquiries can be made by phone at (03) 405-1761, fax at (03) 408-1761, or telex at 242293 VICREC J…The MIDI Expo West will take place Sept. 10 - 11 at Anaheim, CA’s Marriott Convention Center; call (203) 259-5734 for further information…The San Antonio Division of the FBI seized some 6,000 alleged counterfeit LPs, cassettes, CDs and music videos at the 8th annual Spring Austin Records Convention and Music Fair, April 23.

Cash Box May 21, 1988
THE BEAT

LEE BAILEY SPECIAL - During Black Music Month June, 1988 Cash Box will do an indepth feature special on Lee Bailey, an industry leading radio syndicator. Issue date is June 25, 1988, advertising and editorial deadline is June 13, 1988. Join us in this special tribute to Lee Bailey Communications Inc./Radioscope. For more information contact this writer at 213-464-8241.

Roberts Rosenthal, (center) national public relations manager for the Young Black Programmers Coalition (YBPC) presents a scholarship check to Dr. James A. Hefner, president of Jackson State University and Dr. Elyane Anthony Hayes (right) director for the school of communications at Jackson. The YBPC has donated nearly ten (10,000) thousand dollars to Jackson State University during the past two years.

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During a recent performance in Atlanta at the Uptown Club, Solar Records artist Shalamar takes time to meet and greet their audience. L-R Shalamar’s Micki Free, Delores Carmanigo, Solar Records promotion/marketing manager, southeast region, Ed Ruckel, entertainment coordinator/Uptown Club, Shalamar’s Sidney Justin and DeLisa Davis.

Pictured during a special gathering are four of the most gifted songwriters/producers in the music business. L-R Reggie Calloway, Jimmy Jam, Vincent Calloway and Terry Lewis. This talented quartet has paled a major role in the sales of a few million records.

Rap Attack - Jive/RCA Records executivejucten some of the featured rappers following a recent party. The black tie and sneakers affair also served to showcase Jive’s hot selling artist (currently top 10) Kool Moe Dee (standing center) and The Skinny Boys (Kneeling). Also pictured from left, are Rick Dobbs, executive vice president, RCA Records, Richard Smith, vice president

Willie L Brown, Jr., speaker of the California State Assembly and National Chairman of the Reverend Jesse Jackson’s 1988 Democratic Presidential Campaign, will serve as the keynote speaker for the 12th Annual Black Radio Exclusive Conference. The announcement was made by the conference’s founder, Sidney Miller. The four day conference, which will assemble some 3000 of the nation’s top R&B/Urban radio and record industry executives, is slated for May 24-29 at the Sheraton-Regency Hotel in Universal City. The conference theme is Broadening The Black Base. Co-chairpersons for the conference include Brute Bailey, program director, WDFX-JM, Washington, Ray Boyd, program director, WVEE-FM, Atlanta, Steve Johnson, vice president/general manager black music division, Capitol Records and Ernie Singleton, senior vice president black music marketing and promotion for Warner Bros. Records.

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<td>Capitol</td>
<td>1985</td>
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<td>MY GIRL</td>
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<td>1990</td>
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<td>NITE AND DAY</td>
<td>(Warner Bros. 7-28101-A)</td>
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<td>6</td>
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<td>PIANO IN THE DARK</td>
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<td>ONE TIME LOVE</td>
<td>(CIS Atoll, 254-0733)</td>
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<td>STRANGE RELATIONSHIP</td>
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<td>GET IT</td>
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<td>LITTLE WALTER</td>
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<td>WHERE DO BROKEN HEARTS GO</td>
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<td>LOVE ME ALL OVER</td>
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<td>IF I WERE YOUR WOMAN</td>
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<td>SAY IT AGAIN</td>
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<td>TIRED OF BEING ALONE</td>
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<td>YES (IF YOU WANT ME)</td>
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<td>I BET YA 'I'LL LET YA'</td>
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<td>THAT'S WHAT LOVE IS</td>
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<td>PARENTS JUST DON'T UNDERSTAND</td>
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<td>I CAN'T STAND THE RAIN</td>
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<td>LOVE MAKES A WOMAN</td>
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<td>EVERYTHING YOUR HEART DESIRES</td>
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<td>DINNER FOR TWO</td>
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<td>DO YOU FEEL IT?</td>
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<td>MOST OF ALL</td>
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<td>GET OUT OF MY DREAMS, GET INTO MY CAR</td>
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<td>PARADISE</td>
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# CASH BOX TOP 12” DANCE SINGLES

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<td>TOGETHER FOREVER</td>
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<td>BANG/BACK TO THE BEAT</td>
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# CASH BOX TOP RAP ALBUMS

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<td>1</td>
<td>HOW YA LIKE ME KNOW (Live/RCA 1079-1-2)</td>
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<td>HE'S THE DJ, I'M THE RAPPER (Live/RCA 1091-1-2)</td>
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<td>LIVING LARGE (MCA 5086)</td>
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<td>Goin' Off (Cold Chillin' / Warner Bros. 25678)</td>
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<td>BY ALL MEANS NECESSARY (Live/RCA 1079-1-3)</td>
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# CASH BOX TOP RAP SINGLES

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<td>PARENTS JUST DON'T UNDERSTAND (Live/RCA 1090-7-3)</td>
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<td>WHY (Green Street)</td>
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<td>KEEP RISING TO THE TOP (Debut/Def Jam 20310)</td>
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<td>LETS GET STARTED (Rush' R 1087-3)</td>
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<td>VAPORS (Cold Chillin' PRO-5-3088)</td>
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<td>MOVE SOMETHING (Luke Skywalker GR-112)</td>
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<td>LET THE RHYTHM RUN (Next Plateau #4)</td>
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<td>14</td>
<td>GOING BACK TO CALI (Dej Jam/Columbia 38 07678)</td>
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<td>15</td>
<td>MY PHILOSOPHY (Jive/RCA 1098-7)</td>
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LOOK WHAT SHE GOT – PolyGram Jazz recently threw a bash for Betty Carter, whose first Verve album, Look What I Got, is due this June. Here’s she’s surrounded by PolyGram brass: (L-R) Dick Asher, president; Gunter Hensler, president, Classics; David Fine, president, International; and Richard Seidel, vice-president, Jazz.

B – RCA’s Bluebird reissues just keep on rolling and they’ve just rolled out a particularly auspicious set, a four-LP, three-CD set of ‘40s Duke Ellington called Black, Brown And Beige, for the multi-part work that kicks it off. Ellington’s work in the 1940s will stand as one of the greatest periods for any composer in the history of American music, of this I am certain, and, with last year’s similar set, The Webster-Blanton Band, RCA has restored much of this great music (though by no means all of it) to print. What can I say? The earlier set covered the years ’40-’42, Ellington’s greatest single year, and this package picks up with sides done from ’44-’46, after the recording ban. Masterpiece after masterpiece tumbles forth here – from the well-known (“Mood Indigo”) to the lesser-known (“Dancers In Love”), all wrapped in a shiny aura of pure genius, pure jazz genius. One is always being told that this or that is essential to any jazz collection. With this stuff, nobody has to be told.

And nobody has to be told that they need some Jelly Roll Morton, goodness knows, and RCA has just added some Jelly Roll to their reissue list. Now I haven’t sampled these yet (I’ll be back to you after I have), but certainly the album called Jelly Roll Morton, sort of the guy’s greatest hits, is – you got it – essential. That’s part of a new set of albums (these, believe it or not, available on good old black vinyl as well as CD) that includes titles by Eddie “Lockjaw” Davis, Louis Armstrong (the second Armstrong album reissued this month called What A Wonderful World), Gil Scott-Heron, Gato Barbieri, and compilations of trumpeters and pianists.

PERSONALIDADES – Brazilian music again? Sick of reading about Brazilian music? I know what you mean – all of a sudden, everybody’s writing about Brazilian music. Well, enough writing – if you haven’t stuck your nose into this scene, you’re just the latest of the hippest individual on your block. Sorry, you’re just not as hip as you look. Okay, so you want to get hipper. Well, PolyGram is now offering a series called Personalidades, which are, sort of, samplers of some of the greatest Brazilian popular music. These aren’t really their greatest hits packages, but nice leisurely introductions to some MPB artists whose music is well worth getting into. This is going to be on ongoing series, and the first half-dozen – out now feature albums (in all formats) by Gilberto Gil, Maria Bethania, Caetano Veloso, Elis Regina, Gal Costa and Chico Buarque.

BOPPING AROUND – PolyGram/Verve has just reissued my favorite Ella Fitzgerald Songbook, The Holland Arlen Songbook, on a pair of CDs. Great songs, great arrangements (Billy May), fantastic singing…Billy Taylor will be performing this month at Leningrad’s Third International Music Festival, and one will be able to see a bit of this on the May 29th edition of CBS Sunday Morning (the best show on TV if you ask me), along with a discussion of Soviet jazz between Dr. Taylor and Charles Kuralt…New Music Distribution Service is more than a distribution service and their catalogue – at a hefty and informative 150 pages – is much more than a catalogue; it’s a read all in itself. It’s available for nads by writing to NMDS at 500 Broadway, New York, NY 10012…Anita O’Day, briefly touring Japan, backed by the Hank Jones Quartet…Randi Hultin, Norway’s leading jazz advocate, will be the subject of a two-night tribute at New York’s St. Bart’s Playhouse, May 22 & 23, when Randi’s Jazz, a documentary based on her voluminous archives, is screened, and a number of her friends – including Phil Woods, Clark Terry and Jaki Byard – turn out to jam. Call (212) 751-1616 ext. 219 for details…Newark’s WBCO FM will broadcast the Texas Jazz Festival live from El, Paso, May 28-30, from 10:00 p.m. to midnight, including performances by George Benson, Paquito D’Rivera and Maynard Ferguson…“Jazz on the Lake” is set for June 28th at Carborro, NC, facility, CB’s Close Lakes, that’s by the Eel River, folks, with John Handy and Olutunji providing the sounds. Handy’s got a new group playing what he calls “jazzic” music (uh-oh). Call (707) 923-3368 if you’d like to fall by.

Lee Jeske

 Cash Box May 21, 1988

JAZZ FEATURES

CASH BOX JAZZ ALBUMS

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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>BASIA (CBS E6 4074) (P. A.)</td>
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<td>THE VERY BEST OF</td>
<td>GEORGE HOWARD VOLUME 1</td>
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<td>THAT SPECIAL DAY</td>
<td>PAT MARTIN</td>
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<td>DANCING IN THE DARK</td>
<td>WAYNE WALTER</td>
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<td>JOY RYDER</td>
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<td>JASIL BRAZ</td>
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<td>EASILY SLIP INTO</td>
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<td>HENRY (EMI-CBS)</td>
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<td>NORTHERN LIGHTS</td>
<td>MCA/Motown 23032</td>
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JAZZ FEATURE PICKS

MOVING FORWARD – James Moody
- RCA Novus 3026 – Producer: Tom McIntosh
The great bebop rodman stretches out in this solid album of, mainly, standards. There he goes, there he goes, there he goes…

AMINA – Amina Claudine Myers – RCA Novus 3030 – Producer: Michael Gregory
The AACM keyboardist and singer gets a deserved major label album with this wide-ranging, accessible, gospel tinged album.

EYES OF THE VEILED TEMPTRESS – Chuck Mangione – Columbia FC 40984 – Producer: Thom Bell, Chuck Mangione
Nothing new under this sun. If Mangione’s for you, this easy-on-the-ears album’s for you.

LIVE IN BOLOGNA – The Cecil Taylor Unit – Leo 40404 – Producer: Leo Feigin
The wooly avant-pianist’s latest unit (with Leroy Jenkins and Carlos Ward) cuts loose on this ’87 date.

CEREMONY – Cecil Taylor – Leo 153 – Producer: Leo Feigin
Cecil Taylor reading incomprehensible poetry over percussion. Unique, but already hard-to-find (limited to 500 copies as it is).

LOVE IN EAST BERLIN – Sun Ra & His Arkestra – Leo 154 – Producer: Leo Feigin
30 years down the road, space is very much still the place. FACE THE MUSIC: A CENTURY OF IRVING BERLIN – Dick Hyman – Musicmasters 4014
Dick Hyman’s stride-laced solo piano in a set of gems by America’s greatest songwriter who we believe, celebrated a birthday recently.

DENNY ZEITLIN TRIO – Windham Hill Jazz – Producer: Denny Zeitlin
Windham Hill Jazz, the pianist/psychiatrist in a typically elegant set, half originals, half jazz standards.

Much bass virtuoso in a dizzler, with a bit of new-agg spin.

GUIDO BASSO – Innovation JCCD 0014 – Producer: Fernando Gelbard
Guido Basso, trompetor, a Rob McConnell vet, in a pretty, lyrical set.
Looking Back

Today, thanks to modern technology, you can sit at a bar, in a booth or just stand around at a location to enjoy the music the jukebox provides. This was not the case in the early days, although the machine, even without music, was an attraction in itself. So what you did during those periods gathered around the machine, with earphones intact and take full advantage of what it had to offer—a playback of your own voice! Take a look at this grouping of young and middle-aged people, listening in!

CASH BOX TOP RETAIL VIDEO CASSETTES

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Cash Box May 21, 1988
This week in Shop Talk we discuss the in-store display with some of our most prestigious retailers. We'll hear what they are thinking concerning which displays are most effective/ineffective in generating sales and traffic. And as usual, we'll find out which independent products are moving particularly well this week.

STREETSIDE RECORDS — St. Louis, MO
Reporting: Al Karnisik

"I think the displays with product are a little more beneficial. However, the situation we're in we don't have a lot of room to put product with the displays. We have a couple display windows which are enclosed, and we use a lot of hanging displays also. They real well for us and definitely help increase sales.

"A lot of times a customer will come into a store, they'll see something on the window, and their mind will go blank on what they are actually there for unless they wrote it down. If they see a product on display, it'll either come back to them or they could get turned on to something else. However, I feel if you have too many displays in an area, it can work against you. I think that the customer might look at the displays as a collage rather than a product display."

"We do extremely well with the R&B Indies. Our top seller would be Salt-N-Pepa (Next Plateau). As for jazz, we're doing extremely well with the Gamalon release on Amherst. Satriani (Relativity) is our best selling rock indie, while Ray Lynch's Deep Breakfast (Music West) is our number one new age music mover. For the twelve inch disks, Doug E Fresh (Reality/Banda) has been doing extremely well. Run-D-MC (Profile) is probably the hottest thing going right now. Also, the Salt-N-Pepa is still moving out of here fast."

RECORD THEATRE — Rochester, NY
Reporting: Helen Timberlake

"The LP's we try to front display all new releases by using album 'waterfalls'. This definitely helps sales because it lets people know about the new releases they might not have known about otherwise. Also, we like to use posters and flats on the walls to help increase awareness."

"The Belly-Wrapping Vision on Jazz is just flying out of here. Gamalon (Amherst) continues to lead all indie jazz releases, while The World Class Wrecking Crew (Kru/Cut/Macola) and Satriani (Relativity) releases maintain their impressive numbers. Twelve-inch wise, The World Class Wrecking Crew is tops - it's 'Jammun', followed closely by the new Run-D-MC (Profile) release."

TOWER RECORDS — New Orleans, LA
Reporting: Freddi Szlagi

"We have our own art department here, so creativity and originality are an important part of our displays. We like to use material from the album but with variations. They are eye-catchy and they help sales a lot. The stand-up displays attract a great deal of attention. In general, displays work well for all types of artists - whether it be jazz or classical or rock."

"Satriani continues to be our top selling indie. For twelve-inch sales, we can't keep Igor Morris by the group Split Seconds in stock."

HARVARD COOP — Boston, Mass.
Reporting: Michael Techter

"We're in a department store, so we really don't have much wall space. We double-side our displays on foam-core posters and hang them from the ceiling. Then we have framed autographed material around the store. I don't think it affects sales at all. If this area, I think airplay and a good review in the newspaper are the main things that affect sales. In store play helps a little bit. We have a sophisticated crowd here - we don't have too many people who go 'oh, that's a nice picture or cover', and then buy it.

"Our best selling independent releases lately have been the Pixies LP on 4AD/Rough Trade, the Shoes CD on Black Vinyl Records, and the most recent release by local group The Tribe."

SEBOP RECORDS — Jackson, Miss.
Reporting: Wayne Harrison

"We have got a good amount of window space at this store so we use a lot of posters. People really seem to like and notice the large stand-ups which we put next to the corresponding bin. The counter stuff just seems to clutter. The double-sided poster seems like the most effective.

"Satriani's release on Relativity is our top selling indie album. As far as twelve-inch product goes - we're selling a lot of dance and rap oriented disks."

TOWER RECORDS — Campbell, CA
Reporting: Bret Mitchell

"We really don't have much wall space so we use the displays in front of the store. We try to use them as a stepping off point to come up with our own original artwork for a display. If you can do that and make it look professional, it can be very eye-catching. I think having them eye-level - is extremely important."

"It's my belief that you can use a display to sell any kind of product. It can work for anything - from classics or jazz or rock or punk, etc. It can work for any kind of music if it catches your eye and is appropriate for the customer your aiming at. You have to have high contrast and the displays need to be real simple so that they stand out.

"Satriani is our best independent seller at the moment."
A Tribute To Gene Harris

LOS ANGELES - The Gene Harris story is a admirable one. Having ad- hered to his traditional jazz/blues roots amid a contemporary world of synthesizers, drum machines, and slick multi-layered recording techniques, Harris is enjoying current suc- cess with the popular All Star Big Band "Tribute to Count Basie." Recording for the classy Concord Jazz label, the Basie inspired effort has been in consistent upward motion on the Cash Box Jazz Album Chart, and after three months has risen all the way up to #7.

All Star cast only begins to describe the stature and artistry of the talented musicians who participated in the making of the album. Producer Bennett Rubin and the momentum of the project helped to recruit many of the heaviest players in the business. The horn section included Jon Faddis, Snooky Young, Conte Candoli, Frank Szabo, and Bobby Bryant on trumpet; trom- bonists Charlie Loper, Bill Watrous, Thurman Green, Garnett Brown, and Bill Reichenbach, and saxophonists Marshall Royal, Bill Green, Jackie Kelso, Bob Cooper, Plas Johnson, and Jack Nimitz. The rhythm section was comprised of drummer Jeff Hamilton, and bassists Ray Brown and James Leary. Guitarist Herb Ellis played unamplified guitar, emulating the late, great Basie fretman, Freddie Green. And of course Gene Harris, one of the greatest blues pianists of all time, was chosen for the piano duties to best exemplify the spirit of the Count.

The entire effort was well thought out, from the choice of musicians to the choice of material. Interestingly enough, rather than do a record exclusively featuring classic Basie tunes, they sought a collection of songs than would reflect the flavor of the Basie Band, but still allow the musicians their own liberty and creativity. The result is a smoking, uplifting testimony of the blues that would make Count Basie proud.

Gene Harris grew up in Benton Harbor, Michigan and first touched a piano at the age of four. He was playing in a trick piano act by age seven, and by twelve he had his own radio show. During the high school years Harris lead a band doing traditional blues and R&B material. Then onto the service where he became an integral part of the 82nd Airborn band, talying up more experience and developing his reading chops. Upon returning home he quickly formed The Four Sounds which eventually evolved into The Three Sounds.

This began a serious recording and touring career which has taken him to virtually every major city, recordings for over ten labels, and sessions with musicians including B.B. King, Aretha Franklin, Lou Rawls, Diane Reeves, Bobby Hutcherson, Phillip Bailey, Ron Carter, Lee Ritenour, Joe Williams, Milt Jackson, Donald Byrd and Stanley Turrentine.

This spectacularr career has led Mr. Harris to his latest offering from Concord. Beautifully arranged by Frank Wess, Mickey Tucker, and John Clayton, the Gene Harris All Star Tribute to Count Basie is a must in the collection of any serious jazz listener.

Gene Ferriter

Go-Go: Ready To Go

By Gary Starr

LOS ANGELES — The sound is called Go-Go. It's been simmering, brewing, and percolating in Washington, D.C. for the last fifteen years and, after several false starts, it's finally poised to break out nationally. Due in large part to the success of E.U.'s Da Butt from the movie "School Daze," Go-Go is finally getting extensive airplay and reaching a wide audience.

A recent Go-Go concert at the Capital Centre in Landover, MD drew 14,000 kids and featured some of D.C.'s hottest Go-Go bands including the "Godfather of Go-Go" Chuck Brown and the Searchers, Experience Unlimited (E.U.), Rare Essence, Little Benny and the Masters, the Junkyard Band, go-go/rapper D.C. Scorpio, Go Go Lorenzo, and Hot, Cold Sweat.

In an effort to get Go-Go out to the general public, G Street Express, a D.C.-based production company, has released a 90-minute video of the concert entitled Go-Go Live at the Capital Centre. Directed by Sheldon Shemer, who shot Prince's Purple Rain video, Go-Go Live was filmed with five cameras, and recorded on 24-track digital audio. It retails for $29.95 and marks the debut video product of G Street Express-CD Enterprises. In addition to the video, a 90 minute cassette of the concert, sponsored by radio station WDJS, is being marketed on I Hear Ya Records, a new label run by G Street's president Darrell Brooks. According to Stanley Winslow, director of marketing and promotion for G Street, video sales in the D.C. market are in excess of 10,000 units, and clips are being shown on BET, WUSA's Music Video Connection, Cable Video Jukebox, and Channel 44 in the New York market. Sales of the cassette are running over 30,000 units, principally in East Coast, Southern, and Mid-West markets. The company is just starting heavy West Coast distribution.

According to Chuck Brown, who achieved national prominence with the hits "Bustin' Loose" and "We Need Some Money," Go-Go derives its strength from interaction between the bands and their audience. "We feed off of them; we get our vibes from them." Unlike New York rap music, Go-Go is live bands, a variety of musical styles woven through continuous pulsating poly-rhythms, and massive audience participation. The new video and cassette capture the essence, spirit, and "street party" vitality of Go-Go in a way that the much-heralded film Good to Go failed to do several years ago. Upcoming releases from I Hear Ya Records will include a new E.U. album and singles from Chuck Brown and D.C. Scorpio, and a 12" single that features Chuck Brown, E.U., Rare Essence, and Little Benny-a.k.a. The D.C. Posse, entitled "D.C. Don't Stand for Dodge City." For more information regarding current and future audio and video product from CD Enterprises, Inc. / I Hear Ya Records contact Stanley Winslow at 202-347-0001. Go-Go is gettin' busy and definitely good to go.

Digested Power Dinners—Industry power brokers met for dinner at the Cat And The Fiddle Restaurant in L.A. to discuss rockin' roll. The event was sponsored by Metal-Blade Records, carrying on the tradition started by Kim Bue of Island Records. The event was called "Power Dinner II," standing (L-R) Billy Sheehan, artist; Victoria Clarke, SBK; Lance Tender, CAA; John Huis, ICM; Brian Sliegel, Metal Blade; Ellen Drench, ICM; Jim Faraci, Producer; Kim Bue, Island; Warren Entner, Manager; Jennifer Perry, Avalon Attractions; Byron Hontas, Capitol, Seated (l-r) Bob Chippard, Concrete; Janie Hoffman, MCA; Michael Faley, Metal Blade; Bill Berro, Attorney; Ron Lafitte, Manager.

Welk Record Group Signs Pact With Old Gold Record Co. - Larry Walk, President of Welk Record Group, announced the signing of an agreement with Old Gold Record Co. of England, giving Old Gold exclusive representation rights to the Vanguard catalogue in the United Kingdom and Eire. Pictured (l-r) Brian Gibbon, co-director of Old Gold; Larry Walk; and Keith Yershon, co-director of Old Gold.

Cash Box May 21, 1988
**Social Distortion**

**Prison Bound** – Restless (72251-1)

Producer: Chas Ramirez and Social Distortion

Social Distortion is a veteran presence in the L.A. punk scene and a living example of its pitfalls. Although the band has been a major attraction on the thrash circuit since 1980, the extracurricular rigors of the hardcore lifestyle drove singer/guitarist Mike Ness to heroin addiction and several stints in the slammer. But the period of introspection that followed his legal problems gave Ness a renewed sense of purpose, and the result was an album that examines in dramatic detail the process of one young man’s decline and redemption. *Prison Bound* is a virtual autobiography of a street hoodlum, but one that could apply equally well to the lives of many of Social Distortion’s fans. It’s not a pretty story, but the quality of Social Distortion’s telling gives it a resonance that reaches beyond its target audience.

Where punk started out as a way of giving voice to inarticulate rage, bands like Social Distortion are now trying to expand its vocabulary. The band’s primary distinction is musical, while its message is a result of maturing perspective rather than fresh subject matter. We’ve heard these kinds of stories before, but rarely delivered with this kind of clarity and sympathy. While Ness is no poet, his material has the hard-bitten quality of experienced truth. And he expresses himself in a musical context that transcends the squallid familiarity of the material. This is a top-notch rock-n-roll band, not at all straight-jacketed by punk conventions and primitivism. Even when their music has been criticized for its hard-hitting and straightforward approach, Social Distortion has not been the band’s most obvious selling point. Theirs is a band that’s willing to grow, even if it means trading their old audience for a newer and wiser one.

Joe Williams

**Dag Nasty Field Day** – Giant (6013-1)

Dag Nasty represents a healthy development in hardcore punk, one that’s too rarely seen: bands that learn to play their instruments, vary their styles and address the ambiguities of growing up. Of course, growing up is antithetical to the hardcore philosophy, but since the alternatives are death and arrested development, maturity has some obvious advantages.

Dag Nasty is an offshoot of Minor Threat, a DC hardcore band that simultaneously celebrated youth and personal responsibility. It was Minor Threat who pioneered the “straight edge” philosophy in punk: no drinking, no drugs, no casual sex. Minor Threat lead singer/ideologue Ian MacKaye has a new band called Embrace, while guitarist Brian Baker has been the force behind Dag Nasty since 1985.

Dag Nasty is an effective combination of pop and punk, with influences that range from Husker Du to speed metal. MacKaye is a poet (dare I say it?) whose harmonic structure of the Beatles. They get modified bluesy in a couple of places (once with a Mexicalli flavor), but most of the material has the anemic, adrenaline quality of the best punk. (“Staring At The Rude Boys” had a band that’s willing to grow, even if it means trading their old audience for a newer and wiser one.

Joe Williams

**Biguines from Martinique**

**Au Bal Antiliala-Folklyric** (9050)-

**Producer: Chris Strachwitz**

During World War I the French included among their drafts young black men from the Caribbean islands of Martinique and Guadeloupe. Inevitably a few of them chose to remain in Paris after the war, where some of them started small orchestras that fused the fashionable jazz of the time with the Creole sounds of the islands. The result, documented on this nifty compilation album, was a delightful hybrid of New Orleans, Caribbean, African and European influences, a kind of Creole ragtime jazz called “biguine.” (Cole Porter got the spelling wrong in “Begin the Beguine,” as well as the authentic flavor of the music.) The dominant instrument on most of these pieces is a fat clarinet, with trombone, cello, violin, piano, banjo, drums and rattle percussion. About a third of the tunes have vocals in a tropical French patois. There’s a rakish, playful quality to much of the material, not unlike the work of Django Reinhardt or the background music in the “Little Rascals” films, but with a juicier rhythmic foundation. These recordings (made between 1929 and the early 1940s) have a necessarily low-fi quality and a general looseness in the playing, but that nearly adds to their charm.

Joe Williams

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**Cash Box** May 21, 1988
**Classical Corner**

**By Gary Starr**

**LOS ANGELES — Nimbus Records announce the release of 4 new recordings:** Beethoven’s Missa Solemnis performed by The Hanover Band (NI 5100); the Medici Quartet with John Bingham, piano, in performances of Franck’s Piano Quintet in F Minor and Fauré’s String Quartet Op.121 (NI 5114); tenor Paul Gimenez performing a collection of Argentinian songs (NI 5107); and pianist Vlado Perlmutter performing Schumann’s Kreisleriana and the Symphonic Etudes (NI 5108). Look for a sampler series with selections drawn from the Nimbus catalogue due out in late April.**

**Harmonia Mundi U.S.A.** announce the completion, on Chandos, of the MariSSa Jansons/Oslo Philharmonic ‘Tchaikovsky symphonies’ and the release of The Manfred Symphony (CHAN 8535). On Harmonia Mundi a new recording of Bach’s St John Passion, Philippe Herreweghe conducts the Orchestre de La Chapelle Royale (HMC 901264/65); and harpist Susan Drake has completed her 2nd volume of Romantic Harp Music on Hyperion (CD A 66089). Harmonia Mundi recording artist Nicholas McGegan will be the music director of the Ojai Music Festival, June 3-5, and will conduct the Philharmonia Baroque Orchestra for one performance. The festival will also see the U.S. premier of Peter Maxwell Davies’ Into The Labyrinth and his Concerto for Oboe & Orchestra.

**Delos Records** announces these summer releases: Catherine Crozier performing the organ music of Leo Sowerby (D/CD 3075) and Ned Rorem (D/CD 3076); Carol Rosenberger performing Schubert’s Piano Sonata D.960 and the Impromptus OP.90 (D/CD 3018); Vol.1 of The Oxford String Quartet’s Beethoven String Quartet series (D/CD 3031); and Arleen Auger performing a collection of love songs with Dalton Baldwin accompanying on piano (D/CD 3029).

**From Qualiton Imports, on Etude Records, comes a collection of Messiaen’s songs, Karen Armstrong soprano, and a two-CD set of Liszt piano works, the third in a series, Earl Wild, piano; and on Cybella Records a new recording of Messiah’s opera St. Francois d’Assise, Seiji Ozawa conducting the Paris Opera Chorus & Orchestra (CY 833/8). Delta Music, distributor of Capriccio Records, in cooperation with Sound Warehouse in Chicago, Barnes & Noble in Boston, and Tower in New York, is promoting its new line of DAT recordings by placing DAT players in-store. Projects at Denon include a collection of Beethoven sonatas, Bruno Leonard Gelber, piano, and C.P.E. Bach symphonies performed by the Camerata Bern.

**From Telarc** comes a recording of Erich Kunzel conducting the Cincinnati Jazz and Pops Orchestras in works of Gershwin including Rhapsody in Blue and the Concerto in F (CD 80166). André Previn conducts the Vienna Philharmonic in a new recording of Strauss’ Zarathustra (CD-80167); newly released is a 2-CD set of Beethoven’s Missa Solemnis and Mozart’s Mass in c, K-427 with Robert Shaw conducting the Atlanta Symphony Orchestra & Chorus (CD-80150-2).

**Who Is Danny Gatton?**

LOS ANGELES – One of the modern crimes of the music world is the occasional unexposed talent, who, for whatever reason opts not to take the conventional approach to a music career. It’s a shame when such an artist, who is capable of influencing the whole generation of aspiring musicians, is resistant to paying those industry dues essential for broad recognition. One such individual is local guitar legend Danny Gatton, who is known phenomenon outside the Washington D.C. area.

This guy is not just a good hometown guitar player. He is one of the most original mind-blowing craftsmen on the planet, having provided descriptions such as the "pre-eminent guitarist of the post-World War II generation." This guy is so good that it is reputed that Roy Buchanan, one of the true blues monsters in his own right, has refused to get up on a stage with him. Nevertheless, Gatton is a virtual unknown, never having done a major national tour and currently recording for the small independent NRG label out of Alpharetta, Georgia, not widely considered the studio haven of the East Coast. One more small detail, Norma Gatton, a sweet, warm, inspired woman, is Danny’s agent. She is also his Mom.

For those of you who are intrigued at this point, or even those still reading, get a hold of Gatton’s newest release, Unfinished Business. If you’re a guitar player, or even an enthusiast, this is a Course Requirement for Sizzling Frets 1A. There is not a guitar player in the world who sounds like Gatton, and a lot of his sonic ingenuity comes from a very resourceful place in him, perhaps the same place that enjoys fixing automobiles. An example of this ingenuity is the use of a Heineken bottle to create the most searing, overwhelming slide sound around Unfinished Business pays homage to some of Danny’s mentors including the great Les Paul. The album is a tour through an array of styles; sounds, tempos and material. A couple of notable highlights are the acrobatics of “Lappin It Up,” where Danny trades fours with himself on Telecaster and Fender lap steel, a soaring, haunting interpretation of “Melody In Motion,” the old Jackie Gleason theme song, and an incredible rendition of Arthur Smith’s “Fingers On Fire,” played at such a blazing tempo it’s downright silly. As music enthusiasts, it’s our responsibility to help support and propel true masters of sound. Danny Gatton is an aural gold mine, undiscovered for the most part. Do yourself a favor and write to NRG Records, Inc. P.O. Box 100, Alpharetta, Ga., 30201 and request this record.

**Gary Starr**

**Classical Reviews**

**THE ENGLISH CONCERT/ TREVOR PINNOCK, DIRECTOR**

Vivaldi / Il Cimento dell’Armonia e dell’Invenzione Op.8 – Vanguard (VCD 72005/6)

This recording was done in 1978, at the beginning of the current "original instruments" craze. We are thus afforded an opportunity to hear the period style when it was considered a novelty on the classical recording scene. Research into "correct" performance practice was just beginning to have an impact on recordings of the Baroque. Along with Christopher Hogwood, Trevor Pinnock and the English Concert was one of the first ensembles to gain international recognition in the early style. His performance of Vivaldi’s OP.8 almost sounds dated when compared to his more recent DG recordings of Bach and Handel orchestral works. Tempos are taken at a relaxed pace rather than the clipped, dotted rhythm manner, and the string attack is, at times, a lush legato. Nevertheless, the performance holds up when compared to recent recordings and the analog sound transferred well to the CD format.

**Gary Starr**

**PHILHARMONIA BAROQUE ORCHESTRA**

**NICHOLAS McCGEAN, DIRECTOR**

**JANET SEE, FLUTE**

Vivaldi / Flute Concertos – Harmonia Mundi (HM 905193)(dist. by Harmonia Mundi U.S.A.)

This ensemble performs these late works of Vivaldi in an extremely intimate and personal scale; attention to dynamic detail is painstakingly accurate, and the listener is acutely aware of the smallest crescendo/diminuendo. Though the overall attack of the ensemble is crisp and precise one does not get the feeling of rushed temps. The small "period instrument" forces assembled here achieve a transparent sound that allows all the delicate nuances of the Italian style to shine through. As with recent Harmonia Mundi recordings from the Philharmonia Baroque and Janet See (rev. 2/20/88), this is a state-of-the-art Baroque performance in terms of interpretation and scholarly research. Highly recommended.

Gary Starr
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**Cash Box Top 100 Albums**

The Cash Box Top 100 Albums chart is based solely on actual pieces sold at retail stores. The chart includes Platinum (RIAA Certified) and Gold (RIAA Certified) albums.
Ray Price:  
"I'd Do It Over Again!"

Several months ago, I spoke with my all-time country music hero, Ray Price! Since then, I have anxiously awaited the chance to print this Cash Box interview. The Step One Records artist has truly been blessed. Already a legend, he is singing better than everday! If you question that statement, please get a copy of his new album, "Just Enough Love," and listen before you disagree!

The Step One Records has designed an ingenious TV marketing plan for Ray Price's albums. The sales results have been phenomenal, but Ray credits country radio stations for his return to deserved prominence in the country music world. "I've given to them nearly all the credit. Of course, the TV campaign is a result of a lot of album sales. But the question to radio stations which play my songs have brought me back on the national charts."

I truly believe the small town radio stations have contributed a great deal to the return of the traditional country sound. I think those stations taking listener requests are getting back to the grass roots of country radio. When the listeners can get their requests played, it makes them feel like they are an important part of their favorite radio station.

During a recent phone conversation update, Ray commented on his new album, which has received wide-spread critical acclaim. "I think it's a good album. We recorded all new material, except for the beautiful "Wind Beneath My Wings." I try to pick songs which people will associate with. I don't do drinking and cheating songs. I don't want to be thought of as condoning those things!"

"Step One has done a lot for me. They put my products out there. They let the fans know I'm still out there working hard. I'm on an Indie label with a president/producer who loves to do quality music as much as I do. Step One Records is going to be here a long, long time! My favorite song on the new album is "I'd Do It Over Again." That's going to be the title of my life-story book, too."

When asked to express his ideas and expertise concerning what makes a good country song, Ray Price expressed some profound philosophy... "I think country is a misconception. At first, they called it 'hillbilly,' but that seemed too crude for everyone involved. So, they changed it to 'country.' Then, to 'country and western,' etc... Now, we're back to 'country.' Actually, our music is a free-art form, which has to be constituted as jazz. Now, it has taken on so-called 'contemporary' aspects, which leads us to the fact that it is contemporary jazz! But, to answer the question,...a good song is that one which will be the same 20 years from now; the song that never changes in its importance and appeal. They are usually simple songs, but simplicity can be beauty."

"Country radio will tell you what is a good song most of the time. I have so many friends out there in radio, who I don't get to see much anymore. But, I have never forgotten them. I've been fighting for country radio for 40 years, and I'm still fighting for them. I think it has been a mutual respect, and I'm very proud when they play my records. I know they're playing them, too, because I get so many requests for the new songs, right along with the old hits, at all my personal appearances."

Ray Price is a justly proud man. So am I...he called me "friend!"

Joe Henderson

Switzerland of the Rodeo-One Time, One Night-Columbia, (C4064)
Sisters Janis Gill and Kristine Arnold present their sophomore release, "One Time, One Night" with endearing confidence and polished vocal talent. Of the 11 cuts on the album, Janis co-wrote three, with songwriting superstar Don Schlitz helping out on two of those. A pleasant surprise to this listener was "1 Feel Fine," first popularized by the Beatles. Also displaying the sweet harmonies of the duo is "Satisfy You," which is #20 on the Top 100 and still moving upward. Hot cuts: "If I Never

Cash Box May 21, 1988
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Maura Sullivan
"IF YOU WANT MY LOVE"

For all the support I received on my first national release...

YOU HAVE MY LOVE!!

Blues eyes seem to be inspiring many a songwriter these days! Restless Heart releases a wispy, winsome tune from their upcoming "Big Dreams In A Small Town" LP. The theme is familiar: a girl with haunting blue eyes taunts the boy left behind. The mid-tempo groove will have more than one man recalling that girl with eyes that matched the summer sky. This one should appeal to all country formats and may well find its way into the Top 10. The group has had phenomenal success with the album "Wheels" and should be looking forward to even more in the future.


...And Glen Campbell has time-proven talent! His vocals are sounding clearer and more distinct than ever. This is the fourth single release from his latest album "Still Within The Sound Of My Voice" and might well be the one to chart the highest. Jimmy Bowen helps to produce and does an excellent job of it as well. A wonderful ballad with an experienced interpreter.

RONNIE MCDOWELL (Curb, CRB-10508) I'm Still Missing You (2:47) (Tree, Strawberry Lane-BMI) (R. McDowell, J. Meador, S. Shepard) (Producer: R. McDowell, The Rhythm Kings)

McDowell's true devotion shines through on this 50'sish ballad. Older folks will recall the doo-wop backup vocals from that era and youngsters will want to sing along too. His smooth vocals sail right along with the material and the harmonies are tremendous. Should be a shoe-in for the top of the charts!

MARIE OSMOND (Capitol/Curb, B-44176) Without A Trace (3:06) (Ryman, Kitty Kat-ASCAP) (S. Throckmorton, K. Kitridge) (Producers: P. Worley, E. Seay)

This Utah-native is, without a doubt, going to capture the hearts of folks with this ballad. The pain of a broken romance is the subject for Marie here and her voice is as strong as ever. Strings add a classical and timeless touch.


A Stage Full Of Talent...The hosts of the TNN Viewers' Choice Awards greet the audience during the live telecast of the 90-minute special. Pictured are (l-r) Oak Ridge Boys Joe Bonsall, Duane Allen, Steve Sanders, and Richard Sterban; TNN's Ralph Emery; K-T. Oslin; and Willie Nelson. The 90-minute special was the climax of TNN's Fifth Anniversary Celebration.

CBS Legends Perform At TNN's Viewers' Choice Awards...Prior to TNN's 1st Annual Viewers' Choice Awards, CBS recording artists Willie Nelson (second from left) and Merle Haggard (second from right) met with CBS Record executives (left to right), Mary Ann McCready, Director of Product Marketing; Jack Lameter, Director of Promotion; Roy Wunsch, Senior Vice President of Promotion; Nashville Operations; Joe Casey; Vice President of Promotion; Rich Schuman, Director of Promotion. Haggard, who performed a medley of tunes that included his recent #1 hit "Twinkle, Twinkle Lucky Star," appeared on the awards show with co-host Willie Nelson - who sang the title cut on his soon-to-be-released LP, Sugar Moon. Photo by Beth Gwinn.

Katherine Hepburn and planned a career in acting. It was while touring with an acting company from Atlanta that Ophelia Colley created the humorous character that was to become her life's work - a shy country girl named Minnie Pearl who greeted audiences with a big "Howdee!!" and forgot to take the price tag off her hat.

She made her first appearance on the Grand Ole Opry in 1940, at a time when it was unheard of for a woman to do stand-up comedy. She won the hearts of the Opry audience and the other entertainers as well. She joined Roy Acuff's act on the road, beginning 27 years of touring with the biggest country stars. Her weekly segment on TNN's Nashville New series, titled "Let Minnie Steal Your Joke," currently delights millions of television viewers on Friday nights and has prompted more than 34,000 fans to send her their favorite jokes.

In 1975 she was named to the Country Music Hall of Fame, as the "first country humorist to be known and loved worldwide." In 1987 the Country Music Foundation honored her with the Roy Acuff Community Service Award. Active as a spokesperson and fundraiser for charitable and humanitarian organizations, she was the 1987 recipient of the American Cancer Society's Courage Award, presented to her by President Reagan at the White House.
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### INDIE SPOTLIGHT

**CHRIS LeDOUX (American Cowboy Songs, 2300!): Seventeen (3:15)** (Wyoming, Brand-BMI) (C. LeDoux) (Producer: C. LeDoux)

This is the story of a young ranch-hand who hears the "sweet voice of freedom" calling and sets out to find his dream. LeDoux has produced a concept album following this young man's dreams, and perhaps sheds some light on his own feelings as well. The quiet, earnest guitar work really helps to set the stage for a masterful storyteller to spin his tale. LeDoux not only wrote, but also produced this project, showing his talents lie in many directions. It's different and innovative, and that's why our panel chose it for the Spotlight!

### INDIE FEATURE PICKS


This upbeat, country-rock diry will appeal to young country audiences everywhere. Steel provides plenty of electric guitar work to get this tune rolling and his rolling vocals know how to give the listener a good time. Larry Rogers and John Keiton provide solid production. This one should have programmer's toes tapping in no time!


Burris conveys what many men must feel at one time or another with this ballad about the woman he loves. Some melancholy piano playing helps set the mood and gives this song across-the-board appeal to all country audiences. Johnny Morris produces yet another winner!

**KATHY EDGE (NSD, NSD-242): Nobody's Bride (2:51)** (HitMix, Big Country-BMI) (R. McMeekin) (Producer: J. Gibson)

Kathy Edge has crossed the boundary into the hearts of every single woman who's ever felt that the "right man" might never come along. The steel guitar and echoing violin move to a waltz-like beat that dancers will love. Programmers are already giving their approval on this tune.

### DARK HORSE CONSENSUS

**KEVIN PEARCE-Took It Like A Man, Cried Like A Baby-Evergreen, EV1074**

The Dark Horse Consensus among our radio reporters this week is Kevin Pearce. Programmers noticed this gem in dровes and Kevin is sailing along in fine shape. Some of the many stations voting for Kevin were: KWWZ, KCKK, WSDQ, WJJC, KMOQ, WOZI, KWOC, and WYRK.

"SEVENTEEN,"

CHRIS LeDOUX's latest single is the lead off song from his 20th album. He continues with his "Western" theme songs, this one of a young cowboy leaving the ranch to follow the rodeo trail.

Chris LeDoux and Family

Chris is well qualified to write and sing songs about our American West and rodeo. He won the world title on the bareback brons and he's working Wyoming rancher. He also had "picks" and "recommends" in the music trades.

"Seventeen" is now in the mall to 1,000 radio stations - reporters, and those giving past play...along with an offer of the LP for those asking for it.

If we've missed your station, drop us a line or give us a call:
American Cowboy Songs, Inc., Rt. 7, Box 220, Mt. Juliet, TN 37122
Phone: (615)444-8431

### CASH BOX INDIES CHART

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48 Echo Me
49 Bitter Winds Of Time
50 Love Don't Know

Out of tragedy, came the desire in the hearts of the Kindlers! There are three remaining family members of the gospel group: Jerry, Laura and Chie. In the past, their drummer was Jerry and Laura Colston's nine year old son Jody. However, in 1987, Jody was killed in a tragic car accident. Through that tragedy, the Kindlers have never had greater desire, greater determination, and greater faith in their future. Shown above, left to right, are: producer Robert Metzgar, Chie Colston, Jerry Colston, Laura Colston, and legendary booking agent Billie Deasen as they celebrate the success of the last single by the Kindlers, entitled "Fires Of Faith" on Stop Hunger Records.

Cash Box May 21, 1988
JOHNNY VYERS
IS CELEBRATING
THE 100th ANNIVERSARY
OF THE JUKE BOX
WITH A BRAND NEW RECORD
“AS IF”
(NSD-246)

Published by: TENPENNY MUSIC-BMI

USA Promotion and Sales by:
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RANDY HOWARD
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containing his nationally charted single,
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ROBIN LEE
“This Old Flame”
containing her debut label single of the same name.

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DIVISION OF ATLANTIC RECORDING CORPORATION
75 Rockefeller Plaza
New York, NY 10019
(212) 484-8228
COUNTRY

SONGWRITER'S PAGE

TOP 30 NATIONAL CHART SONGS

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<td>Hank Williams, Jr.</td>
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<td>B. McDILL, P. HARRISON</td>
<td>Another Place, Another Time-Capitol</td>
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TOP 20 INDIE LABEL NATIONAL CHART SONGS

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<td>Leave Me Satisfied-NLT</td>
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<td>The Wind Keeps Whistlin' Dixie-Door Knob</td>
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<td>JENNIFER KIMBALL, CARLotta MCKEE</td>
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<td>One Kiss-D &amp; T</td>
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<td>CINDY YATES</td>
<td>I'm In The Middle-Country Pride</td>
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RAPPIN' WITH THE WRITERS:
AL. "DOODLE" OWENS AND DENNIS KNUTSON:

This week, we rapped with one of the most talented and prolific writing teams in Nashville. We were honored to have A.L. "Doodle" Owens and Dennis Knutson on the Cash Box couch, where they relaxed and talked about their writing experiences. "Doodle" and Dennis wrote their first song together in 1983. They started writing "traditional" songs and their compositions immediately impressed the sessions. "Somebody Wants Me Out Of The Way" was recorded and released before the demo session, which was finished. This led to three more of their songs being released by George Jones. "Who's In There?" was a big hit in 1984, and Dennis and "Doodle" have written several more successful songs. They have contributed to the success of many country music artists. "We love the music business. We just want to get ahead and keep on writing." Get ahead? I'd say these two would have to look over their shoulders to see most everyone, now!

Joe Henderson

Credits

\*Somebody Wants Me Out Of The Way\* ... George Jones
\*Who's In There?\* ... George Jones
\*The Bird\* ... George Jones
\*Cold Summer Day In Georgia\* ... Gene Watson

Cash Box May 21, 1988
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featuring her smash single “Jones On The Juke Box”
on MTM Records & Tapes

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Even in the early days the wise location owner promoted jukebox play via whatever method that was applicable at the time. In this particular case, strategically placed signs along the walls did the job. Here you see a bank of about five or six phonographs, with a couple of patrons listening in—and, hopefully, the guy on the bike will join them as soon as he finds a parking spot! In the right forefront of this photo you’ll notice the location owner/manager at his stand, affixed to which is a sign advertising the special attraction of the day—“three dancing girls on exhibition!”

“California Sunny Beach” is the new single and debut video from DENNIS PAYNE on TRUE RECORDS

Produced by:
Bobby Reed

Thanks to Cash Box Radio, for the chart debut of...

“RODEO QUEEN”
Kelly Pedersen
AND THE MESA BAND

...and congratulations to the coin operators on the 100th anniversary of the juke box!!

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“LEAVE ME SATISFIED”
b/w “I WANNA GET CRAZY WITH YOU”
(NLT 1993)

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baseball cards. Practically every inch of Blueberry Hill has a story to tell, from the pinball room to the dart emporium to the Elvis Presley shrine in the basement. But perhaps nothing in the bar draws as much consistent attention as the jukeboxes.

Joe Edwards, who owns the bar with his wife, Linda, is a child of the music's whose success at packaging rock and pop imagery has made him a legend. The equipment he earned from the bar and his various spin-offs ventures has allowed him to pursue his collections with a single-minded determination. Among the priceless artifacts that Edwards has acquired over the years are 11 vintage jukeboxes, most of which he keeps on display at the bar. His favorite and most valuable jukeboxes are Wurlitzer models of the late 1940s. But the flagship of the collection, the one from which the patrons select their music, is an original of recent vintage, a customized replica of a Wurlitzer 10-15 by a California company called Antique Apparatus. The jukebox features solid-state circuitry, Wurlitzer artwork and bubble tubes, and is so detailed that many customers assume it's an original. Edwards says that the new model has better sound quality than the old ones and allows him to stock 100 records at a time — in which Edwards case is vitally important.

Edwards claims that every record that has ever been in the top 10 in rock 'n' roll rhythm-and-blues since the year 1950 is included in his collection of 30,000 45s. (He also has 12,000 78s, for which his other jukeboxes come in handy.) From out of the collection, Edwards rotates a new 45 every two weeks onto the jukebox every two weeks. On a purely musical level, it can rightly be called the best jukebox in America. On any given night, "Incense and Peppermints" could be played after "Material Girl," or "Hair/way To Heaven" after "Roll Over Beethoven." (Edwards is a good friend of L. Little Chuck Berry, who's been known to jam with local musicians on the little stage downstairs.) The selection ranges from country to swing to soul to punk to pop. The only song that remains on the jukebox month after month is "Blueberry Hill" by Fats Domino.

"Edwards personally types the title-cards that identify each song and includes the year that the record was released. "It's an instant bar-bet-setter for customers," Edwards says with a laugh. "If somebody wants to know what year Stevie Wonder did "Fingertips," it's right there." If the jukebox alone can't settle an issue, customers can check in with Edwards' book, *Top Ten and Trivia of Rock & Roll and Rhythm & Blues, 1950-1980.*

Edwards bought his first jukebox, Seeburg, while he was still in high school. Since then, he and his wife have scoured the country for rare and unusual models. He says he is drawn to jukeboxes for their warmth and artistry rather than the profits that can be made in re-selling them. Although he estimates that several of his Wurlitzers are worth in the $8,000-$10,000 price range, "I'm never going to sell them."

Edwards' love of jukeboxes is so great that he uses a picture of one as the logo for Rock & Roll Beer, a product that he sells in the bar and in specialty stores across the nation. Although he says that the new generation of CD jukeboxes have excellent sound quality and an extensive storage capacity, Edwards retains his fondness for the old models. He notes that many old jukeboxes still play CD and that a vintage jukebox satisfies several needs that have nothing to do with high fidelity. "A well-designed jukebox is an asset to any establishment. The customers love it."

And what do they love most? Edwards offers this all-time top 10 for his machine, as tabulated by computer:


**MCA (Continued from page 8)**

American rock 'n' roll bands had been announced at press time. While sales and distribution will be handled by A & R, MCA will have autonomy in all areas of marketing, promotion and A & R. With MCA handling sales, Simone said the label would concentrate on artist development. "The commitment to the artist will be far reaching," he said.

Other UMI staffs will include:

**Schock (Continued from page 11)**

together in September of '86. Up until that time we spent writing material..."

"Middle Of Nowhere," the first single off the LP, is a brilliant slice of infectious pop that should, if there's any justice, inundate the airwaves and prove a major hit. The song, like most of the others on the LP, showcases not only the duo's talents as songwriting collaborators - but Schock's surprisingly powerful vocal talents as well. "I had no intentions of singing, I just wanted to play drums in the band and write songs," Schock confessed, "I guess I just didn't want to do the typical thing: when a band breaks up it seems like everybody can sing all of a sudden - whether they can sing or not. I wanted it to be more of a band rather than Gina Schock's solo album."

Initially, Schock and DeGeneres tried out a variety of singers - flying different people in from all over the country to audition. The duo soon realized that in the process of teaching potential vocalists the songs, Schock's voice began to develop - each month getting stronger and stronger. Schock explained, "At the end [of the auditions] Vance and I weren't satisfied with anyone we tried out... he said I don't know why we're wasting our time because you sing these songs better than anybody. You wrote them, you know what they're supposed to sound like, why don't you just sing? So I thought 'Oh Christ, I guess I'm gonna have to'..."

"The first thing that [people] usually say is 'I didn't know you could sing' - I didn't know I could sing! They're usually surprised by that and by the fact that I'm a songwriter, because I wasn't really those things in the Go-Go's."

Rounding out the band are: Steve Fisher, drums; Chrissy Sheffs, guitar; and Mark Matthias, keyboards. Once House Of Schock was primed and ready for exposure, it didn't take long for the industry to realize the band's potential. "We did one show and got a record deal," Schock explained.

"If it takes just one more hour Or if it takes another year To find out where I'm gonna be That's alright..."

"Middle Of Nowhere" DeGeneres commented on the fact that most will view House Of Schock as a new band, despite the successful track records both he and Schock share, "It's a real building process, we're just like any other new band. I mean, we realize we have to get out on the road and generate attention. Obviously we have a lot to prove."

Shock concluded, "House Of Schock is what my life revolves around right now... I'm really proud and pleased to have these people playing with me in the band."

---

**Looking Back**

One of the first phonograph assembly lines, at around the turn of the century. Each of the six factory employees is applying his particular skill to the various stages of production required in those days. One of the models they're working on is the Edison Automatic Phonograph. Notice the overhead lighting they had to contend with for such precision work—and their attire, which is rather formal compared to that of their 1890's counterparts! Edison's factory and lab were located in his West Orange, New Jersey home—and these are the men he respectfully called his "insomniac squad!"
Entertainer Of The Century!

We have all watched the various awards shows on television that periodically pay tribute to the members of the entertainment industry who have excelled in their respective fields of drama, music, composition, the performing arts. These are the individuals, or groups, whose extraordinary talents have earned them special recognition from their peers and the public at large. The awards are generally presented on an annual basis, with some recipients enjoying that one shot at fame and then disappearing from the mainstream; while others, with staying power, continue to prevail, year after year.

Such is the case with that ageless marvel—the jukebox. It may not be singled out for a Grammy, Emmy, a Tony or an Oscar, but it is indeed a factor, a vital factor in the world of entertainment. The jukebox is an important gauge for determining the popularity of a record, not to mention its significance in the area of exposure. While radio continues to maintain a prominent position as a promotional tool, it lacks one major consideration—and that is selectivity. When you insert your money, be it coin or dollar bill, into a jukebox you have the option in choosing exactly what you want to hear, when you want to hear it.

Fads may come and go; the beat may vary; but the jukebox will always be around, to satisfy the public’s musical desires, generation after generation. Don’t get the impression, however, that its stability has given vent to complacency. No way.

For the jukebox has consistently kept up with the times, both in cosmetics and design as well as technological advancements.

PERSONALITY PROFILE

Charley Hummel—Edison Revisited

by Camille Compasio

A hobby is something you enjoy doing, either as a source of relaxation, as a means of supplementing your income, or simply as a labor of love. It is not often that one is able to convert a hobby into a full time occupation, as Charley Hummel has done. He is the gentleman from Wayne, New Jersey who came to the attention of the trade some months back when Rowe’s Joel Friedman introduced him to AMOA and the Jukebox Promotion Committee as they started formulating plans for the commemoration of the 100th anniversary of the jukebox.

While he is often referred to as an “authority” or “historian” on the origin of the phonograph (titles he justly deserves), Charley is the first to point out that his specialty is predominantly in the early era models, specifically from the period of 1889 to 1926 and his forte is mainly restoration and appraisal. He does work for eighty museums throughout the United States; and maintains a personal collection of Edison items that has toured the U.S. and Japan and has also been lent to countless museums for educational purposes as well as display. His years of research and study have focused largely on Thomas Edison himself.

It was interesting to learn how Charley got started on this venture. First, there was school, of course; followed by a hitch in the navy and then a job with IT&T. He was a policeman for about four years. He owned his own Deli for about eight and a half years and also managed a McDonald’s. After all, he had a wife and four young children to support, so he had to keep working even though he was “not happy” with what he was doing. What made it work was that he began developing, namely, collecting early Edison items, such as the “nickel-in-the-slot” phonographs. He became thoroughly immersed in the project, building up his collection, learning everything he could about Thomas Edison and, in between times, buying, selling and repairing early phonographs. As he told us, “What gave me the most personal satisfaction was being able to turn what I loved best, meaning my hobby, into my job. It has opened so many doors for me and has given me the opportunity to meet so many nice people.”

During a recent weekend, a number of visitors from Holland, England, Canada and the U.S., who were in New Jersey for a phonograph convention, were treated to a tour of the Hummel home at 61 Laurel Drive, to view Charley’s collection. This is a normal occurrence, since he does not maintain a separate facility, preferring instead to entertain interested people in his home, where all of his treasures are contained.

Throughout our conversation, Charley repeatedly interjected comments and anecdotes about Thomas Edison, just as if the great inventor were right there, sitting in his West Orange, New Jersey, keeping in touch with him. Edison was thirty years old when he invented the phonograph. The first “talking machine,” the Edison tinfoil phonograph, was invented in 1877. It recorded the human voice and then played it back; however, it was strictly to “amuse the people” and had no commercial value, since you’d get only a minute and a half on each tinfoil and all you would hear would be your own voice. Although it had its shortcomings, the Edison was on improving it, so he took off a couple of years for more research, during which time he invented the light bulb and the motion picture camera, while the phonograph remained on the shelf. In 1888, he took it off the shelf and began molding it into something that could be sold to the public.

In the beginning, the phonograph was a show piece that was placed in hotels, taverns, and the like, with the location receiving no remuneration. But as the receipts started coming in, the locations began requesting percentages initially on a small scale (5% or 10%) and ultimately in large amounts commensurate with what was being taken in. It got to the point where the operators would put one key on the cash box and the proprietors another, so that both had to be present in order to play music. When they were accounted (putting aside the slugs that had to be thrown out), to make certain the earnings were properly divided. Even then, there was the problem of an equitable split. As Charley pointed out, through the years the jukebox has experienced its up and down periods but has managed to weather the storm and is now on a steady, upward course.

What about the machines of the 80’s? “I must confess that I don’t have much of a jukebox history for this industry today, but I’m learning,” Charley confided. “And I can see history repeating itself. Just as in the early days, there was turmoil over patents, rights and royalties, and the earnings split. Similar problems exist today; only now there is AMOA to rely upon. This association is doing a wonderful job of representing the industry and providing assistance in all areas of concern,” he continued. “When we had our recent meeting in Whippenny, New Jersey, each of the phonograph manufacturers was represented and this, to me, exemplifies AMOA’s efforts to unite the industry. I said to myself, how often do you see Ford, General Motors, and Chrysler sitting down together at one table, at the same time! Edison would have been proud because he strongly believed in people, the importance of the human element and the personal touch.”

Charley takes a great deal of pride in his collection of “Edison items.” When we asked him to name some of his favorites, we were not too surprised by his response, in view of his great admiration for Thomas Edison—the “inventor of the West Orange, New Jersey, sitting down together at one table, at the same time!” Edison would have been proud because he strongly believed in people, the importance of the human element and the personal touch.”

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record albums, tapes, cassettes, accessories, compact discs; large selec. oldies, title strips.
It was New Year’s Eve. The year was 1949 and a young singer named Teresa Brewer was in a studio recording a song called “Music, Music, Music,” which was released in 1950 and was to become her first hit record.

The start of this new decade would also herald one of the jukebox’s most memorable periods, and the opening lyrics of Ms. Brewer’s tune—"put another nickel in, in the nick-e-lodeon..." were right on target. The jukebox was indeed a key entertainment form for youngsters and oldsters alike and the familiar dome style of the ‘50s boxes is being reproduced today as nostalgia units by the major jukebox manufacturers. As further evidence of the impact of this period the ‘80s are seeing a re-manifestation of the ‘50s decor and musical style cropping up in countless clubs and locations across the country.

Needless to say, “Music, Music, Music” became a jukebox favorite, establishing a special niche for Teresa Brewer in the jukebox community; and her subsequent releases including “Till I Waltz Again With You,” “Let Me Go, Lover” and “Ricochet,” followed suit, attracting heavy play on jukeboxes from coast to coast, from Canada to Mexico. She had a bubbling, infectious vitality in her style of singing that was familiar to millions across the nation. Although her initial exposure was on wax, her talent and delivery soon captivated the night club circuit—New York, Las Vegas, et al, ultimately leading to numerous appearances on the then growing medium of television. Her star continued to rise and, with the exception of some time off for marriage and the raising of four daughters, her career has had few interruptions.

The music scene has undergone decades of changes since that first hit record in 1950 and Teresa Brewer has addressed the challenge, not by deserting the repertoire for which she was famous, but by enhancing and diversifying her delivery, which now runs the gamut from pop, to rock, to country, to jazz. She is now heading into her fourth decade as an international singing star.

Our “Salute To The Jukebox” would be incomplete without a special tribute to the “Music, Music, Music” lady!

Teresa Brewer

Seeburg (Continued from page 38)

Ms. dimes and quarters!

Today, there are thousands of locations that are prime prospects for a jukebox. These prospective locations are now serviced by disc jockeys, live music or non-selective tape units. They can't be replaced by just any type of jukebox. Seeburg has the only music system—the Laser Music System—that will successfully replace those non-revenue systems.

Personally, I like today and tomorrow much better than yesterday and the past, simply because I have a lot to look forward to. I can change the future—I cannot change the past. Can you? Let's drink a toast to today—let's drink a toast to the future! As time changes, the more it remains the same. The world indeed is a stage, and we are merely the actors!

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...servicing the jukebox industry for 35 years...
Selling Coin Operated Music
by Russ Strahan
President
Loeven America/NSM

I am going to focus my guest editorial on four specific points—placement, appearance, programming and sound systems—which I hope will assist operators in getting the most and the best out of their coin-operated music equipment.

1. Placement: The placement of the phonograph within the location is critical. Today we are selling selective coin-operated music to the public. The first point to be concerned with is acquainting that customer with the fact that it is there. Therefore, he or she must see it. You, as an operator/salesman of coin-op music must convince the location owner that a prominent central location within his establishment is the best place for a phonograph. If he has a TV, ask why it is set up over the bar? The answer obviously is so that customers can see it. Likewise, this is why you would want a key spot for the phonograph.

2. Appearance: It goes without saying that in addition to the location of the phonograph, the appearance of the machine is vitally important. It must be clean, well lit, and definitely without handwritten title strips. In this way, the customer can see the machine, and can read the selections and, with money in hand, can start it playing.

3. Programming: Let us stop for a minute and think about what we are selling here: music, entertainment—yes, in a manner of speaking, this is what we are selling. However, what we must take into consideration is the real thing we are selling, which is time—two to four minutes for a quarter. Let’s look elsewhere for a bit; take a supermarket, for example. Why are they set up in a standard way; namely, produce in one section, cereals in another, dairy products in another, and so on? The reason is to speed people through as efficiently as possible. Let them make their choices, move on to the cash registers and then out of the store to make way for others. We can learn a great deal from this, meaning to program our phonographs in a standard way. For instance, with a 200 selection phonograph going into a new location, you might try a “standard” program to start off with, such as 40 mixed “oldies,” 20 good “country” tunes and 40 “top hit” tunes. You could, for example, then arrange these, horizontally, across your program holder so that the top 40% is “top hits.” If all of your machines are set up this way, people will know exactly where to look for their choice of music. They can then quickly make their selections and move on so that the next customers can have their turns, thus promoting override, which we all welcome.

4. Sound System: We often hear about the quality of the sound, or the poor quality, whatever the case may be. Many times the sound system is poor because the speakers on the phonographs are of high quality but the externally mounted speakers, from a variety of sources, are of low quality. A location’s equipment cannot sound good if there are staples in the speaker wire, speakers that are poorly located and installed, low quality speakers used, etc. Remember, you cannot expect a good performance from a poorly constructed speaker.

Try some of these suggestions and see if collections don’t improve.

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We’re ushering in the next 100 years,

Above photo (circa 1890) is Thomas A. Edison’s first electrified phonograph.

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You’ve seen our documented ads showing increased earnings of double, triple and even more. You’ve talked to fellow operators who say the system is extremely reliable, making locations think twice about keeping a DJ or a big-screen TV on all the time.

While other jukebox manufacturers have been slow to recognize the Compact Disc trend, Seeburg has already entered its second generation of CD products. With music revenues dwindling over the last 10 years, and the competition of substitute entertainment, operators have clamored for new money-making technology.

We’ve answered your demand, and we’re not through yet. In celebration of the 100th year anniversary of the jukebox, Seeburg has added the “Classic”, a nostalgic model, to our growing family of all-CD products. We also stock a large inventory of compact discs that includes a custom, all-occasion and current “hot-hits” disc format.

Other entertainment innovations are in the works at Seeburg. With completion near at hand, operators can expect an even greater profit potential.
Operators, Look For The ‘Ripple-Effect’!

Joseph J. Pankus  
Executive Vice President  
Seeburg Corporation

Changes made by outside influences are affecting the way the jukebox business will operate over the next several years. Music availability, technology, consumer preferences, substitute entertainment, location demands and other elements are creating a Ripple-Effect in our industry.

When Seeburg initially introduced the CD jukebox, the more aggressive operators examined the value-potential and developed a niche element to their overall operation. And, that niche has turned into a major profit center because it fulfilled the Ripple-Effect, a need that no other element could fill.

Others stated that the price was prohibitive, but didn’t relate it to value. A very simple price/value formula has been used for decades to help determine if a buy was good or bad.

If a Seeburg CD system costs $4,850.00, with discs, and it generates an average operator take of $105.00 each week, or $5,460.00 annually, the price/value equation looks like this:

4850 PRICE = .89 COST  
5460VALUE

If an operator purchases a less expensive system for $3,700.00, plus $200.00 for records and discs, and generates $70.00 weekly ($3,640.00 yearly) due to pricing split and patron play...

3700PRICE = 1.07 COST  
3640VALUE

...you just made a bad purchase! You paid 20% (1.07/ .89) too much for the less expensive product. You, like most firms in business, have to be numbers-oriented. If an operator’s equipment source continually boasts that he has the right product for your account at the right price, and steps the product’s true cost, he is selling something he wants to get rid of or something that will quickly become obsolete.

A basic reason why a product is successful is that it makes other people successful. Everybody wins when technology enriches the people who use it. Remember that no operator will ever be truly successful unless he makes others successful. The operator’s customer, the location, is and will always be asking “WIIFM”—what’s in it for me? That’s human nature. The patron, before inserting the buck into a jukebox, asks the same question. So, if you think you satisfied a location and its patrons with a bargain-priced piece of equipment, you may have paid a higher cost and short-changed your customer on value.

Chicago operator Ed Velasquez has recently revamped his approach. It is his job to increase food and drink sales for his customers, and good sound entertainment is one vehicle.

One operator in the southeast went to a distributor of a major brand of beer and signed an agreement whereby the distributor pays $75 a month to the operator. For what? The operator painted the beer company’s logo on the front/bottom glass of a Seeburg CD system. Another operator is doing the same thing, but with a local radio station’s call letters. In return, the station promotes the location.

Another Ripple-Effect was witnessed when secondary locations resold 3/$1.00 pricing by Don Hesch of A & H Entertainers when he wanted to roll down last year Seeburgs and replace them with new models. Don asked Seeburg for a chip that would allow seven plays for $2 to ease the resistance and stimulate $2 patron play. Seeburg fulfilled the request and early reports are excellent. Don saw the obstacle and created a money making solution.

(Continued on page 45)
Pankus
(Continued from page 44)
Operators have told us that locations will request current hits, and Seeburg now provides that on a "Hot Hits" disc program. Other operators say that they'll put CD singles on our machines when they're available. Singles is going against the RIPPLE-EFFECT, and has been for 20 years.
Millions of dollars are being spent by record labels, radio stations and record stores to do two things—promote album and artist recognition. Every study I've ever seen shows that consumers buy and play music based on artist preference. Even though the Seeburg units will accommodate CD singles, if I were an operator, I would not consider returning to a single song format.
In the past, Jukebox manufacturers including Seeburg have been blind to this obvious preference, and continued to only provide song-oriented systems. Back in 1980 the video game producers and the operators totally ignored the RIPPLE-EFFECT and such warnings as increased license fees, PTA revolts, restriction of placement, derogatory news publicity, etc. Operators who take shortcuts and don't concentrate on making their customers successful risk loss of accounts to substitute entertainment or to other operators, or even worse, they stimulate the location to buy its own equipment.
So if you, the operator, are attempting to carve out a successful operation, look for the ripples and respond to them. It's really easy because so few are trying. Don't take my word for it. Look around you. Do you see many people doing it?
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